

3rd FIM IOC Oslo 2014

Panelists' written contributions



I. MODERN ORCHESTRA MANAGEMENT

1. Future of symphony orchestras: new concepts, new working practices

With the reduction of the number of orchestras and the decline of full-time jobs, can alternative forms of orchestra organisation, i.e. casualisation, represent new career opportunities?

Renate Böck (Austria)

European Polifonia project

I am speaking on this panel on behalf of Working Group 4 of POLIFONIA, the ERASMUS Network for Music created by the Association of European Conservatoires (AEC). The network aims at promoting innovation in European higher music education (HME) and assisting institutions in HME to enhance their quality and relevance through cooperation at the European level.

POLIFONIA was first started in 2004, and building on a strong network of experts, it has studied a wide range of subjects related to professional music training including outputs such as counselling and site visits, workshops and conferences, and a series of publications on issues of HME.

POLIFONIA which is now in its 3rd – 3 years’ – cycle, currently involves 55 institutions in the fields of music training and the music profession, of which the majority are HME institutions throughout Europe (and in 4 countries outside Europe). As regards partnership, Working Group 4 which focuses on “Life-Long Learning: Educating for Entrepreneurship”, also includes partners such as the International Federation of Musicians (FIM), the European Music Council (EMC), the European Music School Union (EMU), and the European Federation of National Youth Orchestras (EFNYO), which I represent as its president. With the project coming to an end in September 2014, all WGs are now busy working on their final outcomes, and I’m happy to share with you some of the steps we have been taking, and some of the outputs we have achieved, especially those relevant to the topic of this panel.

The primary issue linking our work in POLIFONIA WG4 to the “future of symphonic music and symphony orchestras” is certainly the employment opportunities of young graduates from music universities and conservatoires who face enormous competition and challenges on the labour markets today. It is our duty to find out what these young musicians want for their future, and what forms of training modern institutions of HME have to offer to provide them with the skills they need to cope with the changes in the economic, social, and increasingly intercultural environments, and with the breath-taking speed of technological changes, especially in the fields of communicating information and sharing musical performance and production. HME institutions nowadays must respond to the development of a multitude of individual career paths, commonly referred to as “portfolio careers”, leaving the question whether musicians actually choose them or are forced into them.

There is a definite need for music conservatoires – and other training institutions – to acknowledge that musicians working in different forms of employment or as self-employed persons, do not only need artistic vision and skills, but also a great deal of self-management, self-confidence and motivation, and an entrepreneurial attitude and set of business skills that, though directed at success, will not exclude risk-taking or even failure.

1. At the start of the work undertaken in the group, we tried to focus on the term entrepreneurship, and especially the concept of entrepreneurship in music. What kinds of skills would it involve? We arrived at visualising a strategic approach ranging from artistic vision, knowledge of the context and environment (you are intending to work in), to soft skills (from collaboration, team-building, cross-disciplinary approaches, flexibility, new and open mindsets, to social, reflective, and intercultural skills), and hard skills (ranging from business, managerial, analytical to networking and language skills).



2. In the following months until June 2013, various sub-groups of WG4 undertook site visits to study models of best practice around Europe which included

- innovative ensembles (founded and managed by the musicians themselves), examples: Red Note Ensemble (Edinburgh), Collegium 1704 (Prague), les Siècles (Paris), Schönberg Ensemble (Amsterdam)
- new training programmes, example: the Creative Entrepreneurs Programme at the Guildhall School of Music and Drama, London (launched in Sept. 2013)
- new collaborative approaches between conservatoires and business schools, and/or the professional music sector, examples: the Scottish Institute for Enterprise and the Royal Conservatoire of Scotland, the Mannheim Pop & Jazz Institute, Towards Creative Entrepreneurship (consortium of 5 arts and business schools from across Europe, proposing intensive sessions for up to 50 students / session: Norway, Ireland, Holland, UK, Finland)

3. In an attempt to take into account the current European landscape, and based on research by a group of political science students in Paris and questionnaire results from European conservatoires, five distinct European approaches to entrepreneurship and innovation have been identified, from primary school to higher education (Anglo-Saxon, Scandinavian, Continental, Mediterranean, and Post-Soviet). Building on these, the WG is situating entrepreneurship and innovation more broadly within the context of the organisation and funding of culture, partnerships and mentoring.

4. At the Annual Congress of the AEC in Palermo in Nov. 2013, we held a workshop for more than 30 delegates of music conservatoires introducing them to the results of our site visits and discussing challenges and opportunities of engaging in the subject of entrepreneurship at their institution.

5. To make our findings visible and accessible, we are working on a website focusing on “Musical Entrepreneurship” which should serve as an online portal for HME, music students, teachers, young professionals and professional organisations.

6. To conclude we would be happy to see a lot of delegates from the professional field join us at the final conference of the POLIFONIA project in September 2014 (19th-20th) in The Hague. The programme will combine a conference titled “The Musician as Creative Entrepreneur” with practical work done by students in a two-day “incubator programme” with professional trainers. Musicians we have met on our site visits will share some “inspiring” stories with us, we will look at collaboration and synergies with professional organisations, and will also give an outlook on the future and sustainability of the outcomes of WG4.

Some further points of interest for the evolving discussion might be:

- Talking more about one or two ensembles we interviewed (their values, their start-up phase, what they missed during their studies, what skills they felt were needed for succeeding, evolution and future visions).
- How attractive are symphony orchestras for young musicians (analysing the outcomes from alumni studies on issues such as security versus artistic freedom, hierarchy versus self-management, need for opening up towards life-long learning and diversification of artistic opportunities in SO).
- The role of pre-professional youth orchestras to shape future careers of young musicians (mobility programmes, workshops on moderating and presenting concerts, programming and implementing projects, business skills, mental training and health issues, outreach and educational activities, diversifying as “orchestra academies” to include chamber music, baroque, contemporary music, cross-genre projects), EFNYO as a platform of orchestra and ensemble training in Europe and framework for cooperation projects.

I. MODERN ORCHESTRA MANAGEMENT

1. Future of symphony orchestras: new concepts, new working practices

With the reduction of the number of orchestras and the decline of full-time jobs, can alternative forms of orchestra organisation, i.e. casualisation, represent new career opportunities?

Dario Broccardo (South Africa)

Orchestra musician

|| Haha! No!" This the reaction of my wife on Sunday after mass as I spoke with her about this daunting topic. Perhaps herein lies a truth and a challenge...

Good afternoon ladies and gentlemen, fellow lovers of music. Thank you for the opportunity to speak as a South African musician and representative of the Musician's Association of South Africa, MASA.

Before 1994, South Africa had 6 full time professional orchestras, each fully state funded. With the change of government, came dramatic changes in the way the arts industry was administered, as recognition was rightly given to the previously neglected majority and its fundamental needs. With a shift in focus to better incorporate all South Africans, orchestras lost all funding and were forced to become self-sustaining organisations. By the year 2000, 5 of the 6 orchestras were closed and even the National Chamber Orchestra of Bophuthatswana (later the North West Chamber Orchestra) saw its demise after very serious political turmoil as well as budget cuts.

The newly formed National Arts Council centralised funding for all the arts and established annual "ring fenced" funding for 3 full time orchestras: In JHB the JPO, in Cape Town the CPO and in Durban the KZNPO. To assist with funding, organisations such as the national lottery were established. But funding was (and remains) limited and only enough to support smaller orchestras. In a short space of time many musicians were made redundant through job loss.

This turn of events saw the creation of various music agencies; small enterprises in the form of non-profit companies. These had a large pool of now unemployed musicians to draw from and created a somewhat unique product; an orchestra for hire... effectively a "casual orchestra" (casual as opposed to permanent full time ensemble). Agencies were (and are) able to charge high fees and to secure good remuneration for musicians.

South Africa has also always had a fairly rich culture of amateur / community orchestras. These often employ the services of professionals and present concerts as music lovers rather than working professionals. Universities also offer students the same opportunities. The role of the community or amateur orchestra can never be underestimated. It offers a great deal to its players, its audiences and, as a result, can only be good for the professional ensemble.

Sadly, though, the demise of the "big daddy" meant the reduction in the number of these orchestras too.

For a musician playing in a "casual" orchestra (the freelance musician), life can be fairly rewarding. There are advantages, for example:

- A contract is short-term and not constricting in terms of long-term commitments.
- A musician can work when and where he wishes.
- A variety of musical opportunities become available. I myself would play a symphony concert in one week, an opera for the next 3 weeks and a Broadway-like musical after that... with choir rehearsals every Monday night!
- With this type of working practise comes a great sense of independence and authority.
- It becomes possible to earn more by "keeping busy".

But herein lie specific dangers and pitfalls:

- A full-time position normally offers certain benefits such as pension and medical insurance.
- A full-time position allows one reasonable rest periods and leave (usually compliant with labour law).
- Rather than being a “jack-of-all-trades” a full-time player may develop his craft to extraordinary heights and near perfection.
- Independence is a rather demanding way of living and requires immense discipline; skill musicians tend to leave for practising their instrument more than managing a business!
- Keeping busy often leads to burn out.

Casual work demands a great deal from the musician and, as a viable way of life, great care would need to be exercised by both the agency (casual organisation) and the “casual musician”.

- First and foremost, the biggest challenge, is the number of jobs versus the number of musicians.
- Whilst the agency owner is usually someone with a good business sense and an entrepreneurial mind, the musician often isn't. He would have to educate himself.
- The musician would have to realise his responsibility as a service provider as much as the agency needs to respect the needs and rights of his contracted player.
- All too often we hear of particular members of the entertainment industry who deliberately hire young unsuspecting musicians and promise them precisely that which they have no intention of providing. Producers who abscond with no trace and without paying will always take advantage of an unlegislated system.

To answer the question, can casualisation represent new career opportunities, "yes it can". It should. But, as is indicated by the reaction of the layperson, my wife in this instance, the industry, certainly in South Africa, has sometimes given a very poor impression of itself. It has been the victim of unscrupulous management and underhanded dealings. And whilst "yes it can", it can never replace the tradition of the Symphony Orchestra. To quote a friend, "the orchestra is an artifact for a museum and its players the care-takers". For some reason, art has been kept in museums and revered throughout human history. It is shared with people from all walks of life. For that same reason and in that vein should the orchestra seek to survive. The onus is on musicians to preserve this art and perhaps our responsibility at a meeting such as this is to devise systems that encourage the curatorship of our beloved art.



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Rolf L. Stensø (Norway)

Chief Executive, Norwegian Radio Orchestra

I think the three most important points for the orchestras in the future is:

- Flexibility of the organization
- Cooperation
- Communication

Flexibility of the organization

The way we organize the orchestra and the flexibility of the musicians are of greatest importance. Many of the new educated musicians are highly skilled in different genres, sometimes several instruments, and big experience on orchestra, chamber and soloist repertoire. This flexibility give the orchestras the possibility to change the size of groups inside the orchestra, combine chamber music and orchestra music in the same program, and also cover a larger part of the repertoire in the season.

This will also give us the possibility to work with more than one project at the same time. The need for recordings for movies and television is increasing, and with no use for the hole orchestra every time. It is possible to deliver more at the same time.

The challenge here is to have the right agreements between the organization and the union.

Cooperation

To cooperate means that we, in some ways, let someone else decide what we shall do, and how to do it. This is a big challenge for every orchestra.

But the cooperation is of big importance both for the creating of the music and the art inside the orchestra and the relevancy for the audience.

We have to cooperate more and closer with rest of the community, such as the schools, youth clubs, artists, event companies, working places and so on.

The challenge here is to keep up the high artistic level at the same time as we meet the needs and demands from our co-operators.

Communication

It will be very important to communicate with the audience on different levels and platforms. We will not meet the audience in one dialogue or through one channel. We have to use social media in new ways to communicate with our audience. Both as an information channel and as part of the concert experience. This is part of the communication and how we talk to our audience, with words and music. And finally; how we meet our partners, cooperators, owners, audience, soloists and conductors is more important than ever. We have to be a friendly organization





IOC SPEECHES

3rd FIM INTERNATIONAL ORCHESTRA CONFERENCE

Oslo
Feb. 24-26, 2014



I. MODERN ORCHESTRA MANAGEMENT

2. Decision making in orchestras: top-down or bottom-up?

The involvement of musicians in the decision making process may be a way to enhance job satisfaction, well-being and performance quality within the orchestra.

