

UNITED STATES OF A.M.ERICA  
BEFORE THE NATIONAL LABOR RELATIONS BOARD  
REGION 20

SAN FRANCISCO SYMPHONY

Employer

and

Case 20-RC-077284

MUSICIANS UNION LOCAL 6, AMERICAN  
FEDERATION OF MUSICIANS

Petitioner

ERRATUM

The Decision and Direction of Election in the above-captioned case issued on April 13, 2012. Please substitute the enclosed pages 11 and 12 for the pages so enumerated in the issued Decision.

DATED AT San Francisco, California, this 16th day of April 2012.



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Joseph F. Frankl, Regional Director  
National Labor Relations Board, Region 20  
901 Market Street, Suite 400  
San Francisco, California 94103-1735

regularly spend time in the library to perform their work. The terms and conditions of employment of stage technicians are set forth in the collective-bargaining agreement between the Employer and IATSE Local 16. The record shows no history of collective-bargaining or industry practice involving librarians and stage technicians being jointly represented. Nor does IATSE Local 16 or any union other than Petitioner seek to represent the assistant librarians.

**Orchestra Personnel Staff.** Orchestra Personnel Manager Blum, who directly supervises the musicians and librarians, has an office on the stage level of Davies Hall. Her office includes two staff members: the assistant orchestra personnel manager (AOPM) and the orchestra personnel administrator (OPA). Neither the AOPM or OPA is represented by a union. The job description for the AOPM indicates that the person in this position reports to Blum and supervises the OPA and “assists the orchestra personnel administrator as the administrator of the Agreement; acts as a liaison between management and the orchestra; and serves as a resource and counsel for musicians.”<sup>16</sup> The job description for the OPA indicates that the person in this position reports directly to Blum and works as a “close-knit team” with Blum and the AOPM.<sup>17</sup>

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<sup>16</sup> The job description for the AOPM indicates in relevant part that the responsibilities of the position include coordinating and supervising auditions; tracking attendance; and assisting Blum in completing, reviewing and signing off on weekly payroll; ensuring compliance with all applicable contracts; taking attendance of the orchestra during rehearsals and concerts as needed; engaging substitutes and extras as needed; charting season instrumentation to determine the number of subs/extras to be hired; sharing responsibility of attending rehearsals and concerts with the orchestra personnel manager; providing information for the annual budget process; participating in relevant orchestra and staff meetings; backing up orchestra personnel manager as advocate for musicians and liaison between management and orchestra members and committees; resolving personnel issues, both contractual and personal; supervising string rotators and principals to ensure appropriate size orchestra is on stage at all times; coordinating float, relief and option weeks and personal leave services and leave without pay; coordinating orchestra payroll information; communicating orchestra set-ups and section sizes to technical crew and librarians; going on tours if orchestra personnel manager cannot do so; maintaining communication with human resources manager regarding leave status of musicians, including workers comp, personal disability, and unpaid absences; interacting with musicians on scheduling and related issues; working with human resources director on more serious employee relations issues. Qualifications for the AOPM position include: a minimum of two years as a performer in a professional orchestra and/or experience in orchestra personnel administration; a minimum of five years supervisory experience; the ability to read and interpret labor contracts; and computer literacy.

<sup>17</sup> The job description for the OPA indicates that with regard to auditions, the OPA processes and responds to inquiries from applicants; maintains audition records; coordinates with applicants, musicians, Orchestra Personnel Manager Blum and librarians on audition activities, including: committee selection and communications; repertoire selection; reservation of facilities; distribution of advertising letters and notices to union, union publications and to Employer website; auditions of candidates; preparation and distribution of audition materials and supplies; meal ordering; and post-

Musicians and librarians regularly interact with the AOPM and OPA, who are frequently on stage during rehearsals and concerts, primarily to deal with personnel matters such as attendance, to distribute paychecks and schedule, and to handle rehearsal orders, musician rotation, and parking passes. Blum and the AOPM and OPA all have musical backgrounds. However, Musician Weir testified that he does not go to Blum and her staff with questions related to music; rather he takes music questions to the librarians and personnel questions to Blum's staff.

Librarians contact the AOPM and/or OPA when substitute musicians come to them asking what part they are to play. Librarians also give information to the AOPM and/or OPA regarding the number of musicians that are required to play particular musical instruments in performances. According to Campbell, the Employer recently began using a new computer payroll program that requires the librarians to report their vacation, sick days, and other time off to Blum rather than directly to the Employer's payroll office.

As unrepresented personnel, the AOPM and OPA receive benefits similar to those received by the assistant librarians; the orchestra librarian's benefits are determined by the Agreement as are those of the musicians.

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audition activities. With regard to payroll, the OPA distributes weekly pay checks to musicians; maintains payroll records; and processes payroll paperwork for new hires. The OPA also assists orchestra members, as needed; maintains and produces weekly reports on orchestra attendance and sick leave records, rotation postings, department credit card expenses and instrument sheets; maintains floating vacation/leave of absence chart; processes yearly over-scale charts, including tracking of individual contracts and seniority compensation; processes media and recording contract payment charts; maintains and organizes media records; creates and distributes packet of seasonal information to orchestra; schedules and takes minutes for musical advisory committee, players' committee, etc; types, copies and distributes correspondence and other materials regarding Symphony procedures and the Agreement to musicians, staff and other constituencies; files, organizes and maintains correspondence and records; replenishes orchestra personnel office supplies as needed; handles phone, email and in-person inquiries from the public, staff and orchestra, regarding procedures, scheduling and general questions; and often acts as office receptionist. Qualifications for the OPA position include: excellent verbal and written communication skills; proficiency in MS Word, Excel, SharePoint and Access; excellent organizational skills; previous administrative experience and strong classical musical background desired; and bachelor's degree or equivalent experience.