

THAT'S SO MAM

Official newsletter of the IAMMAM Union.



Union Updates:

On **September 29th**, optional post-hearing briefs were due; these documents are intended to support the arguments presented at our NLRB hearing on **September 22nd**. MAM will try to support their claim that this unionization effort is “inappropriate” because the IAM already represents the security guards at the museum. However, this is an argument without substance. As we said in our last newsletter, we never petitioned to include any security guards in our separate bargaining unit. We believe this is simply a tactic, an attempt to deter us from having a seat at the table.

MAM also attempted to support their call for an in-person vote in their post-hearing brief. Bill LePinske, the IAM Board representative for the Midwest Territory, presented enough proof for our positions at the hearing, therefore it was not necessary for us to submit a brief. Once post hearing briefs are submitted to the NLRB, we will wait for the Board Agent to issue the Decision and Determination of Election (DDE). This document will include the election date and other relevant details.

Several MAM workers reached out to us with concerns about certain claims made at the MAM's all-staff last week, especially the claim that unionization would interfere with our legally-protected right to vote at the upcoming presidential election.

"The worker must have bread, but she must have roses, too. Help, you women of privilege, give her the ballot to fight with."
- Rose Schneiderman

It is misleading to make such a claim; it is intended to inspire fear and confusion. We would like to urge MAM to open a dialog about what unionization could mean at MAM. Only then will questions such as these be transparently answered.



Nicole Acosta, *Sasha*, HOOPS MKE,
Digital Photography, 2019
📷 @atsocanic 📧 atsocanicole.com

Next Steps:

- Join us today Thursday, **October 1**, and Saturday, **October 3**, for our weekly IAMMAM All Staff Meetings! We would love to have an open and honest dialog with you -- all questions, concerns, and creative solutions are welcome! Email annewiberg@gmail.com for the meeting link that best fits with your schedule.

"The North American Registry of Midwives has a history of treating Black and Brown midwifery candidates poorly. For my certifying exam, I wore a shirt that said "Decolonize Midwifery" and my Hoops for strength, but also because they took a photo for your file and I wanted them to remember me. I am the 1st Afro-Latina Certified Professional Midwife in the entire state of Wisconsin. I will do whatever I can to make my care accessible and hold the door open for other student midwives of color to get to where I am."

What is Transparency?

During the weekly MAM all-staff meetings, Marcelle has repeatedly stated that transparency is a value she wishes to uphold. But what does this word mean to her and to others in senior leadership roles at the museum?

For us, transparency is only possible when we're allowed to ask questions. When an explanation is asked for, it should be provided. That would be a truly transparent relationship. It is difficult for us to believe that MAM wants an atmosphere of transparency at their weekly all-staff meetings, because they insist on keeping the chat function disabled in Zoom. Marcelle recites a prepared anti-union statement at the end of each meeting and we experience the same one-sided communication. This is the museum culture we want to change by unionizing, by standing together in solidarity and asking for a more collaborative and just workplace. We're joining a wave of museum workers and other intellectual laborers who are demanding the respect we deserve.

To all fellow MAM Workers: If anyone would like clarification on any point we have made, we are ready and eager to provide it. We welcome all questions and every opportunity to talk about the concerns that you may have. We would like to make it clear that, for us, this always means authentic, person to person communication, and not some standardized, prefabricated company line, like the ones MAM puts out in their "FAQ". We, the workers, are strong when our voice incorporates the values of all of our colleagues. And we would like to hear what you have to say. The truth is on the side of the workers. →

Transparency? Cont.

All of us are aware of MAM's departmental "silos." But through this unionization process, we have learned that collaboration and communication between the MAM workers is the backbone of unionization and solidarity. In fact, over the course of our union campaign, we have built friendships and shared perspectives with coworkers we had formerly never even spoken to. It's obvious: The Union is about caring for one another. In our communications with other museum workers who recently organized their museums, we learned that unionization can provide protection for workers who want to advocate for social justice. Unionized workers feel more comfortable speaking out about social injustices because they know that they will not be unjustly terminated for doing so. A legally binding IAM union contract, coupled with the power of the law, supports us in our advocacy for one another. That's solidarity.