Carla Lehmeier (United States)

Chairperson, Regional Orchestra Players Association (ROPA)

This topic comes to me with some years of experience. About ten years ago the Carnegie Mellon Foundation funded twelve orchestras to participate in their orchestra forum. Each orchestra in the group was awarded millions of dollars to participate in an orchestral industry think tank. During our forum sessions we were asked to explore a more collaborative organisational structure. Years went by and the forum constituencies met to share their experiences. It was common to hear musicians voice their frustrations. They had given their honest efforts, countless hours of volunteer work on board committees and task forces, only to find that all too often decisions were made prior to the meeting ever starting, or organisational priorities had shifted and their input had been ignored.

Some of the more extreme stories shared were of orchestral managers who had hand picked their musicians representatives thus creating a structure that often dictated the wishes of management. It was an either get on or get off the bus mentality. Other musicians found that they had built a structure for artistic programming input, however all too often, conductors and managers didn't necessarily want the input, but wanted a stamp of approval. The learning from this collaborative approach for many orchestra musicians, was at the end of the day, musicians do not have decision making authority. It is the board and management who legally hold responsibility for the institution.

When the US orchestras were boasting a more collaborative environment, I was asked to participate in a simulation exercise of a tops, middles and bottoms organisational structure hosted by the League of American Orchestras. The musicians were the greeting card makers of this factory. We were taped into small boxed areas, our shoes were taken away and yes we were the bottoms. We were not allowed to leave our boxes and were awarded shoes when we completed specific tasks. This exercise was a poor attempt of simulating communication within a corporation, as the bottoms or the oppressed musicians stated during their summations: we were not assembly line workers, we are the product. It was an incredible insult for us as artists, trained professionals with thousands of dollars invested in our instruments and education to be cast into a demeaning class structure. I have witnessed unnecessary pain caused by orchestra managements and or boards who have conveniently demanded a for profit structure in this non-profit world. This was no exception.

We have learned through experience that decision making is taking our roles as musicians to a point where lines become blurred and often conflicts of interests occur, this results in an extremely unhealthy work environment.

As we move forward as an industry, I encourage you to learn from the organizations that have found a successful structure, they are out there. However, be mindful that there are no two orchestras alike and there is not a one size fits all answer for our orchestral institutions. There are some orchestras where the trust has been built and the musicians input has been valued, however they would be the first to say that they are not making decisions.



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Nicolas Papageorgiou (Cyprus)

President, Cyprus Musicians Guild

Cyprus context: CSO is one of only 2 performing arts institutions in Cyprus (no national framework, structures built from the very beginning)

Cyprus labour relations have very weak co-determination structures / culture so the challenge of musicians being involved in the decision-making process requires a lot of persuasion and negotiation.

Starting from a position of no job security (1-year contracts, threat of re-audition, no voice at any level of the decision making process etc...), the musicians of the orchestra have achieved a reasonable level of empowerment. This was for us a 4-stage process. Like Maslow's Hierarchy of human needs, each stage must be satisfied before moving to the next one...

Organization of workers

(unionization, collective bargaining, players Guild). This creates a framework in which the core relationships/rights/responsibilities are clarified, and can form the basis upon which further empowerment of musicians can be achieved

"Shop-floor" participation

examples - orchestra inspector member of the orchestra voted by musicians, musicians have a say in rehearsal times, etc

Artistic planning

- Musicians have say in hiring / firing procedures
- Musicians now have a voice in choice of artistic director
- Musicians artistic committee liaises with Artistic Director on repertoire
- Chamber music season for orchestra players who wish to do using orchestra's infra-structure

Governance (Board of directors)

Currently trying to negotiate step-by-step involvement in the governance of the orchestra. Final aim to get musicians on board of directors. First step, having musician participation at board meetings

The involvement of musicians in the decision making process has led to worker empowerment and a sense of stakeholdership

- Added responsibility, accountability to peers and audience, as well as management
- Well-being – communication on work-life balance issues, health & safety etc
- Performance quality – "peer review", co-responsibility in selection of artistic directors, soloists, conductors means accountability, and musicians forced to confront the issues with a more holistic and long-term "inter-related" approach.
- Musicians have a better understanding of general issues and practical problems that management can face

Conclusion

- Enhanced structures of co-determination in an orchestra can only lead to a stronger sense of commitment and responsibility on the part of musicians. Our experience has been that as musicians become more and more involved in the decision-making process, contrary to management fears,

they are more willing to confront difficult decisions, face problems with a responsible approach (e.g. pay cuts), and perform in a more focussed and integrated manner. Getting away from notions such as "top" and "bottom", and establishing a more "side-by-side" approach leads to better communication, a true sense of stakeholdership, and increased rewards, which may be practical, moral, or psychological, all of which translate into better productivity – truly a win-win situation

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2. Decision making in orchestras: top-down or bottom-up?

The involvement of musicians in the decision making process may be a way to enhance job satisfaction, well-being and performance quality within the orchestra.

Paul Hughes (UK)

General Manager, BBC Symphony Orchestra

Top-down and Bottom-up are rather crudely-drawn models of how communication takes place within a modern symphony orchestra. Their most extreme examples might be found in orchestras that are wholly managed and for whom everything is decided by 'the management' which, in turn, may be a quasi-political entity (top-down), or a self-governing fully-democratic orchestra where everything is decided by the players (bottom-up).

Or is that last model a hybrid and could such a model be both top-down and bottom-up?

The answer is that there are as many variants on top-down / bottom-up decision-making as there are orchestras and each may adopt elements of both depending on culture, context, history, funding and the range of challenges that face any orchestra these days.

Decision making is, in any case, the end of a process and not an end in itself and what we should be looking at is the extent to which consultation between players and management takes place. What sort of dialogue is taking place? Is dialogue taking place?

Let me give you an example that took place in my own orchestra, the BBC Symphony Orchestra, relatively early on in my management. Of the five symphony orchestras in London, the BBCSO is unique in that it is a managed, salaried orchestra and not, as in the other four, self-governing registered charities. What self-governing means in this instance is a model where the managing board consists of a majority of freelance player-directors or 'members'. There are variations – most recently in the LPO - but broadly speaking, that's how it works.

The BBCSO is a contract, salaried, managed orchestra of players who are members of BBC staff. They are told what to play, when to play, where to play, how to play, when to take a break, what to wear, where the next meal is coming from, and so on. You get the picture. And it had been like that more or less since its creation in 1930. After all, we're not known as the British Bureaucratic Complication for nothing!

I joined the orchestra as General Manager in 1999 and my style of management has always been collaborative and consultative. As part of an ongoing ambition to create a more open and communicative culture I decided to gather together the entire orchestra and management team for an Away day. We would discuss our future, our structure, the challenges that lay ahead for the whole company, and to ask for considered opinions, which would be followed up some weeks later when we'd all had time to reflect and think more about it.

We booked a venue outside the studio (London Zoo as it happened), engaged an experienced facilitator and a number of actors working in business for role play scenarios, and 110 of us set out for the day. Whilst I could tell you anecdotal stories of what happened that day, some funny, some challenging, it was deemed to be a success and everyone went away thinking about the future.

Or so I thought.

The follow-up some weeks later was absolutely not a success and for the single reason that we had both misunderstood and miscommunicated the relationship between the two parts of the process. MY expectation was that having gone away to consider further a range of agreed areas we would come together to draw up a shared plan of action. The orchestra's expectation was that we were the management as we were paid to do this sort of thing, and we should come up with answers to the challenges identified in part 1.



The point of the story is to demonstrate the range of issues to be considered in any orchestra where the culture is changing from a top-down historical model to a more consultative bottom-up 'meet-in-the-middle' approach. Or to put it more simplistically, what happens when you introduce democracy into a nondemocratic structure without preparing the ground properly.

The BBCSO musicians were used to being told everything and unused to being asked anything. We consulted on everything from choice of repertoire and conductors to what the orchestra should wear, where we might tour and the conditions under which we would tour. But these are relatively easy (and if there's time later I'll tell you an amusing anecdote about the consultation process that decided what the BBCSO should wear).

But not everything can be discussed widely nor consulted on regularly. The speed at which the information changes constantly means that decisions often need to be taken quickly and the presumed competence of a highly skilled and experienced management team will, most of the time, take the day-to-day decisions. That's normal. The skill, if there is any involved, is deciding whether to consult, knowing when to consult, with whom and on what. And then, after consultation, take make the decision. There always has to be someone to say 'I hear what you're saying but the talking's over; this is what we're going to do'.

Effective communication relies on so many things that orchestral musicians have not had to think much about in the past: the relationship between power and responsibility 'if I'm involved in making these decision and it doesn't go well, who can I blame?', appropriate language and how to communicate. We have invested time and effort in addressing these needs, in training our musicians in skills that lie beyond just playing their instruments, and much more needs to be done on a continuing basis I believe.

At times of great difficulty and challenge such as those we are living through now, when players and management can find themselves in disagreement and, worse, dispute, the culture of communication and consultation, and above all trust that has hopefully been created within the organisation will be greatly tested. If it is there, and effective, then facing the challenges common to us all parties – management, musicians and union colleagues - can be achieved with us all sitting at a round table rather than on opposite sides of the table.

Thank you.

I. MODERN ORCHESTRA MANAGEMENT

3. Orchestras in crisis: is there a political solution?

While some orchestras are impacted by a drop in resources or by budgetary cuts, other continue to develop and flourish: what responsibility do politicians have?

Bruce Ridge (United States)

Chairman, International Conference of Symphony Orchestra Musicians (ICSOM)

Fourteen days ago, President Obama nominated a new chairperson for the National Endowment for the Arts. The musicians of the International Conference of Symphony and Opera Musicians (ICSOM), welcome this nomination, as we lobbied vigorously for the President to take this action. The President waited 13 regrettable months though before he even made a nomination. The position stood vacant for all of that time; even as some members of Congress called for massive cuts in the National Endowment for the Arts (NEA) in an attempt to weaken the agency.

The NEA was established in 1965 and is dedicated to bringing the arts to all Americans. But since its founding, the NEA has been a constant target for political attacks.

There is a misperception that the U.S. Government spends a great deal on arts funding, but the reality is that only 0.066% of the Federal budget is invested in the arts. And for that feeble investment, there is a considerable return. Each dollar the government invests in the arts returns over \$7 dollars to the community.

American orchestras are non-profit, tax exempt organizations. In 1966, just a year after the creation of the NEA, another organization, the National Football League (NFL), was also granted non-profit status by the U.S. Government. American Football is very popular, and the NFL generates almost \$10 billion in annual revenue and pays its commissioner a yearly salary over \$44 million. A 30-second advertisement during this year's Super Bowl cost \$4 million. But as a non-profit organization, the NFL pays no taxes.

This is not meant as an attack on the NFL. Like many Americans, I was raised in an environment where football was part of every Sunday afternoon, but the incongruity between a non-profit that earns almost \$10 billion a year and an arts organization that struggles to survive must be noted as simply absurd and indicative of how government undervalues the arts.

Politicians in our country bemoan the descending ranking of our education system, yet multiple studies reveal the value of the arts in enhancing our children's future. Despite evidence indicating the need to invest in the arts, our federal and local governments continue to cut the arts in schools.

But let's continue the comparison of non-profits by looking at the budgets for our ICSOM orchestras. The \$44 million annual salary of the football commissioner alone surpasses the annual individual budgets of 40 ICSOM member orchestras. In fact, just two minutes of commercial air-time during the Super Bowl broadcast surpasses the budgets of 12 of our ICSOM orchestras.

In America, orchestras have faced a time of difficulty as we emerge from the recession. The troubles have been widely reported, and even more widely misreported. There have been some terrible situations, with an unprecedented lockout in Minnesota, and the bankruptcy of the New York City Opera among others. But the true story to be told is how resilient our orchestras have been, with many orchestras achieving record fund-raising and increased attendance. This is true in Cleveland, Houston, Los Angeles, St. Louis, Chicago, Buffalo and many other cities.

