

# **MEMBERSHIP HANDBOOK**



**PINELLAS PARK  
CIVIC ORCHESTRA**

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## **OVERVIEW**

Welcome to the Pinellas Park Civic Orchestra (PPCO)! Our group is open to all interested musicians. While some musicians are needed more than others, we have a substitute list for those sections already filled.

During our season (September-March/April), we rehearse every week, and perform several concerts. Rehearsals are 7 p.m. to 9:30 p.m. on Mondays at the Pinellas Park Performing Arts Center.

During our rehearsals and concerts, we do not just engage in rehearsals and performances of exciting music, but also participate in the continued development of skills required to perform with other musicians in a large ensemble setting-- matching tone and style, intonation, balance, timbre, blend, harmonic movement, rhythmic concepts, and expressive musicality.

This Membership Handbook details policies and procedures for all members of the PPCO. It is meant to be read in conjunction with the PPCO's Bylaws. The Bylaws can be found in the Appendix of this handbook.

## **HISTORY**

The Pinellas Park Orchestra, Inc. (doing business as the PPCO) is a not-for-profit 501(c)(3) corporation. The PPCO was founded by Dean Sisson in 1964 and was known as the First Congregational Church Orchestra at that time. Rehearsals and performances were held at the First Congregational Church of Christ in St. Petersburg, Fl.

Dean Sisson conducted PPCO until his passing and then his wife, Marie Sisson, conducted until 1988. In 1988, Michael Ficocelli became the conductor until 1992 when he was succeeded by Richard VanDommelen.

In December of 1994, after the First Congregational Church of Christ permanently closed, the orchestra moved from St. Petersburg to the City of Pinellas Park and became known as the PPCO.

Art Hansuld began co-conducting the orchestra with Richard VanDommelen in 2009 and assumed the full role as Conductor in 2012.

The orchestra incorporated as a Florida not-for-profit in 2011 and attained IRS 501(c)(3) status in 2015.

Martin Seggelke joined PPCO as Assistant Conductor in 2019 and became the Conductor and Artistic Director in 2020.


## **MISSION STATEMENT**

With support from the City of Pinellas Park, the Pinellas Park Civic Orchestra is a community of volunteer musicians working together to present several musical performances, free of charge, to the public in the Pinellas Park area.

## PERFORMING GROUPS

1. The PPCO is an orchestra composed of community musicians. The ensemble annually presents a series of formal concerts following weekly rehearsals. The repertoire includes a wide variety of standard orchestra repertoire.
2. The Pinellas Park Civic Orchestra Summer Strings is a summer program held for string players. The purpose of this program is to prepare string players for the next concert season of PPCO.
3. PPCO Chamber Ensembles may perform at some concerts with the PPCO and may also convene in the summer to practice and perform. They may also perform at some sponsorship and fundraising events.

## GENERAL POLICIES

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1. Membership in the PPCO is open to individuals ~~18 years of age or older~~ who play an orchestral instrument or for certain volunteers on the Board of Directors (Board) as provided in the PPCO Bylaws (see Bylaws in the Appendix). Those Musicians under 18 years of age may participate in PPCO rehearsals and concerts with written permission from a parent or guardian but cannot be voting members.
  2. Membership of any individual is always at the discretion of the Board of Directors as per the Bylaws.
  3. Auditions are not generally required but may be in some cases. Member musicians and those musicians desiring to joining PPCO must be interested in and capable of performing standard orchestra repertoire, as defined and developed over the course of five centuries.
  4. Only current members of PPCO are entitled to vote at the annual meeting or any special meeting as per the Bylaws.
  5. All members must comply with the policies set forth in this Membership Handbook and the Bylaws.
  6. New and returning members are required to fill out a membership form. The form is submitted to the Membership Coordinator.

## Music Distribution

7. Parts are typically sent to musicians electronically, although sometimes they may be distributed by hand. If sent electronically, musicians are required to print out all pages of their parts and bring them to rehearsal or use an electronic tablet at rehearsal. Members are required to prepare their music prior to each concert cycle by practicing their parts and numbering their measures. Members must bring their music parts, paper sheets or electronic, to each rehearsal and concert. Members should listen to several contrasting

recordings of the repertoire on YouTube or another available media source, and follow along, reading and/or playing their parts.

8. Except for the Concertmaster position, there are no principal positions in the orchestra. Section leaders will be appointed as needed to help with administration of the sections. Music will be distributed by the Librarian or a board member to the woodwind, brass, and percussion musicians with the understanding that parts will be distributed equitably by agreement among the musicians according to both ability and desire. The Concertmaster in coordination with a Board Member will distribute the string parts. No member will be the designated soloist for all concerts. Any questions/disputes regarding part assignment can be addressed by the Board in coordination with the Artistic Director/Conductor through the orchestra email (ppcochestra@gmail.com).

