

# The Leading Tone

## 2008 ROPA Conference Report: Houston, Texas

Larry Gardner, ROPA Secretary

The 2008 ROPA Conference in Houston, Texas began with a warm welcome from the recently acceded President of ROPA, Carla Lehmeier-Tatum. After ROPA officer reports, AFM President Tom Lee entertained and informed the conference of the goings-on and actions of the Federation in support of musicians, including advocacy, electronic media, the Flanagan report, legislation, organizing, piracy and the newly renamed "Legislative Action Fund." "Serving fellow musicians is the greatest reward you could ever have," said President Lee.

A highlight of the conference was the presentation from Dr. William Thompson on *Outside-In Negotiating: The Power of Publicity in the Negotiation Room*. Dr. Thompson has been assisting the AFM behind the scenes in struggles with the Pittsburgh Ballet, Louisville Orchestra, Jacksonville Orchestra, and more. The purpose of his strategy is to equalize or increase the power of the musicians at the bargaining table through guiding the media relations. There are three steps in an effective media effort. The first step is to make an assessment and do research. By gathering orchestra financial audits and organization audits, one can then research the Metropolitan Statistical Area at the US Department of Labor Statistics and create a baseline of comparison. Then one can compare the organization with other orchestras/metropolitan areas and find the best practices, and where problem areas exist (e.g., donations, ticket sales, budget priorities).

The second step is to develop a strategy based upon what is being said by management and the conditions found in the research and assessment. The final step is to communicate with the affected public, perhaps not even going to the media.

Another highlight of the conference was the presentation *Body Mapping* by Jennifer Johnson, a certified Andover Educator. For information regarding this helpful session, please refer to the article *Body Mapping: The Pathway to a Healthy Performance Career* in this issue.

Symphonic Services Division (SSD) Director of Symphonic Electronic Media, Deborah Newmark, created a mock "live recording agreement approval" for the ROPA delegates. The delegates all divided into four groups, then each group into equal numbers of labor and management representatives. In each group's cost-estimation lay a hid-

den problem and our challenge was to find the mistake. At the end of the session we all gained a greater appreciation and understanding of the complexity of the new AFM Symphonic Live Recording Agreement.

Perhaps the offerings at the Houston conference can be compared to a fine restaurant, it's all good! Besides the above-mentioned topics, ROPA Conference attendees were treated to presentations on *Litigation of Discrimination Claims* by Andrew Lewinter, *Go Pro: AFM Freelance and Membership Development* by Paul Sharpe, *Orchestra Committee—Current Issues* by ROPA Counsel Patricia Polach, *Organizing an Orchestra* by Janice Galassi, panel discussions on *Preparing your Musicians for Orchestra Consultants*, and *The Orchestra Committee and the Local* which included AFM and SSD staff members Chris Durham, Janice Galassi and Nathan Kahn.

The following people were elected to two-year terms on the ROPA Executive Board: President Carla Lehmeier-Tatum, Treasurer Dennis Danders, Members-at-Large (MALs) Nancy Nelson, Laurien Jones and Karen Barker, and Leading Tone Editor Amy Morris. Elected to one-year terms were Vice President Paul Austin and MAL Norman Stone. Continuing on the Board are Secretary Larry Gardner, MALs Tim Judd and Sherill Roberts, and Delegate-at-Large to the AFM convention Gary Lasley.

Besides all the hard-working people previously mentioned in this report, we wish to give special thanks to our hosts at Houston Local 65-699, President Lovie Smith-Wright, Secretary/Treasurer and IEB member Bob McGrew, and the many Houston Local volunteers. They provided us with a lovely banquet at the beautiful Wortham Theatre. Many thanks go to Liz Cochran, our conference coordinator, who did a phenomenal job in managing all of the elements that were needed during the conference and to ROPA President Emeritus Tom Fetherston for his assistance in planning the conference. And a special Texas sized "THANK-YEW" to Nancy Nelson, Delegate for Houston Ballet, Houston Grand Opera, and ROPA Board Member-at-Large, who did a heap of work behind the scenes. Yeehaw Nancy, we appreciate Ya'!

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**A Message from the ROPA President**

Carla Lehmeier-Tatum, New Mexico Symphony Orchestra  
**Taking Our Internal Resources to the Next Level**

Greetings All! The 2008 Houston ROPA Conference was considered a great success and I attribute that to the superb participation from the presenters, the ROPA Board, Delegates and guests. After months of planning, it was gratifying to witness what ROPA does best: engage in proactive dialogue that provokes constructive thoughts and ideas that will prepare the Delegates to face some of the most pressing issues in our industry. I would like to offer my appreciation and gratitude to those who contributed to our successful ROPA Conference. We are all thankful that our friends and hosts there have weathered Hurricane Ike and that everyone is safe.