*"IAM MAM because the workers *are* the Milwaukee community, and when we're treated well, the community will prosper too!"*

Job Classifications:

At the NLRB hearing held on Tuesday, **September 22**, we came to an agreement with MAM on the list of job classifications that will be designated "Non-Professional" and "Professional", based on the preliminary list of bargaining unit employees that MAM submitted. We want to stress that we still believe a wall-to-wall bargaining unit, which includes both Non-Professional and Professional staff, is the best way to move forward and will maximize our power at the negotiating table. We are including the job classification list here so that MAM staff can identify whether they will be considered Non-Professional or Professional for the purposes of the coming election.

If you don't see your job classification on either the Non-Professional or Professional list, it doesn't mean that it shouldn't be included! Please reach out to an Organizing Team member at mamioc2020@gmail.com or to Anne at annewiberg@gmail.com for more information. Don't forget that pitting workers against each other is a tried and true union-busting employer tactic.

United we bargain, divided we beg!



Professional:

- Accountant
- Art Preparator
- Assistant Conservator
- Assistant Curator of European Art
- Assistant Curator of Photography
- Assistant Facility Engineer
- Associate Conservator
- Associate Content Writer
- Associate Curators of Prints & Drawing
- Associate Educator for School & Teacher Programs
- Associate Registrar/Database Administrator
- Associate Registrar
- Associate Registrar for Exhibitions & Loans
- Audio Visual Technician
- Chief Designer
- Collection Manager of Works on Paper
- Curatorial Department Administrator
- Design & Brand Lead
- Design & Photography Lead
- Development Officer for Membership
- Event Project Manager/Director of LFOA
- Family Programs Teacher
- Finance Director
- Food & Beverage Supervisor - Restaurant
- Framer/Mountmaker
- HVAC Technician
- Kitchen Manager - Catering
- Kohl's Art Generation Community Relations Coordinator
- Kohl's Color Wheels Art Teacher
- Kohl's Color Wheels Team Coordinator
- Lead Preparator
- Media Archivist
- Partnership & Audience Activation Events Manager
- Preparator
- Production Designer
- Public Relations Manager
- Sales & Events Manager
- Special Events Lead Cook
- Sr. Development Officer for Institutional Giving
- Strategic Projects & Operations Manager
- Support Technician
- Systems Administrator
- Volunteer Coordinator
- Web Developer
- Youth & Family Programs Coordinator
- Youth & Family Programs Educator

Non-Professional:

- Barista
- Barista/Bar East
- Barista/Server
- Bartender
- Bartender/Catering Server
- Café Server
- Cafe Server/Banquet Server
- Café Captain/MOD
- Catering Server
- Cook/Dishwasher
- Events Cook
- Facilities Assistant
- Host/Food Runner
- Hostess/Catering Server
- Lead Sales Associate
- Line Cook
- Outlet Cook
- Outlets Lead Cook
- Receiving/Store Associate
- Server
- Server and Events Bartender
- Set Up Supervisor
- Set Up Technician
- Set Up Technician and Busser
- Store Associate
- Visitor Services Associate
- Visitor Services Associate and Reception
- Visitor Services Supervisor
- Youth & Family Programs Assistant



Join the Wave!

The union effort at MAM is part of a large wave of art museums union organizing that is sweeping across the country. There are many examples of museums which have had collective bargaining relationships with their workers for many years with the assistance of organizers from all walks of life!

UAW 2110

- Bronx Museum of the Arts
- Brooklyn Academy of Music
- Children's Museum of Art – NY (NYC)
- MoMA (NYC) New Museum (NYC)
- Tenement Museum (NYC)

IUOE 30

- Whitney Museum
- MoMA PS1
- The Guggenheim

AFSCME

- Milwaukee Public Museum – 526
- Philadelphia Museum of Art – DC47
- Museum of Tolerance (LA) – 800
- MOCA LA – DC3

IBT

- UOVO (Art Handlers, NYC/BOS) 814

SEIU

- Cleveland Museum of Art – 1
- Carnegie Museums of Pittsburgh (Security) – 32BJ
- Sciencenter (Ithaca, NY) (Workers United)

USW

- Carnegie Museums of Pittsburgh
- The Andy Warhol Museum (active organizing campaign)

OPEIU

- SFMoMA – 29

Independent

- Harvard University (HUSPMGU)
- Frye Museum (AWU)

And just this week we learned that yet another art museum is unionizing! The Walker Center for the Arts in Minneapolis, MN. Over the course of this past summer, ten museums (including our own) have either launched union campaigns or won their union elections. It is clear we are witnessing a rebirth of the labor movement, and this new movement bridges the class divisions that were formerly taken for granted.

These unionization campaigns have astonishingly diverse bargaining units; including intellectual laborers, customer service representatives, and folks who work with their hands. Contrary to some of the insinuations that Marcelle has made, their contracts are tailored to the specifics of each job-type. When we stand together, we do not erase the specificity of our needs; we pool our strength and know-how to ensure that our diverse needs are met.

But why have so many museums suddenly begun unionizing? When did labor unions go from organizing in factories to organizing in cultural institutions? The answer is that cultural workers have been awakening to the benefits of uniting their labor power, and this phenomenon has been growing for some time. Non-for profit workers are usually underpaid because they are attracted to this type of work for non-monetary reasons. Museums are unique among non-for profits, however, because of their relationship with a special kind of philanthropy.

In an article published by The Guardian, Paul Valley -- an author who focuses on ethics and issues regarding development -- wrote: "The common assumption that philanthropy automatically results in a redistribution of money is wrong. A lot of elite philanthropy is about elite causes." The culture surrounding art museums is one such elite cause. There is prestige associated with collecting fine art, and for a long time art museums have relied on that prestige as a form of compensation for their workers. For example, curators with advanced degrees will settle for lower salaries than individuals with the same level of education working in different fields, because they get to work with something they're passionate about, and participate in the history of art. It is the same for us all: we love the place we work, and the people we work with, but the time has come for a shift in priorities at MAM, and at art museums in general. →

Join the Wave! Cont.

As Valley points out in his article, “Super rich philanthropists... find themselves in a position where a large percentage of their gift is funded by the taxpayer.” The philanthropic gifts of millionaires and billionaires are written off on their taxes; in effect, their gifts are subsidized by our tax dollars, so we should have a voice in the decisions that the museum makes. When the voices of the workers are not heard, museums often opt to renovate or build expansions rather than pay their workers livable wages: paying wages is not tax deductible. In the collective bargaining process, MAM will be obligated to open their books and bargain with us in good faith.

Museum workers across the country are holding their employers accountable. It is up to us to ensure that MAM follows through in their efforts to build a more inclusive and equitable museum, but to build an institution that prioritizes the needs of ordinary Milwaukeeans, transparency and two-way communication are absolutely necessary.



Rose Schneiderman

History of the Movement

Born to an Orthodox Jewish family in what is now Poland in 1882, Rose Schneiderman emigrated with her family to the United States in 1890. Having settled in New York City on the Lower East Side of Manhattan, she initially found employment in a department store before moving to the dangerous, but more lucrative, garment industry. Schneiderman eventually went to work at a cap factory. It was there, in 1903, that she co-organized Local 23 of the Jewish Socialist United Cloth Hat and Cap Makers' Union, ultimately leading a successful strike while still in her early twenties.

This success led her to full-time union organizing, and, in 1908, Schneiderman became the New York Women's Trade Union League's (NYWTUL) first full-time organizer in the women's garment industry. In her role with the NYWTUL, Schneiderman worked closely with Clara Lemlich Shavelson of the International Ladies' Garment Worker Union (ILGWU) during the 1909 garment workers strike in New York City, often referred to as the Uprising of 20,000, and in 1917, Schneiderman became the president of the NYWTUL—the first woman to hold that title.

Through the WTUL, Schneiderman met Eleanor Roosevelt, and over the years developed a friendship with her, and with future president Franklin D. Roosevelt. Schneiderman became a trusted adviser on the trade union movement to the Roosevelts, and FDR appointed her to the Labor Advisory Board of the National Recovery Administration (NRA) in 1933. She was the only woman appointed to that body. Schneiderman's influence with the Roosevelts informed New Deal legislation, including the National Labor Relations Act of 1935 (also known as the Wagner Act) and the National Industrial Recovery Act.

**Questions? Concerns?
Want to have your art featured?**

Email our organizer, at annewiberg@gmail.com
or find us on social media [@iammam_union](https://www.instagram.com/iammam_union)