## **Communication**

9. A member's email account will be the orchestra's primary means of communication, usually replacing paper, and summarizing oral correspondence. Members should register their preferred email address with the Membership Coordinator. Any changes to a member's legal name, email address, physical address and telephone number should be communicated by that member to the Membership Coordinator as soon as possible.
10. Members are responsible for all information sent to them via their registered email accounts. If members choose to forward their email account, they are responsible for all information sent to any other email account. If members change their email provider, they are responsible for updating their registered email address with the Membership Coordinator.

## **DONATIONS**

PPCO relies on donations. While the Board of Directors makes every effort to secure donations from local business and at concerts from generous patrons, all members are encouraged (although not required pursuant to our Bylaws) to donate \$75 a season to help with the administration of the orchestra so that we can pay for general operation expenses.

Donors who make charitable contributions to the PPCO fall into the following categories:

- a. **Concert Sponsor:** An entity (individual or business) who donates \$500 or more in support of a specific PPCO concert performance.
- b. **Benefactor:** A donor of \$300 or more
- c. **Supporter:** A donor of \$100-\$299
- d. **Friend:** A donor of up to \$99

The Finance Committee, which is chaired by the Treasurer, maintains a spreadsheet (or similar document) of the donations received. Donations to the PPCO are acknowledged, where possible, by letters of thanks to donors, and by listing donors on the PPCO website and in PPCO concert programs.

All donors donating over \$50 either on-line, at concerts, or by any other means shall receive a thank you note from the Secretary via email or by regular mail. If no physical or email address has been given by the donor, then no thank you will be sent. All information about donations from known donors received by the Webmaster, Treasurer, or any other member shall be forwarded to the Secretary as soon as possible.

## ETIQUETTE

1. Members work directly and in a positive manner with the Artistic Director/Conductor and the Board of Directors in supporting and implementing the PPCO's mission.
2. Members shall make every effort to assist with setup and tear down of rehearsals and performances.
3. A member in good standing can ask for a leave of absence by contacting the board through the orchestra email, ppcorchestra@gmail.com.
4. By participating in any PPCO performance or rehearsal, a member or guest performer consents to the release of audio/video media, which may contain their likeness and performance.
5. Members treat one another kindly and politely, with respect and courtesy.
6. Members should attend every rehearsal prepared to learn and work. Each member must give rehearsals their full attention.
7. Members whose behavior is disruptive either to the conductor or to other members may be asked to leave by the Board.
8. Members closely watch the conductor. When the Artistic Director/Conductor stops, members stop playing immediately, and listen. Do not engage in talking, unless directly addressed by the Artistic Director/Conductor. Talking and auxiliary noises should be kept to a minimum so that musician members can hear announcements. Rehearsal time is limited!
9. During tuning, Members adjust quickly, and do not play excess notes.
10. Members always count, and prepare early for entrances, so that nobody will worry about them missing, cracking, scratching, etc. Picking up an instrument at the last moment is distracting and can cause others to miss entrances.
11. A warm-up should simply get body and instrument into their best possible playing condition. Members will avoid flashy warm-up before rehearsals, including extremely high or loud playing.

*covered in the member form*

**Good performances are constructed, little by little, through progress in good rehearsals.**

### **EVERY REHEARSAL IS A PERFORMANCE**

Experience musical flow during every rehearsal moment. Do not wait until the concert to “turn on” your musical concentration.

Musical discoveries made during rehearsals should be retained and enhanced in subsequent rehearsals and performances.

Work as diligently during rehearsals as during concerts, and your listening/adjusting skills will be tremendously enhanced.

Make sure that as many musical discoveries as possible happen PRIOR to our concerts.

### **MUSIC IS MADE OUT OF SILENCE**

Musical sensitivity is based on musicians’ ability to hear and listen. It is difficult to hear during a loud rehearsal.

Talking not only destroys silence; musicians who talk are not listening and interfere with the ability of others to concentrate.

Musicians who do not listen cannot play musically. Quiet and attentive musicians, who do not fidget, adjust noisily, or exhibit poor body language have a great chance at success.

### **REHEARSALS ARE NOT THE PLACE FOR INDIVIDUAL PRACTICE**

Prepare your parts ahead of time to the best of your ability. Rehearsals are needed to work together on musical ideas, nuance, blend, and balance, not to work out notes/rhythms/articulations/etc. that should be practiced individually. Do not hold the rest of the group back by not being able to play your part because you have not practiced. Make it a personal goal to work out all technical problems early during each rehearsal cycle. Mark your parts during rehearsals, according to the instructions from the conductor and section leaders, in order to practice accurately.