Unfortunately, the media loves a negative story and the many successes have been drowned out by the relatively few failures. This false negativity hurts us all, and damages our ability to change the minds of politicians who are too eager to accept stereotypical statements such as "classical music is dead." Some journalists have been writing that same story for over 60 years.

The good news I bring you today is that the bad news that permeates so many discussions of the future is largely false. Unfortunately, though, those false messages can be self-fulfilling and too



easily believed by political leaders.

We must not be dissuaded by these negative self-promoting voices. We have a message of hope for the world and we must find ways to be heard. This will require political astuteness and unity among all musicians. We must harvest the power of social networking to advocate any cause that musicians in any country might face. We must recognize that our true opponent is frustration; and our true enemy is apathy.

Those who spread negative messages claim that our audiences are aging beyond retrieval, but The Cleveland Orchestra has doubled the number of students attending its concerts, and I continue to see an infusion of youth in concert halls all over the world. To claim that aging audiences create an insurmountable problem, one must ignore that, in 1940, life expectancy was 62 years. Today it is 79 years. If we accept that people generally tend to turn towards attending symphonic concerts after they have reached a point of greater leisure in their lives, then the fact that we have our target audience for an additional 17 years of life is not a problem, it is an opportunity.

A positive note from the recent NFL Super Bowl was the pre-game performance of Renee Fleming. Ms. Fleming was the first opera singer to be selected for this event, and millions of people were exposed to her luminous voice, many for the first time. Musicians should launch a campaign to encourage major sporting events in all countries to feature more opera singers, and more classical instrumentalists. We might not succeed everywhere, but the campaign would garner much needed positive attention.

Governments will be influenced only by the activism of the people they govern, so we must together raise our voices in a media savvy manner, and advocate as aggressively for our orchestras, our music schools, and our art form as those with billions at their disposal will advocate maintaining the non-profit status of the NFL.

In a world that occasionally slumps with the weight of its burdens, we have a universally inspiring message. Wherever a negative image of the arts is produced, by politicians, journalists, or anyone, musicians across the world must be prepared to respond with our positive message of hope.

In times of negativity, we will not be dissuaded from what we hold true. We must rage against the dying of the light. We must be our own advocates, strengthened with the knowledge that the best of humanity is on our side.

I. MODERN ORCHESTRA MANAGEMENT

3. Orchestras in crisis: is there a political solution?

While some orchestras are impacted by a drop in resources or by budgetary cuts, other continue to develop and flourish: what responsibility do politicians have?

Yves Sapir (France)

President, French Musicians Union (SNAM)

Chers collègues, en m'écoutant parler ici d'une voix sinistre, puis adopter soudain un ton plus enjoué, certains d'entre vous pourraient diagnostiquer chez moi un grave syndrome de dédoublement de la personnalité... je tiens à vous rassurer...

En tant que Président de l'Union Nationale des Syndicats Français des Musiciens, j'ai malheureusement toutes les raisons de m'inquiéter des importantes diminutions des crédits du Ministère de la Culture français mais aussi des déclarations d'élus territoriaux de tous bords politiques qui envisagent de réduire le financement de leurs orchestres ou de leurs maisons d'Opéra. Ceci est la face sombre et pessimiste de mes fonctions syndicales.

Mais je suis aussi violoniste et responsable du Syndicat de l'Orchestre National du Capitole de Toulouse qui a vu son budget global augmenter de plus 40%. Alors, je vais essayer pour un temps de puiser dans cette part optimiste de ma schizophrénie syndicale pour réfléchir avec vous aux possibilités d'infléchir les politiques à l'origine des crises financières que traversent certains de nos orchestres.

En 2008, après plus de 20 ans de règne des conservateurs, chacun sentait que le parti socialiste et ses alliés pouvaient gagner les élections municipales de Toulouse. Sur les questions culturelles, de nombreux militants de gauche considéraient de manière dogmatique que l'orchestre et l'opéra étaient des institutions élitistes, archaïques et surtout coûteuses. Pendant la campagne électorale, notre syndicat a tenté de les convaincre qu'il était possible de mettre l'excellence artistique de l'orchestre au service d'une autre vision politique, de travailler à une démocratisation de l'offre, de mener un travail en direction des jeunes tout en développant des activités de rayonnement internationales et audiovisuelles favorables à l'image de la Ville.

À peine élu, le candidat socialiste, Pierre Cohen, a nommé le jeune chef russe Tugan Sokhiev, qui était très apprécié des musiciens. Le talent de Tugan Sokhiev et la relation privilégiée qu'il entretenait avec l'orchestre sont évidemment à l'origine de l'engouement du public et de la critique vis à vis de notre orchestre dans les années qui suivirent.

Mais le projet artistique qui fut élaboré par l'équipe municipale en lien avec la Direction Administrative et Artistique de l'Orchestre répondait à la volonté politique de la nouvelle municipalité de penser l'orchestre autrement.

Ainsi, pour permettre une diversification de nos missions en privilégiant notamment l'accès de nos concerts au plus grand nombre et la sensibilisation des plus jeunes, la Ville a accepté de faire passer en 3 ans l'orchestre de 104 à 125 musiciens permanents. Les salaires ont été augmentés (même si nous les trouvons encore insuffisants), nous avons conclu un règlement intérieur améliorant les conditions de travail et un accord audiovisuel ouvrant des droits nouveaux pour les musiciens.

Avec l'apport de la Communauté Urbaine qui regroupe les villes de la Région de Toulouse, le budget de l'Orchestre a progressé de plus de 40 % passant d'un peu moins de 10 millions d'euros en 2007 à plus de 14,5 millions d'euros en 2013.

Alors que beaucoup d'orchestres français ont quasiment cessé leur activité internationale, nous avons pu maintenir, grâce notamment au mécénat des industriels locaux, un rythme d'une vingtaine de concerts à l'étranger et suite à notre accord audiovisuel, une forte présence dans les médias.



Mais en dépit d'une augmentation par an de 20 concerts et plus de 5000 places supplémentaires vendues à des prix très attractifs, le taux d'autofinancement de l'orchestre est désormais inférieur à 12% !

Dans une période de crise où la plupart de nos dirigeants ne parlent que de diminution de la dépense publique, on pourrait se demander si les élus de ma Ville ne sont pas des fous irresponsables qui jettent l'argent par la fenêtre ?

Notre syndicat affirme depuis toujours que la diversité culturelle, l'accès universel aux formes les plus raffinées de l'art et de la culture sont autant d'enjeux de civilisation qui peuvent justifier à eux seuls le soutien financier de secteurs artistiques qui ne pourraient pas survivre dans un monde strictement concurrentiel. Mais nous aurons de plus en plus de mal à nous faire entendre car, on le constate tous les jours, le temps des responsables politiques érudits, soucieux, par goûts personnels, de la dimension culturelle de leur action est malheureusement révolu. Et face à la violence des logiques libérales qui menacent l'existence même de nos orchestres, invoquer de manière incantatoire des mots magiques comme « Beethoven » ou « Ravel » ne suffira plus.

Qu'on le veuille ou non, la situation nous impose d'avoir une réflexion politique sur la place de la culture et de nos orchestres dans nos sociétés.

Un rapport commandité par le ministère français de l'économie et des finances et par le ministère de la Culture a été rendu public en décembre 2013. On y apprend qu'en France, en 2011, les activités culturelles ont généré directement et indirectement une valeur ajoutée de 57,8 milliards d'euros. Pour donner un ordre d'idée, c'est l'équivalent de quatre fois celle de l'industrie chimique.

Parmi toutes ces activités culturelles, la valeur ajoutée générée par le seul spectacle vivant représente 8,8 milliards d'euros c'est à dire plus que toute la richesse issue de l'industrie automobile. Et ce qui est plus inattendu, sur une production totale du spectacle vivant de 17,5 milliards d'euros, près de 55% est issu du secteur non marchand.

Nous sommes rassemblés ici pour savoir s'il existe des solutions politiques pour les orchestres en crise ? Cette étude nous permet, je pense d'inverser la problématique, et de nous demander si, finalement, le développement d'activités culturelles et artistiques ne représente pas une des solutions à la crise politique et financière qui dévaste nos sociétés ?

Car ce ne sont pas nos orchestres qui sont en crise. Ce sont les politiques publiques qui sont malades. Nous devons le dire haut et fort à ceux qui nous gouvernent : le maintien des services d'intérêt généraux, le développement des activités culturelles, même si elles sont déficitaires au sens où l'entendent les experts des agences de notation, sont capables de générer d'immenses plus values pour nos sociétés. Certaines de ces richesses sont quantifiables comme le démontre cette étude mais il est aussi des richesses immatérielles non moins précieuses qu'aucun indice de Wall Street ne saurait mesurer.

C'est pour préserver ces richesses que nous devons rappeler à nos gouvernants qu'il est de leurs devoirs de financer nos orchestres. Et si nous réussissons ce tour de force, si nous arrivons à remettre au centre de l'action politique de nos élus la prise en compte des besoins fondamentaux des individus qui les ont portés au pouvoir, alors, au delà notre attachement à la passion musicale qui nous anime, nous pourrions peut-être modestement résister à la montée inquiétante des idées résurgentes des égouts de l'histoire qui se nourrissent de l'inculture, de l'individualisme et de la haine d'autrui.

I. MODERN ORCHESTRA MANAGEMENT

3. Orchestras in crisis: is there a political solution?

While some orchestras are impacted by a drop in resources or by budgetary cuts, other continue to develop and flourish: what responsibility do politicians have?

Sture Carlsson (Sweden)

Senior Advisor

Is there a political solution? For a Scandinavian like me this is a somewhat awkward question. We have in the Nordic countries a long tradition of publicly funded culture – especially the performing arts sector. So if we have a political solution there is also most often a political problem.

I understand that many of you coming from countries with a more complex way of financing culture must think that we have a very privileged situation in Scandinavia where about 80% of the costs of our orchestras are covered by money from the public sector. And of course we have been very privileged during the long period since the Second World War when the modern welfare state has been built up. An important part of the creation of the modern Scandinavian society has been the building of a publicly financed cultural sector accessible for everyone. In Sweden we have cultural budget on three political levels: Central government, regional government and local government. To make it even more complicated most institutions also have their own boards most often consisting of politicians. This means that the management of an orchestral institution can have more or less political influence from four different levels at the same time. This is perhaps not as complicated as it might seem – since we have a high political consensus that high artistic excellence, priority given to young people and internationalization are priorities on all political levels.

Up till now I think it's right to say that we in Scandinavians have had good reasons to be fairly satisfied by the way we have managed to find many for our orchestras thru political channels. But how will the future look for us? Here in Norway we have recently got a new conservative government which signaled that there will be cuts in the cultural budget next year. I must say that I find this a little bit strange in such a rich country where so much money have been spent on building not only a magnificent opera house nearby but also on building many fantastic new concert halls around the country. It would really be a waste of taxpayer's money to cut the budgets for the institutions performing in these spectacular buildings.

And in a longer perspective all demographic forecasts tell the same – in societies like ours a diminishing part of the population at work will have to bear the burden of an all the time growing crowd of pensioners' who lives longer and longer. The need for health care and medical services will take an increasing part of the budget on all political levels. This will force politicians especially on the local and regional levels to many painful changes in priorities. We already know that the cultural sector will suffer here and we have already started planning for a future with diminishing public funding.

Many seminars and conferences during the last 15-20 years have been devoted to the discussion of alternative ways of financing our cultural sector. I have to confess that we so haven't been very successful. With a few remarkable exceptions we haven't been very lucky to find companies that are willing to fill the gaps when the public sector is facing problems. Of course we have seen a new opera being built in Copenhagen totally financed by private money and for a period Volvo paid the costs for 20 musicians in Gothenburg Symphony but these examples are really exceptions. Otherwise the boards of the major companies seem to be very satisfied with traditional way of public funding of culture we are so used to. Arguments that "good citizenship" and "social responsibility" have not yet made any major impression not to talk about our efforts to try to convince the companies to use our concerts and tours as a new channel of marketing and for social activities for customer or employees. Or to put it another way – they more than happy to do this – but not willing to pay for the value we consider reasonable for being associated with us.

So to sum up this brief Scandinavian sketch of the subject: We are always trying to find new ways to keep or increase our public support. This gets more and more difficult. So we ask ourselves more and more often – is there a non-political solution. But that is perhaps a subject for another panel!

3rd FIM
INTERNATIONAL
ORCHESTRA
CONFERENCE

Oslo
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II. HEALTH AND WELFARE

4. Ageing and performance: access to training and adapted workload

Even the most focused musicians may not be able to maintain the same level of performance forever. Is it compatible with the roll-out of a full professional career?

Bill Kerr (UK)

National orchestra organiser, BMU

In the UK, compulsory retirement at the default age of 65 ceased to be lawful in 2011. This presented UK orchestra employers with a new issue concerning ageing and performance which required a carefully thought-through series of solutions. The BMU has cooperated with the Association of British Orchestras (ABO), the UK's orchestral management association, over the last two years in order to try and find a mutually acceptable way forward.

It was agreed from the outset that effective solutions would have to be operative throughout a musician's career, right from the very start, and not just when a musician reached a particular age of, say, 55 or 60 as this would in itself constitute unlawful age discrimination. The five main elements that were identified as important in addressing the potential problems are:

- Fair & balanced system of career review
- Continuing professional development programme
- Adequate health / income protection insurance cover
- Retirement planning capability
- Good pension provision

Let us look at these five issues briefly in more detail:

1. Career Review

Musicians do not just experience problems with maintaining standards of work when they reach a certain age. Physical, psychological, medical, emotional, technical & personal issues can adversely affect a musician's standard of work at any age from 20 through to 65 and beyond. If an orchestra has a fair and balanced system of regular career review in place these issues can be discussed and identified at the earliest opportunity and dealt with effectively before they become career threatening. Help and assistance can be provided to the musician to ensure that problems that can be overcome with the right support are resolved. This system, if carefully and sensitively managed, will prevent the sudden and unexpected shock of an older musician being told without prior warning at a later stage in their career that their standard of work is no longer acceptable.

2. Continuing Professional Development (CPD)

An essential partner to run alongside Career Review is a properly resourced CPD programme which will allow musicians to develop and expand their skill set both to the advantage of the orchestra as well as their own career. CPD might include the study of specialist techniques on the musician's instrument with a recognised pedagogue. Or it might encompass self-help therapies like yoga, massage, Pilates or relaxation techniques which will help extend the musician's useful working life. Much work has been accomplished by medical experts in the USA with professional dancers to the extent that it has extended their professional working lives by an average of 10 years increasing the usual retirement age from 35 to 45 and above.

Equally importantly, there needs to be a system built into the CPD programme for assisting musicians to think about alternative career paths - a 'plan B' in the event that they might be no longer able to continue as orchestral players at any point in their working life up to and including retirement for whatever reason. Physical problems such as focal dystonia, carpal tunnel syndrome or some form of injury or accident can so easily prematurely terminate a musician's career and a backup plan is essential for every musician so that they can face these life changing events should they occur.

3. Health / income protection cover

Whilst some orchestra musicians are able to work comfortably into old age without any deterioration of ability, there are sadly many more players who, through no fault of their own,





develop physical or psychological impairments that begin to adversely affect their ability to play their instruments before they reach an age at which they can afford to retire.

In the UK, a number of orchestras offer additional protection to musicians who develop these problems by the provision of Permanent Health or Disability Insurance (PHI/PDI) schemes which pay a reduced salary of 50% or 75% from the time the musician is no longer able to work and their sickness pay runs out until they are able to draw their pension or retrain for other types of work. These schemes also pay the musician's continuing pension contributions until they reach pensionable age or change profession.

The knowledge that there is a safe haven which affords financial stability and security allows these players to relinquish their playing careers gently and approach retraining or retirement in a dignified and less stressful way than would otherwise be the case.

4. Retirement Planning

Many orchestral musicians develop a deep emotional attachment to playing their particular instrument in the orchestra and, much like losing a dear close friend, find it extremely difficult to make that leap into a world bereft of something that has almost become a part of them. Training and guidance for retirement is needed for musicians who have devoted their entire working lives to orchestral performance and find it difficult to adjust to new circumstances.

A few musicians are irrepresible and continue working into their 70s with consummate ease. But many do not have this longevity. I believe that there is a need for balance – an orchestra should have both the vigour and enthusiasm of young players and the experience and wisdom of old musicians.

There are important factors other than the more obvious performance issues that affect a musician's ability to work comfortably in an orchestra into old age. Orchestras that tour extensively, both in their own country and abroad, require their members to turn up at airports or to catch trains and buses at all hours of the day and night. A difficult concert can often be preceded or followed by a long journey. Very early starts and late finishes can follow each other with relentless frequency. Even those musicians whose playing remains on top form can begin to tire of the incessant travel and antisocial hours, and this does not get easier with age; in fact it gets a lot harder.

To assist with this, systems should be introduced to allow orchestra musicians to reduce their workloads as they age and if they wish to. Part-time work or job shares would allow those with career threatening physical or psychological impairments to continue their orchestral careers where working full-time would exacerbate the problem and cause them to cease playing altogether. Phased retirement should be introduced so that musicians could, if they needed to, reduce their workload progressively during their final years in post.

5. Pensions

For an orchestral musician to be able to work successfully up to an optimum age, he or she requires a good pension in order to be able to retire at the most appropriate time. Orchestral employers and musicians must be encouraged to contribute to pensions from the earliest possible age as the value of the pension will accrue much faster in the early years than later in life when it may be too late.

These pension schemes must be robust, dependable and affordable for all orchestral musicians. They should be structured in a way that would permit retirement from age 55 or earlier without the loss of pension benefit but would also allow those musicians who wished to, and were able to, to continue beyond this age.

Without proper pension provision an orchestral musician will be forced into continuing to work for longer than they might wish to in order to be able to afford to retire on an adequate pension. This in turn can present problems for the employer who is trying to balance the need for the orchestra to be constantly at the top of its game with the need to be compassionate and caring with its employees.

Conclusion

Unfortunately, the reality for many orchestras is that the pressure on finances caused by reduced



investment from national and local government and from private and corporate investors has caused them to reduce the level of assistance available to ageing musicians.

Pension schemes are more at the mercy of the global markets and failing economies than their defined benefit predecessors, with the risks now being taken by the musician rather than by the employer. Not only is the value of pension funds shrinking but the cost of an annuity that has to be purchased with it in order to receive a pension income has risen sharply.

Coupled with this those UK orchestras that continue to provide PHI and PDI schemes have severely curtailed their scope, in order to avoid excessive rises in insurance premiums. This has either reduced the length of cover to just 5 years or reduced the percentage of salary payable.

Taken together, the retrograde developments of the last few years have had the unintended effect of pushing orchestral musicians into working for longer than they might otherwise have done in order to earn a better pension.

I therefore ask the 3rd FIM IOC to consider adopting a strategy for ageing musicians in orchestras, as part of its final declaration this year, to encourage all orchestras to adopt the five points I have identified as follows:

- The creation of a fair and balanced system of regular career reviews to identify and deal effectively with issues at the earliest opportunity before they become career threatening.
- The creation of continuing professional development programmes to assist musicians to develop and expand their orchestral skills whilst also encouraging them to think about and build an alternative career plan in the event that they might be no longer able to continue as orchestral players due to illness or injury.
- The introduction of mechanisms such as health, disability or income protection schemes or other types of insurance or indemnity that will offer financial support to musicians who are forced to quit their orchestral jobs because of physical or psychological impairments before they become eligible for pension benefits or are able to retrain.
- A system of retirement planning which allows orchestra musicians to reduce their workloads progressively as they age if they wish to and provides training and guidance for retirement for musicians who have devoted their entire working lives to orchestral performance and find it difficult to adjust to new circumstances.
- The instigation of robust, dependable, affordable pension provision for all employed musicians that would permit retirement from age 55 without loss of pension benefit but would also allow those musicians who wished to, and were able to, to continue beyond this age.



IOC SPEECHES

3rd FIM INTERNATIONAL ORCHESTRA CONFERENCE

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II. HEALTH AND WELFARE

4. Ageing and performance: access to training and adapted workload

Even the most focused musicians may not be able to maintain the same level of performance forever. Is it compatible with the roll-out of a full professional career?

Dr. Christoph Stahl (Germany)

General Manager, WDR Orchestras and Choirs

Ladies and Gentleman, I am pleased to have this opportunity to look at the extremely interesting area of ageing and performance from the perspective of one of the biggest employers for musicians, WDR. To give you some background: After the BBC, WDR is the biggest broadcasting corporation in Europe, with some 4,500 full-time employees, including two orchestras, a choir and a big band, each of them consisting entirely of full-time musicians.

The title of my short talk is "Ageing at WDR Orchestras and Choir – Looking for New Concepts". The words "looking for" in this title show you that we haven't found any perfect solution; otherwise I would now be seeking self-employment as an HR consultant. Nevertheless, we have put together some of the jigsaw pieces and have therefore come a little closer to our goal.

A major representative study was published in Germany in 2012, under the title "Ageing in an Orchestra". 2,500 musicians replied to a wide range of questions, and: yes, it's unfortunately true that when musicians get older, they do find it more difficult to meet their own musical standards. Every other musician over 50 says so. Another remarkable outcome is that less than one per cent of all respondents believe that maximum musical performance is still possible at 60 plus. This does of course contradict our demand for maximum performance at all times as well as our musicians' aspiration to meet this standard and the demands of our audience to receive it. And neither does it fit in with the increase in the German retirement age to 67.

WDR is currently studying the impact of demographic change and how it should be handled. Three areas are important for musicians and singers:

- (a) HR development
- (b) Health management
- (c) Work (time) organisation

(a) I believe that the essential issue in "HR development" is CPD – continuous professional development. If suitable provisions are made, it is indeed possible to increase the musical quality of the individual to an audible extent. We therefore support individual musicians in taking, for instance, targeted one-on-one tuition. In fact, we cannot overestimate the importance of proper practising at a more advanced age. This is borne out by the results of the study. Two out of three musicians say that practising is the most important way to compensate for loss of personal performance.

In addition, our Training and Professional Development Department also offers seminars on specific areas, such as strategies to combat stage fright, communication skills, healthy management and maintaining a good work-life balance – all of which I believe to be important ways to help ensure better performance. (Incidentally, the seminar "The Second 50 – Full-Scale Fitness for the Future" is a particularly good example in today's context, as it is about balancing one's career and private life and ensuring physical well-being.)

Each of our musicians can take five days of training leave per year to attend such seminars. However, we also noticed – and this is one of the main problems – that musicians only approach us very rarely with their concerns and that they don't often make use of such facilities.

(b) When it comes to health management, the promotion of good health is essential for a musician to perform at their best. The results of the study are alarming: two out of three musicians over 55 say that they are currently suffering from physical complaints which make it more difficult for them



to play their instruments. WDR is offering a variety of preventative healthcare options, such as courses on back exercises, yoga, the Alexander technique, meditation and mindfulness training. I've counted them: There are 37 (!) preventative health care options. This is something where the overall size of WDR is useful.

Whenever a musician suffers acute complaints, they have the option of working with our in-house healthcare team or psychologist, and we also work closely with specialists in musicians' illnesses. Nevertheless, there are certain groups such as oboes and high voices in the choir where a person's performance substantially declines above 60. This is something where we still haven't found a solution.

The third important issue is "work (time) organisation": We are already successfully applying various specific solutions such as stopping solo performances, reducing working hours, and also early retirement, e.g. in combination with a semi-retirement scheme. Let's take a look at our colleagues. The NDR Choir had a collective bargaining agreement whereby each singer would start saving part of their salary at the beginning of their career and then retire at 55. However, this led to a rather low starting salary, so that NDR wasn't getting any suitable applicants for its auditions.

The solutions I've shown you all illustrate one fundamental problem, as none of them are cost-neutral under the existing regulations. Either the employer has to pay more, or the musician.

Conclusion:

1. I believe it is high time we started to work with trade unions, setting up new regulations on "work (time) organisation", focusing on the issue of ageing, and thus to ensure a win-win situation for both employers and employees. It's a major challenge!
2. Quite apart from all this, I do believe that in order to ensure a high level of performance among musicians right up until retirement, we need an entire bundle of different measures as a success factor.
3. All this can only work if there is a positive corporate culture. If this is missing and if the management cannot identify with these issues, then those are foundations which need to be created in the first place before the relevant measures can be implemented at the second stage.

Thank you for your attention.

II. HEALTH AND WELFARE

5. Organisation of the workload to avoid excessive strain and stress

Recent studies show that an inappropriate organisation of work is at the origin of most health problems of orchestra musicians. Mindsets must be changed.

Bo Olsson (Sweden)

President, SYMF

Dear colleagues, first of all, it is great to be back for the third time to FIM: s international conference for orchestra musicians! Many of the challenges we meet in our orchestras are the same all over the world, so this is an important occasion to meet, discuss and hopefully hear of good examples among ourselves.

My own background is basically a carrier of nearly 40 years as a viola player and trustee in the Gothenburg Symphonic orchestra, which is the National orchestra of Sweden. From this, i got the opportunity and pleasure to archive the post as president of one of the two unions in Sweden, Symf.

As a native of a part of rural Sweden with a great tradition of folk music, the folk fiddle is my other musical backbone.

When it comes to the topic of this panel, i think we all can identify some factors that are quite obvious when it comes to avoiding excessive strain and stress for orchestra players: Here are some examples:

- Give the players reasonable time for resting and preparing between rehearsals and concerts
- Scheduled days off on a regular basis
- Enough time for individual practising / playing
- Long-term scheduling to give time to plan your practice and preparation
- Schedules adapted to give room for a private / family life
- Health & safety issues: light on stage, chairs for musicians, hearing protection, access to physiotherapists etc. etc.

I think we all can add more to this list!

All these factors i just mentioned are important, but i think that long-time planning and scheduling is a key to create a healthy and sustainable working-situation for orchestra musicians.

So what should be considered when we work with an orchestras longtime scheduling and planning?

The musical and artistically outcome is of course a priority for us all. But, without a good long-time planning, it will be hard, if not impossible, to keep this priority over time.

Here are some parts of orchestra planning and scheduling to be considered:

Look at and analyze the balance between work and time off over longer periods, for example on a monthly basis.

Make a professional consideration when it comes to technical and physical demands of the orchestral works played over a period. To achieve this, programming committees have to include orchestra players.

An "ear-protection" awareness: over time, programs with high sound levels / pressure must be mixed with programs with lower levels.

A "no-one left behind" attitude: workload and pressure have be reasonably adapted to the capacities of every player, not only the youngest and fittest. Which is not the same thing as a "lets go lazy" approach!

There are of course many other things that are important in the planning procedure, two examples is the role of the library and the possibility to have section rehearsals scheduled when needed. But

from my point of view, it is all about a clever and healthy long-time planning.

By the way, does anyone recognise this: your schedule says that this is a day-off, you are free! Then you look at your music stand and there you see 50 pages of unknown music to be played tomorrow. Just a remainder, a day off is not always the same as a free day!

Another question, maybe not so obvious in this panel is how to create a common knowledge and understanding about orchestras future strategies and policies?

The reason i suggest this as a topic in the context of this panel is the experience of what could happen if an orchestra, or any organization, fails to explain its goals to all its members.

As we all know, orchestras today are facing a lot of challenges: creating new audiences, apply to young people, finding new concert venues, reach out in society, just to mention some.

If the management is unsuccessful in not just explaining, but also to get acceptance and understanding for their "new strategies", it often creates a situation where individual players gets confused and frustrated over a situation they don't understand. Which, of course, leads to strain and stress. My belief is that this aspect of "alienation from work" should be taken seriously when we discuss different sources for strain and stress. It is also crucial that this is discussed between players and managers. If we fail to create a common ground for what we need to do and achieve to secure our future, then we are in big trouble!

To achieve all this, it is necessary to create and continue an open-minded relation between musicians and management, which of course also means a respectful and constructive dialogue between the social partners, unions and employers.

But to really get things done hands-on, we also need an organisation around the orchestra with enough time, resources and competence to do the work that has to be done in this area.

From my experience, the human-resources departments of most orchestras are hugely undermanned and without sufficient resources. There might be a belief that an orchestra is a self-driven and self-healing collective, but that is definitely not true today. I don't think that many other groups of highly specialized professionals would accept the low level of human-resource support-systems that are common in many orchestra organisations.

I will stop here, and i am looking forward to hear your comments from the floor!



II. HEALTH AND WELFARE

5. Organisation of the workload to avoid excessive strain and stress

Recent studies show that an inappropriate organisation of work is at the origin of most health problems of orchestra musicians. Mindsets must be changed.

Razvan Ioan Dinca (Romania)

General Manager, Bucharest National Opera

Overview. Overwork, with all its implications, is nowadays an international “hot button” issue. Unfortunately, the artistic field, orchestra musicians included, does not make an exception. This is a fact. However, acknowledging the effects of work overload and taking measures in order to counteract negative consequences are at the root of preventing professional illnesses and health problems.

I will not talk about this issues from a musician’s point of view, but from a managerial perspective. And the first idea I wish to state is that co-operation between all parties involved is essential to assure the welfare of the musicians. To be more specific, constant interaction between the management and the musicians’ representatives, so as to identify the risks and invest in both short- and long-term policies is of the utmost importance.

A manager’s duty is comprised of two components: fulfilling the artistic mission and taking care of the artists’ health condition and personal balance. As unlikely as it may seem to those that are not familiar with the artistic field, there are many factors that contribute to high anxiety and stress levels for professional musicians: insecurity of the job, permanent exposure to the public, full dependence on physical condition, schedule conflicting with a normal family life, implications of travelling for touring etc. And let’s take a moment to consider that an orchestra musician’s work does not only imply hours for rehearsals and performances, but also for individual study. And whether or to what extent stand-by time or travel time (on tours) count as working time is still an issue. All these facts indicate that orchestra musicians form a frail professional category.

Negative effects on health

Among other ailments proven to be directly linked to the professional activity of an orchestra musician, focal dystonia, a neurological condition that affects a muscle or group of muscles in a specific part of the body causing involuntary muscular contractions and abnormal postures, also referred to as musician's focal dystonia, or simply musician's dystonia, is a very serious reminder of a manager’s duty towards improving working conditions for preventing such illnesses. Just to make an idea, focal dystonia is 50 times more present amongst musicians than the rest of the working population.

Inappropriate organization of work can, undoubtedly, increase the incidence of such ailments, and I believe that it is a manager’s duty to prevent this from happening.

Preventive measures

But what can a manager do, more specifically, in terms of work organization? I will share with you a few main measures I can think of, some of which I applied so far as a manager at the Bucharest National Opera House. First of all, the major events (premieres, major concerts, galas etc.) should be dispersed in time, as opposed to being concentrated in certain periods of time. This helps musicians organize their work and not feel the pressure of work overload.

Moreover, I believe long-term artistic planning is a key to assuring musicians’ comfort, perhaps allowing them to also pursue individual endeavours and, thus, widen their horizons. I do not think this is contradictory to flexibility, since the two strategies do not entirely exclude one another and can work together.

Another managerial measure is always thinking, when organizing work, about all the sides of the story, not only the work during performances. This will prevent musicians from lacking time for



individual study or personal time, while struggling to only cover rehearsals and performances. And if the artists have been touring for a while, they could be given some commonly agreed time for individual matters before coming right back to the rehearsals and performances.

However, beyond the above-mentioned situations, there is also a solution that can contribute to an even more proper organisation of work, although not applicable in some situations because of financial or legal reasons: perfecting a rotation system that allows a fair and reasonable distribution of work, without thinning down the artistic activity. This implies being able to employ an increased number of artists.

Last but not least, I think that medical support should be permanently offered by the employing institution, in order to ensure preventive treatments and professional assistance.

What if it happens?

I strongly believe that we should not stop at taking into account the preventive measures, but also consider the worst case scenario. What if it happens? Well, I think that if it happens, it is essential that any support is offered. For example, health problems such as focal dystonia could take a long time before being diagnosed, during which time a musician is unable to play. This can lead to serious psychological consequences, not to mention potential financial difficulties. The employing institution should offer full support during this time.

Conclusion

Health of the musicians, both physical and psychological, is strongly linked to their organization of work. Therefore, managers, but not only them, should give due attention to their contribution towards ensuring the best conditions and proper organisation of work.

Thank you for your attention!



III. THE ROLE OF TRADE UNIONS

7. Re-auditions: wrong tool

Recent studies show that an inappropriate organisation of work is at the origin of most health problems of orchestra musicians. Mindsets must be changed.

Hiroshi Sato (Japan)

Chairman, MUJ Orchestra Council

As already stated in the Amsterdam declaration 2011, orchestras cannot aim for even better artistic development without stable artistic organizations that need constant employment.

Since 2003 our dispute with the New National Theatre Tokyo (NNTT) has continued for more than 9 years. Our battle in court ended in June 2011, but the system of hiring and firing chorus members through "audition meetings" continues unchanged until today and there still is no permanently employed orchestra or staff at this theatre. Furthermore, the executive committee and the artistic director of the "Chubu Philharmonic Orchestra" in Nagoya decided one-sidedly and held suddenly in 2010 a re-audition and although in the process of negotiations with the union there was also an audition for new employment held. So these poor working conditions are continuing.

The biggest problem with re-auditioning is that there is no method for objective verification and evaluation of the results of the judges. It goes without saying that there is no absolute scale for grading the marking of the performance, as there is no objective standpoint. It is basically entrusted to the sensibility of the judges and the passing or nor passing depends entirely on them. Therefore it is also impossible to prove any arbitrariness in the results of the grading not even by the judge himself. As the grading has great influence on the fate of the person, objectivity is the most important element and this is greatly lacking.

Concerning other various occupations, there is no way that the results and the reason of the decisions could be without a method of confirmation for the person himself or other persons and be decided one-sidedly. But at the re-auditions for orchestras this is being allowed. The change of working conditions and arbitrations connected with disciplinary reprimands should occur during the actual working time. It is a big mistake to do it with one-sided decisions without the possibility of objective verification.

The problem of re-auditioning arises in situations when the manager of the orchestra does not acknowledge contracts with fair labour relations for the musicians. In legal relationships without guarantees, even if a complaint against the unfairness of the re-audition is made, there is no way of not accepting the results.

In Japan the government promotes deregulation and progresses a situation where the management can freely control the employment. The traditional Japanese style of life-long employment is rapidly disappearing. The increasing unemployment and the difficulty to get an employment are serious problems and irregular employment and part time employment are increasing. Even if it looks like a revival of the Japanese economy, this is solely based on the sacrifice of the poor working conditions of the workers.

The managers of the orchestras try to bring these conditions into the orchestras and continue to pay no attention to the existence of the labour unions.

The problem of the re-audition is caused also because the managers try to organize the relation to the orchestra on a footing that does not treat the musicians as workers, but thinks of them as a merchandise commodity that can be exchanged freely based on necessity and on a footing that takes no responsibility for the life of the musicians. The danger is beyond measure and we must apply social pressure and continue to say "no".



IOC SPEECHES

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III. THE ROLE OF TRADE UNIONS

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Gerald Mertens (Germany)

Managing Director, DOV

From time to time the re-audition virus breaks out in the professional orchestra world. The latest cases were those at the Symphony Orchestra of Brazil, the Malaysian Philharmonic Orchestra and the Korean Broadcasting System Symphony Orchestra in 2012.

But there were earlier examples: Back in the early 1970s the Rotterdam Philharmonic management and its chief conductor decided to improve the orchestra's quality through re-auditions. When in the 1980s three Dutch orchestras merged in the Netherlands Philharmonic, re-auditions also took place.

In Germany, shortly after the peaceful reunification in the early 1990s, some conductors in the new federal states started to try selecting a couple of musicians by re-auditions. But these attempts failed due to legal restrictions: In German law and in our national or single collective bargaining agreements an audition may only take place before the musician is employed for the first time, before he or she enters the orchestra. The issue of a re-audition is not regulated in any collective bargaining agreement for orchestras in Germany. Therefore no musician could be forced to take part in a re-audition. And even if he would participate in a re-audition process, there would be no negative consequences. A poor re-audition performance could never be a reason for dismissal.

If you analyze the re-audition cases of the past you will always find the argument from the management or the conductor to improve the orchestra's quality. This means in concrete: at least dismissals or pink slips for musicians who don't meet artistic standards, which are only in the brain of the orchestra manager or conductor. And this means too: despotism and unfair methods to kick musicians out of their jobs.

On the other hand: which are the most successful orchestras in the world? Everybody in the hall could name ten or more famous national and international widely recognized orchestras. And I do bet: none of these orchestras do have a re-audition system.

The truth is: every rehearsal, every concert, every recording session with the orchestra is a "re-audition" itself for every musician who has to perform on top-level. However, many musicians have told me that you don't perform for the audience, but you perform for your colleagues. There is no stronger artistic control and social pressure as in the orchestra sections themselves.

Let me sum up: whenever the management or the conductor of a professional symphony orchestra tries to promote the re-audition issue, this may be an evidence for the inadequate leadership skills of these people and not an evidence for a poor artistic performance of musicians.





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III. THE ROLE OF TRADE UNIONS

8. Labour conflicts and industrial action

When all ways of dialogue are exhausted, industrial action may become necessary. What are the most efficient forms of action? Can the support of the audience be ensured?

David Morales (Spain)

President, AMPOS

Los interlocutores sociales tienen la obligación y responsabilidad de hacer todo lo posible para no agotar las vías de diálogo constructivo.

Por desgracia, en la actual crisis económica, no siempre llegamos a las decisiones acertadas por parte de nuestros políticos y gobernantes. Las propias decisiones de austeridad y recortes, unidos a la falta de diálogo, nos llevan al estancamiento que está poniendo en riesgo los avances de las últimas décadas, en especial para la Cultura. Y en España, las orquestas son algunas de las principales afectadas.

Actualmente varios son los factores que están creando un fuerte impacto en nuestras orquestas y que suponen una gran amenaza de futuro.

1. El desproporcionado incremento del IVA cultural desde un 8% a un 21%
2. Los desproporcionados e indiscriminados recortes de las aportaciones públicas.
3. Los recortes salariales y los últimos cambios de condiciones laborales, que han provocado el cierre o reducción de toda nuestra actividad cultural.
4. La falta de consumo de cultura, en gran parte debido a los grandes recortes salariales, y la subida del IVA, y que pone en serio peligro nuestra evolución cultural, que tanto nos ha costado conseguir.
5. La carencia de una ley de mecenazgo, clara y eficaz, para ayudar a nuestras actividades culturales como ocurre en otros países, y que no exima el compromiso de las administraciones, responsables en definitiva del mantenimiento de un estatus cultural.

Desde los propios sindicatos y asociaciones culturales se ha intentado participar y dialogar con las propias administraciones para exponer el papel esencial de nuestras orquestas en los aspectos sociales, educativos, económicos e incluso turísticos.

Perder de vista estas circunstancias y la falta de una sincera voluntad de diálogo y servicio a la sociedad ha producido inquietante malestar. Ejemplos claros son:

- La amenaza de disolución de alguna de nuestras orquestas, (la Orquesta de Extremadura y la Orquesta Sinfónica de las Islas Baleares en Palma de Mallorca), debido a los desproporcionados recortes en sus presupuestos.
- Otro ejemplo es el intento de fusión de orquestas (la Orquesta Sinfónica de Bilbao y la Orquesta Sinfónica de Euskadi en Donostia).
- También hemos sufrido la amenaza de pasar de contratos fijos a discontinuos y paralizar la actividad artística durante 4 meses al año. Propuesta hecha a la Orquesta de la Radio Televisión Española, mermando de esa forma su actividad artística y su continuidad.
- Otra práctica habitual ha sido la apertura de expedientes de regulación como en la Orquesta Sinfónica de la Región de Murcia, en la Orquesta Sinfónica del Vallés; y el pasado mes de septiembre en la Orquesta Sinfónica del Gran Teatro del Liceo de Barcelona, anecdóticamente la orquesta profesional más antigua de España, creada en 1.847, Orquesta que también ha sufrido una drástica reducción de su plantilla.

Todas esas medidas no hacen sino empobrecer el panorama sinfónico español.

Ante esta situación de conflictos y a falta de diálogo, los músicos nos hemos visto obligados a realizar acciones sindicales eficaces.

Ante el caso de la Orquesta de Extremadura se organizó una rueda de prensa organizada por CCOO y AMPOS en la ciudad de Badajoz, en la que se pudo explicar a los medios de comunicación, por



parte del Comité de Empresa, su situación y precariedad debido en gran parte a una mala gestión. También se organizó un proyecto, que consistía en grabar y difundir por parte de todas las demás orquestas españolas en apoyo y solidaridad, una pieza musical, "El Candil", obra tradicional y representativa de la comunidad Extremeña. Estas acciones ayudaron para que la Orquesta de Extremadura mantuviese su presupuesto. Actualmente sigue con su actividad artística.

Ante la situación de los músicos de las orquestas de Radio Televisión Española y de la Orquesta de Baleares, se organizaron en las ciudades de ambas orquestas (en Madrid y en Palma de Mallorca) dos conciertos públicos gratuitos y reivindicativos, acon gran participación del público, bajo el lema "SÍ SE PUEDE". Después de estas acciones se retiró la propuesta de fijos discontinuos y el cese de actividad de 4 meses al año para los músicos de la RTVE y para la Orquesta de Baleares hubo una importante aportación económica por parte de las administraciones. Estos conciertos fueron posibles gracias a la ayuda económica y desinteresada de nuestra Sociedad de gestión y gran amiga AIE.

AMPOS organizó también el pasado mes de marzo 2013 en el Auditorio de Barcelona, un singular Concierto bajo el slogan "Todos Somos Música". Actuó la Orquesta AMPOS, formada por más de 200 músicos procedentes de las 26 orquestas profesionales españolas y de varios coros. Además tuvimos el honor de contar con la participación desinteresada de músicos de otros países como Alemania, Italia y Francia. Quisiera aprovechar la presencia en este Congreso del Sr. Yves Sapir para agradecerle una vez más su participación y apoyo en este concierto.

Un hecho de esa transcendencia y organización, fue posible una vez más con la gran ayuda económica y logística del AIE, y concretamente de su Presidente Luís Cobos que nos dirigió y organizó artísticamente todo el Concierto.

La última gran acción eficaz que nos hizo posible una vez más contactar con el público y los medios de comunicación, fue el "Concierto Simultáneo" organizado también por AMPOS el pasado 23 de Septiembre. Más de 1.400 músicos de nuestras orquestas, el 23 de Septiembre, a la misma hora (a las 19h.), salimos a la calle, a tocar un mismo programa de concierto y leer un mismo manifiesto. Una vez más el AIE nos aportó su experiencia y ayuda para con los medios de comunicación para difundir la causa común de nuestras inquietudes:

- La gran subida del IVA Cultural.
- Los recortes indiscriminados a nuestras orquestas.
- A favor de la continuidad de nuestra actividad artística.

16 fueron las ciudades españolas en las que se actuó puesto que en las ciudades que hay más de una orquesta (Madrid, Barcelona, Valencia y Oviedo), nos unimos para formar una sola. Los medios de comunicación, prensa, radio y televisión se hicieron rápidamente eco de este singular suceso. Hubo entrevistas, preguntas y artículos anteriores y posteriores al día del "Concierto Simultáneo". Para AMPOS no fue nada fácil la organización de este concierto. No era suficiente que saliéramos algunos de los músicos de las orquestas a tocar en las plazas públicas, había que completar la plantilla de 16 orquestas diferentes. Pero había que hacerlo y entre todos lo conseguimos.

Una acción como ésta ha sido muy efectiva para obtener el apoyo del público y de los medios de comunicación. Desgraciadamente en España está demostrado que los políticos y gobernantes solo se mueven si la opinión pública les ponen en debate su gestión, ya que su mayor preocupación no es la de crear un futuro económico y cultural para el país, sino la de resolver la inmediatez, y guardar su propio prestigio para poder obtener más votos en las siguientes elecciones.

Nuestro "Concierto Simultáneo" fue valorado y elogiado por todos los medios de comunicación, por hacer de un hecho reivindicativo un hecho cultural y participativo con nuestro propio público, ofrecido desinteresadamente con nuestro trabajo, demostrando que si se hace una acción de esa magnitud con esa organización y efectividad, la sociedad entiende la gravedad de la situación y que los músicos actuamos bajo nuestra responsabilidad profesional, dando cuenta de ello de la mejor manera que sabemos:

"Dar Música" para poder "Tener Música".

III. THE ROLE OF TRADE UNIONS

8. Labour conflicts and industrial action

When all ways of dialogue are exhausted, industrial action may become necessary. What are the most efficient forms of action? Can the support of the audience be ensured?

Howard Manley (Australia)

National Officer, SOMA

In the Australian experience - the media and communications campaign to be run in conjunction with the industrial agenda -- is as equally important, as the industrial campaign. Framing the narrative of the campaign is critical. The objective is to inform and engage the audience or audiences

Indeed - there are a number of different audiences who have investment - or an interest- in our orchestras -- whose support we seek for our campaign- or at worst neutralise their support for management -- as we move into conflict.

There is the audience who come to our concerts -- but additionally there is the wider community who may rarely or never come, but who support the general proposition that their city should have a high quality orchestra.

Australian orchestras rely on significant government funding -so another key audience for our campaigns are governments and parliamentary opposition --

Another audience is the corporate sector, not only because they are the source of funds for our orchestras but there is significant cross over between corporate and arts boards. Also importantly are the musicians themselves, their families, friends and colleagues across the sector.

With all these audiences in mind - framing the campaign narrative is a fundamental consideration. We conduct all our campaigns, whether they are funding campaigns, or industrial campaigns, around one central message or slogan of "Great Cities have Great orchestras". For an industrial campaign -- the message that underpins of the head line of "Great Orchestras" is an emphasis on the artist elements rather than an industrial focus.

So to take two examples:

For the opera and ballet orchestra in Melbourne, Orchestra Victoria, we campaigned to prevent the implementation of a government report which proposed moving the musicians from ongoing employment to term contracts.

The underpinning narrative was -If Melbourne audiences are to have world class opera and ballet performances -- the artistic quality of the orchestral ensemble is critical. The introduction of term contracts will diminish the standards of ensemble playing and make it increasingly more difficult for the orchestra to attract and retain the best available musicians.

These proposed measure put the artistic standards of the orchestra at risk and consequently the future of quality opera and ballet performances for Melbourne audiences. Great cities have great orchestras.

For a wages campaign in Adelaide -- a regional city in Australia -- the framing narrative underpinning the slogan of "Great cities have great orchestras" was -- artistic standards of orchestras are contingent on attracting and retaining the best available musicians - if Adelaide is to have a world class orchestra it must be able to attract the best available musicians --to compete with the major orchestras in Melbourne and Sydney it must pay competitive wages. The Adelaide musicians are paid 25% less than the musicians of Melbourne concert orchestra and 40% less than the musicians of Sydney concert orchestra.

Access to world class orchestras should not be restricted to audiences in Melbourne and Sydney -- feeding back to the headline narrative "Great Cities have great orchestras".

We are more likely to build support across the broad range of audiences if the campaign is not





simply seen as a campaign about wages and conditions.

The emphasis on the artistic and the local community elements of the narrative- rather than the industrial elements is strategically important also for building power in the work place.

Artists are more likely to commit to the campaign and maintain that commitment over its course - if the principle focus is on the artistic future of their orchestra and not simply about their terms and conditions of employment.

Building commitment to a righteous cause and not a campaign simply of self-interest.

The framing narrative with emphasis on artistic and community is also of critical importance over the negotiating table – it seeks to set the agenda on grounds more favourable to the musicians than the areas, more comfortable for the managers, of budgets and what the organisation can afford.

The collective bargaining legal framework in Australia also provides the opportunity to get your framing narrative out into the media and building support across the range of audiences well before industrial action is begun. Or at worst take out insurance if the campaign goes badly

The legal framework in Australia provides for protected industrial action – that is the employees can lawfully take industrial action and not be personally sued for damages – if it is undertaken during a bargaining period – it is authorised by a ballot of the employees and the employer is given 3 days' notice each time industrial action is taken.

An independent tribunal is required to authorise each of these steps. So each step is a media opportunity to get the narrative out into the public domain to build support. This process of media publicity for each of the steps increases the pressure on management and Board – as general rule arts companies hate adverse publicity.

It is also an additional reason that the framing of the message is critical so that the musician's actions are seen to be in the interests of the orchestra and reduces that potential counter attack that you are damaging the orchestra.

The type of industrial action undertaken is important in our campaigns – the key for us is to minimise the disruption to the audience – indeed focus the action in ways that will encourage the audience to support you, or at least be sympathetic.

A progressive intensity of industrial action over time is also important – beginning with the least disruptive to the audience. This progression is also important as it builds the musicians confidence that they have the power to do it – and ideally for the musicians to get feedback from their concert audiences that it is OK.

It is the anticipation that is often more powerful than the actual industrial action. In the Adelaide campaign – we began with a stop work meeting of 10 minutes at the start of a rehearsal – to signal to the company that the musicians were serious.

After a certain date the musicians refused to wear standard concert dress and all wore red tee shirts emblazoned with the slogan – “Great cities have great orchestras” at all future concerts. We arranged for leaflets to be handed out to the audience explaining the campaign and offering each audience member a great cities great orchestras' lapel sticker.

Most audience members took a sticker – they were already aware of the campaign through the mass media. So within a short time concerts by the Adelaide orchestra were characterised by the orchestra in red tee shirts and most of the audience wearing red stickers – all with the slogan – great cities.

This display of solidarity between musicians and audience reinforces the campaign for the musicians and puts significant pressure on the management and begins to isolate them – changing the power dynamic within the organisation.

In conclusion, framing the campaign narrative is critical - as is - communicating it consistently to the different audiences – and developing types of industrial action that support get the campaign messages across are key elements in our approach.

III. THE ROLE OF TRADE UNIONS

8. Labour conflicts and industrial action

When all ways of dialogue are exhausted, industrial action may become necessary. What are the most efficient forms of action? Can the support of the audience be ensured?

Loris Grossi (Italy)

SLC-CGIL

The vastness and depth of the crisis which is widely affecting the live performing sector almost worldwide, forces us to reason and struggle to come up with, when necessary, more efficient forms of industrial actions. These will be needed to face the ever more frequent challenges to protect the existence of symphony orchestras and opera theatres.

The changing speed of our sector's policy frameworks, tied to a deep inner change in society, often renders the traditional trade unions' tools in the context of a labour dispute obsolete. This could result in a weakness while dealing with management which does not have experience in the artistic sector and whose awareness, experiences and also feelings are radically different from those of their more experienced live performance predecessors.

Almost everywhere a strong request for a change in national culture policies is now emerging from the social base, which aims to invert the current trend of mostly focusing on labour cost reduction to balance states' budget. This type of policy has already been shown in Europe to be unsuitable to solve financial crises in member states, a wrong political choice that instead largely contributed to the impoverishment of many social groups. This consequently affected their expenditure levels, leading to catastrophic consequences on economic systems mainly based on goods and services consumption.

Among musicians this phenomenon has been registered in even larger proportions, in a sector where workers are in the same time producers and product.

Presently, in Italy 14 opera and symphony foundations operate, publicly supported by a national fund, called FUS (Fondo Unico per lo Spettacolo). The State spends 0.12percent of its GNP to finance the entire culture sector, as opposed to the European average which covers upon 1,4 percent. A drop in the number of national foundations by 4 or 5 companies is imminent, which will leave very few theatres of national interest and downgrading the others to less important local roles, mainly financed by local communities. Such an event is unlikely to guarantee the survival of theatres and orchestras in a Country that historically is based on a centralized support system and consequently has not developed the phenomena of private giving, in absence of valid tax deduction incentives.

Therefore, the Italian musical foundations' financial situation is generally very difficult. The long and exhausting years of tireless protest lead by the union organizations have had a heavy impact on their effectiveness and endurance. A widespread sensation of inevitability has emerged, weakening their effectiveness. New forms of workers' involvement need to be invented and implemented, valid alternative forms from striking should be found, and the audience members shouldn't be seen only as mere recipients or victims of the non-solution of the labour conflicts, but as important allies.

That being so, we have to identify alternative forms of intervention, keeping in mind the vast differences existing among the various musical reality and the different areas that they serve in their countries.

In our experience at Rome Opera Theatre, a crucial factor toward the success of union action, during a recent large labour conflict, was the audience's support and, in any event, the knowledge and understanding of public opinion. This is obtainable in several ways, from punctual and focused information sent to media to direct involvement during the performances. Even when a strike is unavoidable, it is important to take care of one's own audience, spreading a clear message about

the motivations and the inevitability of the industrial action as well as the goal in mind. In other words, to be able to transform the normal disappointment of those who bought a ticket and must forfeit seeing the performance into fervour for a common cause, the defence of the musical traditions and the workers who are designated to preserve them.

In these situation event planning is fundamental, to make better use of all the available information channels directed toward the public and to avoid whenever possible sudden or unexpected actions.

In contrast to the past when audiences generally played the passive role of the listener, audiences today demand an increased active involvement in the staged artistic event. Requests of participation are manifested in different way, from attempting a personal contact with the performers before or after the performance to requesting thorough knowledge of the staging. I believe this is a positive phenomenon to be encouraged, in order to create new form of attraction for a larger audience of newcomers.

Facilitating this "contamination" among performers and audience will help the comprehension of the complexity of the production's inner workings. This renewed relationship could help the audience to better comprehend, in the future, the reasons behind the union / managerial contrast and its possible negative consequences, where the conventional forms of social dialogue may prevent an agreement on labour controversy.

It will be interesting, in a gathering of experts such as we have here today, to hear the opinions and experiences of all of you, to share the results already gathered and to answer your welcome questions.

Thank you for your attention.



III. THE ROLE OF TRADE UNIONS

9. Balance between protection of jobs and raising levels of pay

Whilst adequate levels of pay and good working conditions remain key objectives, the need to safeguard jobs in deteriorated environments may lead to delicate decisions.

Arto Hoornweg (The Netherlands)

Orchestras committee, FNV-KIEM

All major orchestras in the Netherlands work according to a Collective Labour Agreement. All orchestras are subsidized, partly by local, partly by national government. In 2012 orchestra's were faced with a budget cut, some of them up to 40% of their total subsidy volume.

Most of the suffering orchestras tried to deal with this budget cut by cutting back on the contracts of musicians with a 100% contract to 60%, the functionality of the orchestra permitting, thereby reducing the total formation of the orchestra. The loss of employment within the orchestra's in the Netherlands is the highest in 40 years. After decades of economic prosperity the orchestras have arrived in a huge recession and in an economic decline. We are trying to find our way up again by focussing on innovation in our work as professional musicians.

The Dutch government is putting more emphasis on self-reliance and entrepreneurship. Hence we are expected to find and approach new audiences, new sponsors, finding and serving new markets with new products. This should lead to new revenues, making us less dependant on government subsidies and less vulnerable to budget cuts. It is, however, doubtful whether we will have succeeded by 2017, when the next 4-year subsidy period will be granted and effective, while new cuts could well be expected. We also expect further financial restrictions from our local authorities after next month's council elections.

Not only have the conditions required for orchestra productions worsened, the attendance of our audience is declining due to a growing variety of leisure activities and, last but not least, due to the financial slump sponsors are becoming ever more scarce.

Unfortunately in the Netherlands there still isn't what we would call a tradition of individual patrons who could compensate for a withdrawing government. Orchestras are required to produce more and in different ways in order to make up for the loss of reduced government subsidies.

There is an increased investment in marketing and outreach to the public, but the downside is that this effort causes a loss of musicians' jobs. Where the revenues lag behind, operating expenses need to be reduced.

80% of the orchestras' expenses consist of wages. Consequently the larger orchestras are downsizing their double wind leader positions and other section leader positions. Most orchestras work with an increase of freelance musicians who, not belonging to the orchestra and without a contract, are then underpaid.

The work pressure among musicians is increasing as the orchestras, despite budget cuts, try to maintain production at their original level. Another reason for increasing pressure is the musicians try to compensate their 25% - 40% wage loss with activities that are not only orchestra related but also non-orchestra related. All these factors lead to more stress when planning orchestra activities. There is also an increased absence due to illness – up to 17% while 4% used to be the average in the Netherlands.

Ultimately all this leads to more expenses, which inevitably makes managements want to save on per diems, travel expenses and other agreements we had achieved in the past.

The choice has been made to rather accept part time jobs than to compensate budget cuts by eliminating entire orchestras. We hope for better days and that by finding new resources we will succeed in bringing back jobs to suffering orchestras and restore the orchestra's formation to the required level.



We also hope to find the means to invest in a sustainable deployment of the musicians. The government has raised the retirement age to 67 years in order to safeguard public health care and government old age pensions. This decision will most certainly lead to more problems due to the aging population of the musicians in our orchestras. Our profession is fantastic, but physically pretty demanding. We could and should be compared to professional athletes who, as we all know, have short term careers – barring occasional exceptions.

Because of the huge budget cuts and the focus primarily being on investing in marketing and publicity, there is not sufficient leeway to address the social problems within the orchestra.

Nevertheless this should be a top priority as it so drastically affects the most important aspect of our work: the artistic quality of the orchestra. By increasing the work or operating pressure through more production with fewer musicians and resources, practising our profession has become much harder than before. Managements want a more flexible deployment of the orchestra and its musicians in order to be able to anticipate the opportunities of the market.

In the Collective Labour Agreement we have set a limit to this so-called flexibility, limits to how much effort may be demanded and the amount of work pressure.

With the focus being largely on market-orientated policies, the orchestra is obliged to look for new opportunities, particularly for opportunities that reinforce the position of the orchestra in society.

One can consider education, innovative cooperation with the business world, other art-related disciplines and even sociocultural projects in the suburbs. This, however, requires a different duty and commitment from the musicians, like rehearsing and playing concerts and/or opera's.

Last but not least, musicians then need to find time through training to enlarge their expertise in order to execute these new tasks at a high quality level. Despite the time needed to perform at such a level, we see ever more, mostly young, colleagues working on the development of a second career.

The last couple of years on the Dutch labour market for musicians we have been focussing mainly on saving jobs. In the employment conditions emphasis was placed on the need to retain good working conditions and decent values with regard to operational deployment opportunities.

Mainly due to governmental budget cuts, it has also been impossible to raise wages, resulting in an approximately 10% decrease in musicians' wages, not counting part time dismissals.

Of course orchestra employers are aware of this, but they should nevertheless adopt a different attitude towards the subsidising government, indicating that not everything is possible any more as not everything is subsidised any more. However we often experience that managements see no possibility whatsoever for financial compensation for the enormously increased workload and even attempt, by adjusting the operational capabilities of the musicians and by demanding and even more flexible attitude, to exert an even more Draconian pressure. Thus they confirm to the political parties in the Netherlands that we can again manage with less! The only ray of hope is that in the Collective Labour Agreement the matter of musicians' wages, as also the need for new relevant research concerning this important topic, remains on the agenda.

In the end the subsidizing government needs to confront the increasing backlog regarding wages and other conditions of employment, as this ultimately leads to a loss of artistic quality. This, however, is a sensitive subject, because it could also lead to a new, ticklish, discussion regarding the size of the orchestra section in our country: for instance, a smaller sector with more guarantees for artistic quality. Which brings us back to protecting and safeguarding our employment, the artistic trade we all love so dearly and for which we are actually willing to sacrifice almost everything in order to keep playing.

III. THE ROLE OF TRADE UNIONS

9. Balance between protection of jobs and raising levels of pay

Whilst adequate levels of pay and good working conditions remain key objectives, the need to safeguard jobs in deteriorated environments may lead to delicate decisions.

Boris Postovnik (Serbia)

President, Serbian Musicians Union

The Serbian musicians union are going to introduce themselves with the topic of the Serbian Labour Market in Economic Crisis, particularly having musical artists in mind, as well as with the topic of Reasons for Weakening the Position of Labour Unions and Lowering the Price of Labour. I hope that I will manage to share with you the experiences from our country being in the transition period of adjusting its economy and society, and that I will manage to describe the impact of this process on music and culture in Serbia. In order to understand the processes currently taking place in Serbia, we have to go back to recent past which had a deep impact on culture, the consequences of which we can witness even today. Nevertheless, we are drawing positive experiences from it, striving to find our own path and model, so that the centuries-old music heritage of Serbia can be saved for future generations.

By the end of 1980s, Yugoslavia was a developed and stable country which had a strong industry and low unemployment rate. Due to political changes in Europe and growing nationalism in the beginning of 1990s, the war broke out in ex-Yugoslavia. The war almost completely devastated industries and communities of the countries in the region, no matter if the countries were directly involved in the war or not. Although there were no conflicts on the territory of Serbia in the beginning of 1990s, the economy was collapsing because of the economic sanctions imposed by the UN. The sanctions brought on the unthinkable hyperinflation. These things affected the Serbian culture, because it shared the destiny of the country which became extremely poor in just a couple of years.

In such situation, cultural workers became beggars in their own country, because wages and funds for maintenance of instruments, production of performances and current maintenance were not paid regularly from the destitute state budget.

Owing to enthusiasm and unflinching energy of cultural workers, the cultural life in Serbia did not cease. It continued to share the destiny of the country, and artists found their satisfaction in art thus creating their own defence mechanism which made it possible for them to endure vulgar amusement, trash and kitsch, which were destroying the traditional music genres more and more. The epilogue of the tragic 1990s was the bombardment of Serbia, which completely destroyed everything not having been destroyed by the sanctions and disastrous politics of the Serbian leadership in the previous period.

5 October 2000 brought new hope to citizens. After the velvet revolution, the regime of Slobodan Milosevic was destabilized. The revolution started at the National Theatre, which has always been the place where progressive people gathered. The country began to introduce democracy and democratization. Serbia expressed a strong desire to join the European Union and was trying to create a new image in international community. Negotiations with the European Union started, as well as approximation of laws, which was not always an easy thing to do. However, through extraordinary musical achievements, Serbian artists were rebuilding the future and slowly bringing their dignity back. People with new energy appeared, and some cultural institutions became a brand name in the country and abroad.

In the period from 2000 to 2008, the country and the entire society were slowly recovering. After many years of increase in gross national product of more than 5%, the first signs of a new economic crisis appeared in the third quarter in 2008, when there was a serious decline in export and industrial production. Spilling over of financial and economic crisis from Western countries to Yugoslavia had a similar pattern as in other countries being in transition period. In the first half of 2009, there was a real decline in gross national product at the rate of 4%. The industry was



particularly affected, the production of which was reduced by one fifths.

The reduced economic activities and consumption brought on the reduced inflow of funds to the state budget, from which cultural institutions in Serbia are financed. Everything taking place in the Serbian economy was transferred to the public sector, the integral part of which is culture. In the period from 2008 to 2013, employment in the public sector, by that fact employment in culture as well, was stopped. Because of that, cultural institutions have had huge problems because, as a rule, they engage a significant number of artists for performances and concerts, since they want to make the repertoire diverse and interesting. The Ministry of Culture, as a founder, gives funds to the following institutions being engaged in performing arts:

The National Theatre in Belgrade and the Serbian National Theatre, each of which has three artistic ensembles: drama, opera and ballet, but which share technical and administrative sector;

The Belgrade Philharmonic Orchestra;

Music production of the Serbian Broadcasting Corporation, which was funded from subscription until 2013, but since this method proved to be inefficient, a three-year transition period was given, within which the Ministry of culture is obliged to subsidize the Serbian Broadcasting Corporation;

All other musical institutions;

National folk dance ensemble Kolo.

Apart from these institutions, there are other institutions funded by local self-governments, such as: the Terazije Theatre – the musical theatre and Symphonic Orchestra of Nis located in Nis. All of them are members of the Labour Union of Musical Artists.

As an extraordinary example of positive business-doing I have to mention Belgrade Philharmonic Orchestra, which has made extraordinary achievements since 2001 under the leadership of Mister Ivan Tasovac and has become a distinguishing brand in the country and abroad. In this period, the orchestra employed young musicians, the programme was renewed, and the Belgrade Philharmonic Orchestra was conducted by the most significant conductors from the world and the region. In the period of the world economic crisis, Mr Tasovac was able to create a synergy of the state and private sector, thus making it possible for the Philharmonic Orchestra to provide some additional funds, apart from the funds given by the Republic of Serbia. This made it possible to improve the infrastructure (to renovate the building, to buy instruments), to give salaries to employees and to engage some respectable artists. The ensemble worked in its full composition and the workers were not made redundant in the period of crisis. And not only that was done. Mister Tasovac wanted to have the orchestra in its full composition, because the musicians employed on full-time basis are cost-effective, not only in terms of money. In October 2014, Belgrade Philharmonic Orchestra had a big tour in America, which had been planned several years before that. Mister Ivan Tasovac is the minister of culture in the Government of the Republic of Serbia.

On the other hand, the National Theatre in Belgrade and the Serbian National Theatre in Novi Sad are the institutions being complex in their structure. Each of them has three artistic ensembles: drama, opera and ballet. These institutions are pretty difficult to operate in terms of production and organization. Most members of the ensembles of choir and orchestra are employed on permanent basis, unlike the members of the ballet ensemble which faces a lot of problems due to poor regulations saying that ballet dancers cannot be retired until they are at least 50 years old. It means that the management is forced to hire a big number of young dancers on part-time basis, which is the additional financial burden for the institution. One of the paradoxes is that the soloists of Belgrade opera and ballet, as well as drama actors, are employed on permanent basis, so visiting singers, dancers and actors are to be engaged as part-time employees (per a project). The same goes for conductors. In the recent years, there is a trend of reducing the number of employees in the opera choirs, as well as in the orchestra, where some jobs are vacant but which are done either by the full-time employed artists or by outsourcing.

The Law on Culture, which was adopted several years ago, regulates that all artists, no matter if they are members of an ensemble or not, have to sign contracts on part-time basis. In

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February 2010, at the initiative launched by the Labour Union of Musical Artists, there was a meeting in Belgrade where it was discussed not to have permanently employed artists in culture any more. On this occasion there was a meeting between the Ministry of Culture and FIM I FIA, where it was discussed about poor solutions of contract for services of the Serbian Law on Culture. The common conclusion was made that applying of this law put the employed in culture into inferior position when compared to other employees. The Law on Culture offering such legal solutions has never been applied. We are about to have a new Law on Culture which should regulate types of contracts for services in music business in accordance with the European Directive 99/70. New legal regulations quickly can solve all redundancies and shortages of the workers employed at the National Theatre and the Serbian National Theatre, and other cultural institutions.

In Serbia, more precisely in Belgrade, there is an opera house completely funded from private sources. It is the Madlenianum Opera, owned and founded by Mrs Madlena Jankovic Zepter. Projects in this house are conducted according to the principles of project management. All artists, including soloists, the choir and orchestra, are engaged on the basis of outsourcing services, and only small number of technicians and administrative workers are employed on full-time basis. This cultural institution is funded only from its own sources and donations given by the family Jankovic Zepter and other benefactors.

In this short summary, you have seen some examples how cultural institutions work in the Republic of Serbia. In the era of information technology, where the living conditions change rapidly, it is necessary to adapt quickly and to find a model, by means of which the musical industry would keep and save its main element - musicians. Limited options for finding a job in the music industry in Serbia and a growing hyperproduction of young staff make the competition in the music business tough in our country. This is a good thing to a certain extent, but there is a huge discrepancy between the production of new staff and the possibility to hire them. In Serbia, there are five state academies of music having curricula from undergraduate to Ph.D. studies as well as two private academies of art. While searching for their piece of heaven in the music business, young artists are forced to accept poorly paid jobs, or they go abroad, mainly to Western European countries, but more and more often to Middle East countries, because lately, they have invested significant resources in development of the musical business.

Since the outbreak of the world economic crisis, the earnings in the musical industry in Serbia have been fairly reduced. In the last fourteen years, the Ministry of Culture has regularly paid the employed in the field of culture. Unfortunately, the average salary of the employed in the music business is not very high. The reason for this is low average salaries in the private sector which are among the lowest in the region, and one of key reasons for having such a situation is a weak unionisation in this sector. On the other hand, in public sector there are still traditionally strong and well-organized labour unions, mainly having well-protected acquired rights, as well as sector and industry collective agreements with the employer – the state. The employed in the field of culture i.e. the music business are among them.

Under the pressure of the economic crisis and the international financial institutions (the International Monetary Fund and the World Bank), on which the loan support to economic stability to the state depends, the Government of the Republic of Serbia has adopted a package of measures in order to overcome negative consequences of the crisis. The package includes adoption of a whole set of systemic laws, by means of which the achieved rights of the employed in public sector are lessened, primarily when it comes to the number of employees and salaries. In public, there is the image that the employed in the public sector, so musicians as well, are the burden for the state which has to be lessened so that the state can subsist in the period of crisis.

So, when the unemployment rate is growing and when the employed fear not to lose their jobs, the labour unions cannot adequately address the problems, because it is very difficult to motivate workers to fight when their existence is affected. On the other hand, the unwillingness of labour unions to resist employers' demands more seriously in economic crisis has resulted in losing trust of the employed in labour unions and an additional decrease in number of labour union members.

The main principles, on which the social dialogue between the world of labour and the world of



capital is based in a modern Serbian capitalist society, are not viable due to a couple of reasons, first of all because the authorities are trying to control these relations by means of administration. Such situation additionally weakens the position and influence of labour unions.

Regrettably, although there are ratified conventions and recommendations of the International Labour Organization, European Social Charter, the Constitution of the Republic of Serbia and the Law on Labour, which legally guarantee freedom of unionisation, the right to collective negotiation and the obligation of the state to establish a social dialogue at different levels, we can conclude that the violation of workers' rights is frequent. Namely, cases of preventing unionisation are frequent; the members of labour unions are pressurized to leave the unions and activists of labour unions are particularly exposed to different pressures and mobbing.

The Serbian musicians union has been trying for 10 years to survive under conditions of transition of Serbian society. We came into existence from a need for a voice of musicians to be heard, because earlier, as members of traditional labour unions (which were more oriented to problems of production workers or administrative workers), we were not represented on equal footing. As a bad example, I will mention the National Theatre in Belgrade, where currently there are eleven labour unions. Out of these, only three are representative, one being the Serbian Musicians union. In order to improve our position, we have formed, together with the Union of Ballet Dancers and the Union of Actors, the Federation of Performers union, which is the member of the Confederation of Free Labour Unions at the national level, through which we exercise representativeness at the level of overall culture in the Republic of Serbia.

The best value of musical ensembles in Serbia is their quality and readiness to adapt to new situations. Modest and accustomed to hard years of economic crisis, during which many generations grew up, the musicians from Serbia have optimistic future prospects. Currently Serbia is a candidate for accession to the European Union. In January this year, the negotiations were started with the European Union, and the Republic of Serbia has the action plan how to finalize the pre-access negotiations in the next five or six years. We are aware that many issues will depend on political decisions and that there will be many obstacles on that road, but we are waiting full of enthusiasm and readiness for a day when Serbia will become a full member of the European Union. We have joined this process because of us and our future, fully aware that the road to the European Union is the only proper one for our society.



DEN
NORSKE
OPERA
&
BALLETT

NTO
NORSK TEATER- OG ORKESTERFORENING



SPEDIDAM
Det Norske Skoleforvalterforening

GRAMO

AIE ARTISTAS
INSTRUMENTAL O STRUKTUREREN
SOCIEDAD DE GESTION

