



INTERNATIONAL FEDERATION OF MUSICIANS

1st International Orchestra Conference

Berlin, April 9th, 2008

Final declaration

1. LIVE PERFORMANCE IN THE 21st CENTURY – audiences

- Orchestras worldwide face the challenge of building new audiences for the present and the future.
- Therefore they need to develop new tools and new concert formats, which attract audiences of different ages and all ethnic groups.
- To help achieve this goal orchestras seek more national and international networking and exchange of experiences.

2. LIVE PERFORMANCE IN THE 21st CENTURY – funding

- Orchestras of every size play an essential role within cities, regions and countries. The upkeep and development of stable and reliable funding is one of the main tasks for the future.
- Private funding can contribute to culture and the arts but not substitute for public funding.
- Orchestras need financial conditions which enable them to take artistic risks, esp. in programming.

3. NEW DEMANDS, NEW CHALLENGES, NEW MEDIA

- The use of new media can support all activities of orchestras in marketing, advertising and ticketing.
- The transmission of live performances may be an effective tool to reach out and enhance new audiences, but they cannot be a substitute.
- The use of new media needs adequate compensation and a clear legal framework.

4. THE ROLE OF ORCHESTRA ADMINISTRATORS IN THE 21st CENTURY

- Orchestras need a constant dialogue between management and musicians to involve them in „their“ institution and avoid conflicts.
- The administration of orchestras has become more complex in the last few years. Orchestra managers and staff need to be qualified to a sophisticated level.

5. ORCHESTRAS IN SOCIETY

5.1. Orchestra musicians as educators

- Orchestra musicians are educators in music schools and conservatoires. They teach the next generation of professionals and amateurs and are custodians of the tradition of orchestral music.
- Musicians are involved in education projects, but they must not be substitutes for diminishing education provision in society.

5.2. Orchestras and social inclusion

- Orchestras are performing arts institutions. Even if musicians are not trained as social workers, in many countries orchestras get more involved in outreach and social projects.
- Orchestras have to change their image into an essential and unerasable part of community by networking with other arts, educational and social institutions.
- They need a mission statement.

5.3. Status of orchestra musicians in today's society

- To become a professional musician is a long and dusty road. An instrumental training period of about 20 years requires equitable payment.
- Orchestra members have a right to be recognized as individual artists. Each musician should be recognized as an ambassador of the orchestra.
- The role of orchestra musicians is changing.
- Conservatoires are behind the times. They must not only educate music students to play an instrument.
- Conservatoires have to implement career development for musicians and educate musicians to undertake music education („educate the educators“).

6. CONTRACTS - WORKING CONDITIONS – CAREER DEVELOPMENT

6.1. Working time, travel time, planning of rehearsals

- Planning of working time must be reliable. It has to be announced in advance as early as possible. Musicians' committees must be involved in this process.
- More flexibility to cater for musicians needs appropriate compensation.

6.2. Health and safety at work

- Healthy working conditions and hearing protection are essential for up-keeping the musicians ability to perform for their whole working lives as artists.
- Employers, management and musicians have a shared responsibility for this issue.
- All countries with low health and safety standards should urgently work to improve the protection of their musicians.

6.3. Contractual issues

- Every musician has a right to fair remuneration where intellectual property rights are exploited by another party.
- Due to artistic competition, orchestras and musicians need to be more flexible than in the past. However, flexibility must be limited to avoid (self)exploitation.
- Maintenances and/or other allowances should be paid in addition to salary.

6.4. Job security

- Orchestras should provide secure jobs for musicians as an incentive to help attract young professionals.
- Permanent contracts are a key to orchestra development and sustainable artistic standards.
- Fair audition procedures need the participation of musicians.
- Orchestra members should feel that they are involved in the recruitment of new colleagues.

6.5. Training and continuous personal development

- Life-long learning should be available and must be encouraged for all musicians.
- This should equally apply to short-term contract and freelance musicians.
- Life-long learning must include the possibility to improve musical skills and the ability to acquire non-musical skills.