### **INCLUSIVITY**

On occasion, musicians might find themselves exposed to music experiences, thoughts, ideas, traditions, beliefs, cultural customs, etc. which they might not otherwise have encountered, and that might not express a personally held belief of theirs, or of the conductor. It is nonetheless expected that there be no difference in approach towards rehearsals and performances of such music.

Experiences of hearing new sounds, thinking new thoughts, defining or redefining one’s ideas and beliefs – that is what the arts are all about; that is how we grow as educated human beings.

## **ATTENDANCE**

1. Members are expected to entirely attend every rehearsal, sectional and performance for which they are scheduled. However, not all repertoire will always involve every member; members do not need to attend portions of rehearsals during which they are not assigned a part.
2. If a member has a conflict with a rehearsal, a notification of absence should be sent by email to the Membership Coordinator or the PPCO email (ppcorchestra@gmail.com) at least one week in advance.

3. When a member is ill or injured unexpectedly, they should send an email message no later than two hours prior to the beginning of rehearsal to the PPCO email (ppcorchestra@gmail.com).
4. All absences discussed orally with the Conductor or others in the orchestra should be followed up with an email to PPCO email (ppcorchestra@gmail.com).
5. Absences during the last three rehearsals of a concert cycle are strongly discouraged.
6. More than 3 absences during one concert cycle are strongly discouraged.
7. Extended absence due to illness, or of a personal nature, should be communicated with others in the members section as well as to the PPCO email (ppcorchestra@gmail.com).
8. Winds/Brass: In the event of long-term absence, it is the absent member's responsibility to provide a reliable substitute to cover their assigned part(s). Absent members also must provide their substitute with the proper music, time and location of the rehearsal.

*Timely* communication is key to smooth ensemble operations.

## **PROCEDURE: REHEARSALS, CONCERTS, DRESS CODE**

### **Rehearsals**

1. Members are encouraged to arrive no later than 10 minutes prior to start of **their rehearsal**.
2. Members should be in their seats when tuning begins at 7:00PM. Remember: arriving at the last minute creates stress for other section members and does not allow enough time to adequately prepare / warm up.
3. Members are responsible for bringing everything they need to every rehearsal and performance (instrument, music, music stand, stand light, all appropriate mutes, reeds, pencils, eraser,...)
4. Members are expected to properly warm up and check their basic pitch center before each rehearsal.

### **Concerts**

5. Unless communicated otherwise, **Member arrival time (CALL time)** for all **concerts** is at least 30 minutes prior to concert start – this applies to **ALL** performers (even if a member does not play on the first piece of a concert cycle). If there is a sound check, it will usually happen at least 60 minutes prior to concert start.

## **Concert Dress**

Unless specified otherwise, the orchestra members wear “concert black” during performances:

- Black, modest top (such as a blouse, button down shirt, jacket, cardigan, light sweater, turtleneck, etc.), black bottoms (such as dress pants, skirt), or black dress/jumpsuit/etc., or black tux (jacket would have to stay on during performance) with white shirt and tie, black dress shoes and black socks/stockings/tights/etc.
- When considering the length of skirts/dresses, please keep in mind that we are sitting, and that we are elevated above the audience's eye level.
- To encourage all members of our community to select attire that best corresponds to their beliefs, gender identification, etc., the above list is deliberately integrative/mixed.

## **LEADERSHIP**

The PPCO is managed by its members, nonmember volunteers, as well as the Artistic Director/Conductor. The Board of Directors (Board) is elected and is comprised of five members. Other critical positions are appointed by the Board. Many opportunities exist for members to get involved in the management of the orchestra's operations, concerts, and other events. Members are encouraged to share their enthusiasm, expertise, and skills. Those interested in volunteering should talk to the PPCO President or any other Board member.

### **Terms of Office and Elections**

Each Board member holds office for a two-year term except the at-Large Director which is a one-year term. See the Bylaws in the Appendix for more details. Terms of office shall start at the beginning of the relevant fiscal year elected (on May 1<sup>st</sup>). Elections of board members and officers shall be held March or April during the Annual Meeting. Those members interested in running for a board seat are encouraged to announce their intention to run at least two weeks prior to the annual meeting.

### **Duties of the Board of Directors:**

In addition to general membership duties, each member of the Board is responsible for certain areas of related orchestra activities and operations. Members desiring assistance or wishing to help are encouraged to contact the leadership member directly concerned by sending an email to [ppcorchestra@gmail.com](mailto:ppcorchestra@gmail.com). The five-member Board consists of the President, Vice-President, Treasurer, Secretary, and ~~at~~At-Large member. The general duties of each board member are set forth in the PPCO Bylaws in the Appendix.

## **Appointed Positions:**

The Board also appoints individuals to certain positions. Currently, the only paid appointed positions are the Artistic Director/Conductor and the Summer Strings Conductor. These two positions are filled by independent contractors. The Bylaws provide for four committees of appointed members: Finance, