



## INTERNATIONAL FEDERATION OF MUSICIANS

FIM  
21 bis rue Victor Massé  
F-75009 Paris  
France

Tel. +33 145 263 123  
Fax +33 184 178 572

office@fim-musicians.org

www.fim-musicians.org

### CONCLUSIONS (Montreal – 14 May 2017)

#### 1. PUBLIC VALUE OF ORCHESTRAS

- a. It should be the right of every citizen to have access to live orchestral music. To help achieve that goal, every child should receive exposure to- and education about music.
- b. It is essential to engage in vigorous advocacy for orchestra institutions within political frameworks at every level, from local to national.
- c. The exceptional skills and creativity of the musicians constitute the core value of the orchestra.
- d. Symphony and opera orchestras as well as radio ensembles, which are a part of our common cultural history, can play a prime role in promoting social cohesion in a fast-changing society.

#### 2. BUSINESS MODELS OF ORCHESTRAS. WHAT'S WORKING?

- a. There is no 'one size fits all' business model. Various governance and funding models thrive in different social, historical and political environments.
- b. Orchestras should not be expected to be profit-making enterprises. However, they have a positive economic impact that extends far beyond the investment.
- c. Good governance is essential to the orchestra fulfilling its mission. All important decisions should be made with the musicians' involvement.

#### 3. ORCHESTRAS INTEGRATING DIGITAL TOOLS AND NEW APPROACHES

- a. Some orchestras integrate digital tools successfully and use them to increase the size of their audience (for instance the Berlin Phil.: digital concert hall); however, the impact of similar digital policies may vary a lot from one orchestra to another.
- b. Digital tools cannot replace the unique experience of live performance, which remains the *raison d'être* of orchestras.
- c. Digitisation of archives is an efficient means of adding value and promoting the history of an orchestra, and provides easy access to its heritage.
- d. Digital access to orchestra performances is particularly useful in countries where long distances prevent large parts of the country from physically accessing live concerts.
- e. Specialised online video channels offer access to symphony and opera performances of a high technical and artistic quality; however, the monetization of

these new services remains uncertain. It is also essential that business models be designed or redesigned in such a way that musicians are fairly remunerated.

#### 4. RESPONSIBILITY AND ACCOUNTABILITY: ROLE OF MUSICIANS ON ORCHESTRA BOARDS

- a. The voice of musicians is irreplaceable in shaping the decisions of the orchestra board or other governing bodies. It should not overlap the crucial role of the trade union as a legitimate negotiating party.
- b. Potential conflicts of interest should not be used as a pretext to exclude the musicians from the decision-making process.

#### 5. BULLYING AND HARASSMENT. RESPECTIVE ROLE OF THE TRADE UNION AND THE MANAGEMENT

- a. The close collaboration and emotional engagement required of orchestra musicians may also leave them vulnerable to those who might exploit any real or perceived imbalance of power to bully or harass.
- b. It is the responsibility of the orchestra management to ensure that the orchestra workplace is free from bullying and harassment but managers should involve unions in the process of developing policies and procedures to prevent and remedy such exploitative conduct. Unions should also be prepared with the skills necessary to represent musicians when conflicts arise.
- c. The establishment of policy alone is not sufficient; rather, policy must be put into practice through effective training in interpersonal communication for all organisational constituents and through early intervention when conflicts arise.
- d. Trade union representatives are particularly vulnerable potential targets of bullying or harassment and should therefore be adequately and efficiently protected against such abuses.

#### 7. PRACTICAL ASPECT OF OUTREACH AND EDUCATION

- a. For many years, reaching out to the variety of audiences and educational activities have formed part of the orchestras' daily work. Orchestras may also face new expectations of a social nature. Although their motivations may be legitimate, they should not undermine the achievement of the core mission of the orchestra.
- b. Any activity that does not directly involve the act of performing should only be carried out on a voluntary and paid basis.



## INTERNATIONAL FEDERATION OF MUSICIANS

FIM  
21 bis rue Victor Massé  
F-75009 Paris  
France

Tel. +33 145 263 123  
Fax +33 184 178 572

office@fim-musicians.org

www.fim-musicians.org

## 4<sup>th</sup> INTERNATIONAL ORCHESTRA CONFERENCE

### 8. RECORDED BROADCAST AND RIGHTS OF MUSICIANS

- a. Recordings and broadcasts have an economic value that must be shared with performers fairly.
- b. No recording or broadcast should be used without the musicians endorsing the quality of the recording.
- c. Although in some cases, promotion may carry a value for the orchestra or its musicians, this should not be used as a pretext to deny the right of musicians to a fair remuneration. The possible benefit of promotion for the orchestra as an entity may be irrelevant to individual musicians, who are not necessarily permanent members of the orchestra.
- d. The gradual substitution of traditional broadcast with new forms of online music distribution will not generate fair revenues to performers unless the exclusive right of making available is complemented with a statutory, unwaivable right to equitable remuneration.

### 9. THE ROLE OF TRADE UNIONS IN SAFEGUARDING THE FUTURE OF THE ORCHESTRA

- a. Trade unions fight to improve the musicians' working conditions and salaries, but also to preserve the quality of orchestras. This requires innovative approaches, a constructive relationship with the management and a higher involvement of trade union members.
- b. Circumstances can place the very existence of the orchestra at risk. In a time of crisis, musicians are generally the first victims. If cuts happen, equality of sacrifice between the musicians and the rest of the institution should be paramount.

c. Crises in orchestras are never caused by quality issues. Trade unions have a crucial role to play in influencing and educating politicians, decision makers and the general public of the value and the importance of securing a positive future for our orchestras.

### GENERAL REMARKS

- a. Although the situation of some orchestras may have improved since the last IOC, sadly, it has significantly deteriorated in many places, hence damaging the musicians' lives, sometimes with violence and brutality.
- b. International solidarity campaigns are an essential tool to address these challenges.
- c. Permanent employment is key to building long term and high quality artistic projects, as well as offering access to the broadest possible variety of repertoires.

### RESOLUTION

The representatives of orchestra musicians assembled in Montreal for the 4<sup>th</sup> IOC reaffirm the importance of democratic values and human rights to resist the critical threat that populisms pose on peace, access to culture and freedom of expression in several countries.