Since the Houston Conference, I attended both the OCSM conference in Victoria, British Columbia, and the ICSOM conference in San Francisco. In Victoria, I witnessed a remarkably respectful and open discussion between the OCSM conference participants and the producer/manager of CBC Radio concerning the decision to disband Canada's final remaining CBC Radio Orchestra, effective this November. The dialogue was a testament to OCSM and their communication skills, as they constructively confronted a very difficult issue within established parameters that produced productive alternatives for future consideration.

In August, I attended the San Francisco ICSOM Conference and was especially impressed with keynote speaker Randy Cohen, who is the Vice President of Policy and Research of the Americans for the Arts, the nation's leading nonprofit organization for advancing the arts in America. It is also the nation's leading provider of studies that measure the economic impact of nonprofit arts and culture organizations and their audiences within a specific region. With the gloom-and-doom rhetoric we all have heard from our industry, it was refreshing to discover the primary goals of this organization:

- Foster an environment in which the arts can thrive and contribute to the creation of more livable communities.

- Generate more public- and private-sector resources for the arts and arts education.
- Build individual appreciation of the value of the arts.

The presentation was eerily apropos considering these nervous economic times and the hard core bargaining we have recently experienced, and continue to endure. I believe that, as musicians, our strongest counter to these negative forces is for us to consistently promote our value and relevance within our own institutions. It is in our best interest to build bridges between the symphony musicians, the elected musician representatives, and the Board of Directors.

One example of this bridge-building is to give symphony board members a more in-depth knowledge of the unique educational opportunities that musicians offer. By inviting a board member to attend an educational performance, we could assist our organizations in their fundraising ability and community awareness. We could encourage them to experience one of the more intimate and interactive education performances, such as an ensemble playing for a smaller size audience. They would certainly find inspiration from the children's reactions, and it would enhance their capacity to convey to the community a passionate message of our impact.

As regional musicians, many of us make our living via the "regional patchwork quilt," stitching together several jobs in order to make a living. The lifestyle, *aka*, "The Freeway Philharmonic," is not by choice, but rather an economic necessity.

There are a number of symphony, opera, and ballet board members who do not fully understand the complexity and balance our schedule requires. However, it has been my experience that when musicians attempt to share their relevance and realities with a symphony board during contentious negotiations, the message usually falls upon deaf ears. It is imperative that our message be sent consistently throughout the season, regardless of whether or not the orchestra is experiencing labor negotiations.

In light of these economic times, there is great potential for the board to view musician salaries as the largest line item expense of the operating budget. With the construct of our livelihood, we as individuals can no longer afford to be the financial solution to

**continued on next page**

# BODY MAPPING: The Pathway to a Healthy Performance Career

Sherill Roberts, Portland Opera and ROPA Member-At-Large

Playing injuries are on the rise among professional orchestra musicians. More than 40% of musicians are playing with injuries that threaten to end their careers. Many musicians hesitate to admit they are injured for fear that it will affect their chances of getting hired. Some injuries happen because of disease and structural anomalies, but most are the result of misinformation about our bodies.

At the 2008 ROPA conference in Houston, the delegates were treated to a presentation about Body Mapping by Jennifer Johnson of Newfoundland, Canada. What is Body Mapping? The body map is one's actual self-representation in one's own brain. Each person has, in his or her mind, an idea or map of how his or her own body is structured, how big it is, and how it moves. If our body maps are accurate, our movement is good. If our body maps are inaccurate or inadequate, our movement is inefficient and may produce injury. In Body Mapping, we learn to gain access to our own body maps, and to correct those maps where necessary.

## A Message from the ROPA President, continued

our individual orchestra's organizational and economic shortcomings and challenges.

One well-known measurement of cost of living is the Consumer Price Index (CPI), which is calculated and published monthly by the US Bureau of Labor Statistics. The September 16, 2008 CPI Summary reported that the gasoline prices are 35.6 percent above their August 2007 level. During the first eight months of 2008, natural gas prices rose at a 46.3 percent seasonally adjusted annualized rate (SAAR), and the food index increased at a 7.5 percent SAAR.

In light of our current economic challenges, I was encouraged and motivated by Randy Cohen's presentation at the ICSOM conference in August. I feel strongly that our priorities should align with those of The Americans for the Arts, and that we should deliver the message to our boards that musicians are an asset instead of a liability. We must reiterate that we are the individuals whose musical skills and expertise directly engage our community through our art form. I encourage everyone to visit the website of The Americans for the Arts to see the remarkable research that is available on-line and the partnership opportunities they offer to our communities. <<http://www.artsusa.org/>>.

On a humorous note, I would also recommend viewing their public awareness television advertisement entitled "Raisin Brahms." <[http://www.artsusa.org/public\\_awareness/default.asp](http://www.artsusa.org/public_awareness/default.asp)>.

It was a pleasure to address the OCSM and ICSOM conferences in August 2008 to deliver greetings as ROPA's President. In this column I have shared some of the highlights from my time in Victoria, BC and San Francisco. Feel free to write to me with any follow-up comments, questions, or concerns, and best wishes to all of you.

Jennifer led the group through a series of explorations of the places of balance in our bodies, and of the different kinds of movement that we use in playing our instruments. She addressed common miss-mappings about the relationship of the head to the spine, the use of the jaw, forearm rotation and finger dexterity. She had us experiment with walking backwards, crawling, standing, sitting, and moving our arms and hands—it was a very active session. By the end of the session there seemed to be a sense of relief that this sensitive subject had been brought out in the open, and that some constructive suggestions had been presented. Afterwards, Jennifer was surrounded by delegates asking for more information, and an additional break-out session for Body Mapping was added to the conference schedule.

The concept of Body Mapping was developed by Alexander Technique teacher William Conable, professor of cello at the Ohio State University School of Music. He observed that his students moved according to how they thought they were structured rather than how they were actually structured. Conable inferred the existence of body maps by observation; their existence has since been confirmed by neurophysiology.

Barbara Conable, an Alexander Technique teacher who has specialized in helping musicians, founded Andover Educators, a network of teachers trained to put music education on a secure somatic foundation. Jennifer Johnson is a certified Andover Educator, as am I.

All conference delegates went home with a handout about Body Mapping, including a detailed description of the explorations we did and sources of further information. Please ask your delegate about it or visit the ROPA web site at [www.ropaweb.org](http://www.ropaweb.org) to view these materials. You can also go the Andover Educators web site, [www.bodymap.org](http://www.bodymap.org), to find a teacher in your area. The information presented in the Body Mapping course is contained in the book What Every Musician Needs To Know About the Body by Barbara Conable, published by Andover Press. This is precisely the information needed by musicians to prevent pain and injury and to promote excellence in practicing and performing. Best wishes to all of you for a healthy season and career!



The ROPA Board in Texas (from L to R): Norman Stone, Karen Barker, Laurien Jones, Larry Gardner, Carla Lehmeier, Paul Austin, Sherill Roberts, Tim Judd, Dennis Danders, Nancy Nelson (not pictured: Gary Lasley and Amy Morris)

## FROM THE PACIFIC SYMPHONY:

### The Pacific Symphony Musicians' Retreat, August 24-25, 2008

Nancy Eldridge, Delegate: Pacific Symphony

In August 2008, the musicians of the Pacific Symphony gathered together for an unusual two-day bonding session: a retreat to formulate some long-range plans and to strategize for their next negotiation, which will begin in 2012. The retreat was hosted at Local 7 in Orange County, CA. The guest participants were Brian Rood trumpet player in the Kansas City Symphony and ICSOM president; Carla Lehmeier Tatum, cellist in the New Mexico Symphony (Local 618) and ROPA president; Laura Ross, violinist in the Nashville Symphony and ICSOM secretary; and Chris Durham, AFM Symphonic Services Division negotiator.

Bob Vos, PSO Orchestra Committee chair, proposed the retreat as a way to help Pacific Symphony musicians maintain their unity between negotiations, and deal with issues that require a long head-start. The Orchestra Committee and Local 7 (Frank Amoss, President and Tammy Noreyko, Secretary-Treasurer) embraced the idea of a retreat. The retreat was planned to coincide with the end of the annual ICSOM conference in San Francisco, when potential guest participants would already be out on the West Coast.

#### Each Orchestra tells a Story

Everyone present at the retreat was eager to learn about the experiences of our guest participants. Carla Lehmeier-Tatum, Brian Rood, and Laura Ross each spoke about their respective orchestras. We also heard about the histories of a few other orchestras. Reports on the recent growth at PSO and the orchestra's past and current financial situations gave context for our discussions.

Each orchestra had its own version of growing pains, but I could hear recurring themes in our guests' speeches. I tried to write down every word of what each guest said, so that Pacific Symphony musicians would be able to "do this," or "not do that." In some cases I excitedly thought, "Good, we're already doing that."

#### Characteristics of a growing orchestra

Listed below are issues that relate to a growing orchestra:

- musician equality
- a shift in thinking from per-service or tiers of guaranteed services to weeks of employment
- improved relationships among musicians, management and boards
- strong vision and leadership of the executive director
- educational, opera and ballet components
- eight service weeks
- unique ways to schedule daytime services
- insurance, personal days and vacation

The orchestras represented at this workshop had all worked to have equality between their players. Our guests cautioned PSO to avoid places in our contract that divide musicians into groups like tiers. When there are tiers of guaranteed services in a con-

tract, or full-time players and part-time players in the same orchestra, the different needs and wants of the musicians are divisive and sometimes rancorous. We were also urged to seek ways to build a healthy, stable orchestra by striving to improve the relationship between the musicians and the board. That, plus strong vision and leadership from the board and executive staff would be a winning combination.

Many of the more full-time orchestras have educational, opera and ballet components that fill out their schedules. These orchestras also have a standard of eight service weeks, various ways of scheduling daytime services depending on their own unique circumstances, health and instrument insurance, personal days and vacation days.

#### What we've done so far

Preceding the last contract negotiation, Pacific Symphony musicians engaged in a high level of organization, with many "firsts" for the orchestra. The orchestra's activism began with a series of meetings with board members saying it was time for a significant increase in wages. These meetings culminated in a Power Point presentation that made the case that Pacific Symphony musicians' wages lagged behind the growth of the orchestra and were not competitive with wages at comparable orchestras across the country. The ensuing organizational efforts included a vote to join the AFM strike fund, monthly newsletters, a phone tree, a musicians' website, a back-stage bulletin board, buttons and t-shirts, and leaflets. When the negotiation needed forward momentum, Pacific Symphony musicians voted to authorize a strike. All of this gave a clear message to our management that we were serious about our work with Pacific Symphony. Our efforts, plus Chris Durham's negotiating skills, netted us a new contract with significant improvements in wages, better language concerning leaves of absence, maintenance of our absence policy, and CBA coverage of all non-orchestral services.

#### Moving forward

The discussions with Chris, Brian, Laura and Carla enlightened us as to where we need to concentrate our efforts over the next several years. Many of us would like to improve what we feel is already a great orchestra, but what could also become a great JOB. The next step is to take the ideas we gathered during the retreat and put together action items that will shape our vision of the kind of orchestra we want to be in the future.



ROPA working with Locals and Orchestras—September site visit in Grand Rapids (from L to R): Gary Sironen, Local 56 Secretary/Treasurer; Dan Mattson, Negotiation Committee Co-Chair; Bennie Keys Jr, Local 56 Vice President; Eric Vander Stel, Local 56 President; Paul Austin, Negotiation Committee Co-Chair and ROPA Vice President; Kevin Flannery, Orchestra Committee Chair and former ROPA Treasurer; Carla Lehmeier-Tatum, ROPA President

## FROM THE PACIFIC SYMPHONY:

### Pacific Symphony's Orchestra's Instrument Loan Program

MarlaJoy Weisshaar, Violinist in the Pacific Symphony

What makes an orchestra have a great sound? Perhaps we think of the quality of the musicians themselves within the orchestra. Next, we may think of the place(s) the Symphony calls home, which is where it performs. However, do we have a symphony orchestra in which each of its components, including its board and management, is also concerned about the quality of instruments that its members play? (After all, we were able to have a nice enough sound to convince the panel during the audition, right?) Well, at least in regard to the Pacific Symphony Orchestra, the answer to this question is "Yes."

Our Instrument Loan Program was implemented to improve the quality of instruments available to PSO musicians, thereby improving the overall sound quality of the orchestra. Several years ago, at a Pacific Symphony Orchestra retreat composed of Management, the Board of Directors, and musician representatives, the Music Director expressed a specific musical need that was not being met, not because of the musicians' inability to perform, but because of the quality and /or unavailability of the instruments they had to play. In discussing the issue further, it was discovered that certain percussionists were purchasing and loading/ unloading their own instruments, depending on the need at specific concerts. At that time, there was no budget set aside for providing these instruments, so the percussionists were responsible for funding the instruments and providing them for the concerts. Two members of our Board of Directors saw the immediacy of this situation and donated in excess of \$100,000 on the spot to see that this issue was resolved. This was followed by a dialogue of broadening the program so that all PSO musicians could benefit from this opportunity. Certain donors could make investments in instruments and have the opportunity to hear them! The result of the combined efforts of Management's legal counsel, specific Board members, and our unique Orchestra Liaison Committee (a group with representatives from PSO musicians, management, and board) was the birth of this great Instrument Loan program.

If a musician wishes to have access to or own better equipment, there are three facets of the program to consider. The first is the Third Party Loan program, in which the owner of an investment-grade instrument may loan the instrument to a PSO musician to play. The main purpose is to play the instrument in the orchestra, but the musician may also use the instrument in other performance capacities at the owner's discretion. Instrument insurance is provided by the owner, and routine maintenance is done in collaboration between the owner and the musician. Currently, there are three violins on loan to PSO members by such owners.

The second facet of the program is similar to the first, except that the Symphony has a fund set aside to purchase a quality instrument and loan it to its musicians. Currently, we have a cellist who benefits from this program. Also, generous donations have been made by various board members, such as a celeste and case, five rotary trumpets and many percussion instruments.

The third and final option is the one which replenishes the funds for the Instrument Loan Program. It is the Lease-to-Own program, in which the musician selects the instrument of his/her choice and then takes it to key players, such as the string principals, for approval. If approved, the Symphony will purchase the instrument and allow the musician to make reasonable payments over time and eventually have the title transferred upon completion of the payments. Many musicians in the orchestra have taken advantage of this program, including several string players, a flutist and a French horn player.

Speaking from a personal perspective, I played the same student violin from the time I was a sophomore in high school until I won the job in PSO's violin section. This program has enabled me to find my own "voice" in an instrument. I have thoroughly enjoyed this unique way of finally being able to afford a quality instrument and making an investment as well!

#### **MEDIA PROJECTS: You CAN Hear Us Now!**

Paul Austin, ROPA Vice President, Grand Rapids Symphony

This is an exciting time for media projects in our industry. Through the AFM's Symphonic/Opera/Ballet Live Recording Agreement, many orchestras have been able to release recordings of music from current performances as well as archival material. In the Grand Rapids Symphony, we have taken advantage of both of these scenarios in the past six months.

In May 2008, we premiered "One of Us, Portrait of a Humble Hero" as a tribute to Gerald R Ford. Grand Rapids was the boyhood home of President Ford, and he is recognized as a beloved figure in our city. This twelve-minute composition was written by local composer David Culross, and it was performed on our Pops series. The CD is for sale at the Gerald R Ford Museum in Grand Rapids as well as the symphony office.

In September 2008, a gala event honoring Music Director David Lockington's tenth anniversary with the Grand Rapids Symphony raised nearly \$250,000 for our organization. A CD created under the Live Recording Agreement was given to donors at a gala dinner, and the evening included a concert featuring violinist Joshua Bell. The recording, Dvorak's "New World" Symphony, was derived using archival material from our Classical series of last season.

While these CDs will probably not reach the status of our Grammy-nominated recording "Invention and Alchemy" with harpist Deborah Henson-Conant, these recent media projects have assisted our organization with visibility in our community.

It seems that everyone was pleased with these unique ways to showcase the talents of our orchestra, and we are most appreciative of the AFM's Director of Symphonic Media Debbie Newmark for her advice and expertise regarding our projects.

## 2008 ROPA Conference Resolutions

### Resolution No. 1 Shreveport Symphony Orchestra

*Whereas*, The Shreveport Symphony Orchestra has a 60-year tradition of being Louisiana's premiere performing arts organization; and

*Whereas*, The Shreveport Symphony is Louisiana's oldest continually operating professional orchestra and one of the most respected orchestras in the United States; and

*Whereas*, The Shreveport Symphony Orchestra is an orchestra of the highest caliber; and

*Whereas*, The mission of Shreveport Symphony, Inc. is "to enhance the cultural life of the communities it serves by providing high-quality artistic performances and diverse educational opportunities"; and

*Whereas*, The Shreveport Symphony, Inc. has repeatedly been unwilling or unable to present a vision of growth as an organization during recent negotiations; and

*Whereas*, The Shreveport Symphony, Inc. was unwilling to offer musicians any meaningful economic proposals during the last several contract negotiations;

*Whereas*, The full-time musicians of the Shreveport Symphony have already taken significant pay cuts; and

*Whereas*, Under Shreveport Symphony, Inc.'s new plan, the yearly cost to the orchestra of all 24 highly skilled and talented core orchestra professionals combined would not be much higher than what the orchestra is currently paying its executive director; therefore, be it

**Resolved**, That the 2008 ROPA Conference of the American Federation of Musicians calls on the Shreveport Symphony, Inc. to immediately begin to bargain in good faith with the Shreveport Federation of Musicians Local 116 of the American Federation of Musicians; and be it

**Resolved**, That the 2008 ROPA Conference of the American Federation of Musicians calls on the Shreveport Symphony Inc. to increase its efforts to capitalize on the financial resources and generosity of the people and corporations of Shreveport in order to create a thriving and financially sound musical organization; and be it further

**Resolved**, That the 2008 ROPA Conference of the American Federation of Musicians calls on the Shreveport Symphony Inc. to acknowledge that the success of the Shreveport Symphony lies in great part with the musicians of the symphony, and to reward musicians' contributions with meaningful wage increases and improved working conditions.

### Resolution No. 2 Columbus Symphony Orchestra

*Whereas*, The Columbus Symphony Orchestra has a 57-year tradition of being Columbus's premiere performing arts organization; and

*Whereas*, The Columbus Symphony Orchestra is an orchestra of the highest caliber, capable of performing in the same league as orchestras in anywhere in the world; and

*Whereas*, The Columbus Symphony Orchestra, Inc. was founded in 1951 to develop and maintain a major professional symphony orchestra of the highest artistic standard; and

*Whereas*, The Columbus Symphony Orchestra, Inc. was unwilling to consider creative ways to maintain musicians' wages and working conditions; therefore, be it

**Resolved**, That the 2008 ROPA Conference of the American Federation of Musicians calls on the Columbus Symphony Orchestra, Inc. to immediately cease its lockout of its own symphony musicians; and be it

**Resolved**, That the 2008 ROPA Conference of the American Federation of Musicians calls on the Columbus Symphony Orchestra, Inc. to immediately begin to bargain in good faith with the Central Ohio Federation of Musicians, Local 103, American Federation of Musicians; and be it

**Resolved**, That the 2008 ROPA Conference of the American Federation of Musicians calls on the Columbus Symphony Orchestra, Inc. to acknowledge that the success of the Columbus Symphony lies in great part with the musicians of the symphony, and to reward musicians' contributions with appropriate wages and improved working conditions.

### Resolution No. 3 The Flanagan Report

*Whereas*, the Flanagan Report uses faulty and incomplete data to support preconceived conclusions; and

*Whereas*, the Flanagan Report predetermined that musician wages and salaries were the main cause of a diagnosed structural deficit in the symphonic industry; therefore, be it

**Resolved**, that the Delegates of the 2008 ROPA Conference of the American Federation of Musicians strongly renounce the Flanagan Report and its conclusions; and, be it further

**Resolved**, that the Delegates to the 2008 ROPA Conference of the American Federation of Musicians urge all AFM locals and orchestra negotiating committees to reject all attempts by management to introduce the Flanagan report into any negotiations; and, be it further

**Resolved**, that the Delegates to the 2008 ROPA Conference of the American Federation of Musicians strongly discourage all AFM orchestral musicians from participating in any data collection or studies regarding their careers from any organization not approved by the AFM; and, be it further

**Resolved**, that the Delegates to the 2008 ROPA Conference of the American Federation of Musicians urge that future industry studies focus on ways to promote the vibrancy, funding, and relevancy of symphony, ballet, and opera orchestras in their communities.

### Resolution No. 4 Substitute and Extra Musicians

*Whereas*, Substitute and extra musicians are essential to the ongoing operation of any symphony, opera and ballet orchestra; and

*Whereas*, There exists no good reason for providing those musicians with any different wage than at least the scale wage on a pro rata basis; and

*Whereas*, Some managements of symphony, opera and ballet orchestras have periodically attempted to pay these substitute and extra musicians less than equal pay for equal work; therefore, be it

**Resolved**, That the delegates to the 2008 ROPA Conference of the American Federation of Musicians express their unlimited support for all musicians who try to make their living by performing the invaluable task of filling temporary vacancies and/or adding their talent to certain performances that require a larger ensemble; and, be it further

**Resolved**, That the Delegates to the 2008 ROPA Conference of the American Federation of Musicians join with their brothers and sisters in deploring the practice of exploiting these musicians with lower pay, little or no benefits and no job security; and, be it further

**Resolved**, That all AFM locals and orchestra negotiating committees be urged to refrain from agreeing to such exploitation of substitute and extra musicians.

### Resolution No. 5 Recorded Music in Musical Theater

*Whereas*, allowing recorded music in theater pits alongside (as well as replacing) live musicians would set a precedent that could severely damage the future of theater musicians; and

*Whereas*, using recorded music during a live performance significantly diminishes artistic merit; and

*Whereas*, the use of such recordings is for the sole purpose of saving money; and

*Whereas*, the officers and directors of the Theater Musicians Association (TMA) reiterate their position that the use of mechanically recorded music (tape, hard drive etc.) not be allowed for the U.S. tour of *Dirty Dancing: The Classic Story On Stage*, which commences in Chicago this September; and

*Whereas*, TMA is concerned that having one agreement for the first three (or four) cities where the show plays, and having a different one for subsequent cities would be potentially divisive; and

*Whereas*, similar situations could occur in ROPA ballet and opera orchestras in the future; therefore, be it

**Resolved**, that the 2008 ROPA Conference of the American Federation of Musicians requests that the President and International Executive Board of the American Federation of Musicians disallow any use of mechanically recorded music for the U.S. tour of *Dirty Dancing: The Classic Story On Stage* or any other touring shows.

## 2008 ROPA Conference Resolutions

### Resolution No. 6 Union Solidarity

*Whereas*, The current disputes between the AFM administration and the Recording Musicians Association threaten to tear apart our great union, the American Federation of Musicians; therefore, be it

*Resolved*, That the Delegates of the 2008 ROPA Conference of the American Federation of Musicians implore the Recording Musicians Association and the current administration of the AFM to meet together in a spirit of unity, put aside their differences, and seek to achieve the higher goal of reunification and solidarity for the greater good of all AFM members and their families.

Note regarding Resolutions 7 and 8

**Additions are in bold and underlined** <Deletions are bracketed and italicized>

### Resolution No. 7 ROPA Membership Requirements Revision

*Whereas*, there is no longer a process whereby the League of American Orchestras or the AFM officially recognize any orchestras as regional; therefore, be it

*Resolved*, that Article III, Section 2, **Membership Requirements**, of the ROPA Bylaws be amended as follows:

(a) Any symphony orchestra as defined in Article 14 of the Federation's Bylaws having its principal office in the United States of America or its territories <that has been recognized as a "regional" orchestra by the Federation's Symphonic Services Division> shall be eligible for membership and shall be accepted for membership upon **having an AFM collective bargaining agreement**, ratifying these Bylaws and paying the prevailing dues.

(b) <Any orchestra not satisfying the requirements of Section 2(a) of these Bylaws shall be considered for membership on an individual basis.> Such orchestras shall make written application to the Vice-President and shall provide such information as requested from the Vice-President. The Vice-President shall present the application to the Executive Board which shall accept or reject the application.

### Resolution No. 8 ROPA Minutes Publication

*Whereas*, minutes consume excessive space in the Leading Tone at great expense; therefore, be it

*Resolved*, that Article VI, Section 6 of the ROPA Bylaws be amended as follows:

Section 6. <Publication> **Posting of Minutes**: The <Editor> **Secretary** shall <publish> **post** the minutes of every Executive Board meeting <in> **on** the <first issue reasonably possible of the Leading Tone> **ROPA web site within 45 days** following their approval **by the Board. Copies of all Executive Board minutes will be distributed to the delegates in the regular Secretary mailings.**

### Resolution No. 9 Tom Fetherston

*Whereas*, Tom Fetherston was a faithful and dedicated member of ROPA as a Delegate from the Dayton Philharmonic, Web Master for 11 years, Leading Tone Editor for 4 years, Secretary for 3 years, and president for 2 years; and *Whereas*, the ROPA Executive Board wishes to acknowledge and thank Tom Fetherston for his service, therefore be it

*Resolved*, that the 2008 ROPA Conference of the American Federation of Musicians expresses its sincerest gratitude to Tom Fetherston for his years of service and dedication to ROPA; and be it further

*Resolved*, that the 2008 ROPA Conference of the American Federation of Musicians bestows upon Tom Fetherston the title of President Emeritus, and be it further

*Resolved*, that the 2008 ROPA Conference of the American Federation of Musicians wishes every success and happiness to Tom and his family.

### Resolution No. 10 Nadège Foofat

*Whereas*, Nadège Foofat faithfully served ROPA as a Delegate from the Albany Symphony, and Member-at-Large for 2 years; therefore, be it

*Resolved*, that the 2008 ROPA Conference officially recognizes Nadège Foofat and expresses its gratitude for her service to ROPA and her fellow musicians.

### Resolution No. 11 Kathleen Grimes

*Whereas*, The service Vice President Emerita Kathleen Grimes provided to ROPA was extraordinary, therefore be it

*Resolved*, that the 2008 ROPA Conference of the American Federation of Musicians adopt and present to Kathleen the following resolution to reflect her level of commitment to ROPA:

*Whereas*, the level of service of ROPA Vice President Emerita Kathleen Grimes in the capacities of Member-at-Large (2004-2006) and Vice President (2006-2007) extended far beyond the stated requirements of those offices, and

*Whereas*, her selfless dedication, kindness, quick wit, energy and enthusiasm for her responsibilities were well-known and appreciated by ROPA delegates and officers as well as our other brothers and sisters in the AFM, and *Whereas*, the delegates knew they had a true, caring and understanding friend in Kathleen, and

*Whereas*, her legacy will extend far into the future, inspiring delegates to become more deeply involved in ROPA, therefore be it

*Resolved*, that the 2008 ROPA Conference of the American Federation of Musicians' sincere and lasting thanks and affection be conveyed to Kathleen Grimes for her years of dedication to the Regional Orchestra Players' Association.

### Resolution No. 12 Wisconsin Chamber Orchestra

*Whereas*, The Wisconsin Chamber Orchestra is one of Madison's premiere performing arts organizations; and

*Whereas*, The Wisconsin Chamber Orchestra has just completed its 25<sup>th</sup> Anniversary of *Concerts on the Square*, which is an annual free concert series and long standing Madison tradition; and

*Whereas*, The Wisconsin Chamber Orchestra is an orchestra of the highest caliber, capable of performing in the same league as orchestras in major metropolitan areas; and

*Whereas*, The City of Madison is in the midst of downtown redevelopment, which includes the \$205 million state-of-the-art Overture Center for the Arts, the venue for the performances of the Wisconsin Chamber Orchestra; and

*Whereas*, The Wisconsin Chamber Orchestra is thus far unwilling to consider the musicians' proposals for industry-standard working conditions; therefore, be it

*Resolved*, That the 2008 ROPA Conference of the American Federation of Musicians calls on the Wisconsin Chamber Orchestra to bargain in good faith with the Madison Musicians' Association-Local 166, of the American Federation of Musicians; and be it further

*Resolved*, That the 2008 ROPA Conference of the American Federation of Musicians calls on the Wisconsin Chamber Orchestra to acknowledge that the success of the Wisconsin Chamber Orchestra lies in great part with the musicians of the orchestra, and to reward musicians' contributions with meaningful wage increases and industry-standard working conditions.

### Resolution No. 13 Music Performance Fund

*Whereas*, The Music Performance Fund (the "MPF") sponsors admission-free, live musical performances of high quality to communities throughout the United States and Canada; and

*Whereas*, Such sponsorships not only provide employment for AFM musicians, but also enrich the communities by contributing to the public's knowledge and appreciation of music and by making music a part of every child's life experience; and

*Whereas* MPF sponsorships also help support orchestras that otherwise might not be able to present music to the public

*Whereas*, The MPF obtains its funding entirely from small royalty contributions from the sales of sound recordings; and

*Whereas*, Sales of Sound recordings have declined to such an extent as to now place the existence of the MPF in jeopardy; now, therefore, be it

*Resolved*, That the 2008 ROPA Conference of the American Federation of Musicians urges all AFM musicians of its members and affiliate orchestras to work with their AFM locals to explore alternative funding sources and to obtain new funding so that sponsorships of live music performances may continue.

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## ROPA Member Orchestras

### Full Members

Akron Symphony Orchestra  
Albany Symphony  
Allentown Symphony  
Ann Arbor Symphony  
Arizona Opera Orchestra  
Atlanta Ballet Orchestra  
Atlanta Opera Orchestra  
Austin Symphony Orchestra  
Boulder Philharmonic  
California Philharmonic  
California Symphony Orchestra  
Canton Symphony Orchestra  
Charleston Symphony Orchestra  
Chattanooga Symphony & Opera Orchestra  
Colorado Springs Philharmonic Orchestra  
Dallas Opera Orchestra  
Dayton Philharmonic  
Delaware Symphony Orchestra  
El Paso Symphony

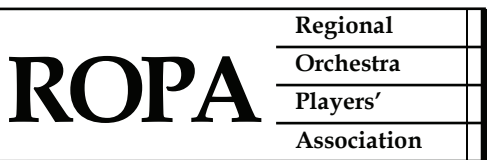
Elgin Symphony Orchestra  
Erie Philharmonic Orchestra  
Fort Wayne Philharmonic  
Fresno Philharmonic Orchestra  
Grand Rapids Symphony  
Harrisburg Symphony Orchestra  
Hartford Symphony Orchestra  
Hollywood Bowl Orchestra  
Houston Ballet Orchestra  
Houston Grand Opera Orchestra  
Huntsville Symphony Orchestra  
Kalamazoo Symphony Orchestra  
Knoxville Symphony Orchestra  
Las Vegas Philharmonic  
Lexington Philharmonic  
Long Beach Symphony Orchestra  
Long Island Philharmonic  
Los Angeles Chamber Orchestra  
Los Angeles Opera Orchestra  
Memphis Symphony Orchestra

Michigan Opera Theatre Orchestra  
Minnesota Opera Orchestra  
Mississippi Symphony Orchestra  
Monterey Symphony  
Napa Valley Symphony  
New Haven Symphony Orchestra  
New Mexico Symphony Orchestra  
Oakland East Bay Symphony  
Omaha Symphony Orchestra  
Opera Cleveland  
Pacific Symphony  
Palm Beach Opera Orchestra  
Pittsburgh Opera Orchestra  
Portland Opera Orchestra  
Rhode Island Philharmonic  
Richmond Symphony  
Santa Barbara Symphony  
Santa Rosa Symphony  
Sarasota Orchestra  
Shreveport Symphony Orchestra

South Bend Symphony  
Southwest Florida Symphony  
Orchestra  
Spokane Symphony Orchestra  
Symphony Silicon Valley  
Toledo Symphony Orchestra  
West Virginia Symphony  
Wichita Symphony Orchestra  
Wisconsin Chamber Orchestra

### Associate Members

Eastern Connecticut Symphony  
Orchestra  
Flint Symphony Orchestra  
Green Bay Symphony Orchestra  
Hudson Valley Philharmonic  
Milwaukee Ballet Orchestra  
Pittsburgh Ballet Orchestra  
Richardson Symphony Orchestra  
Tulsa Opera Orchestra



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

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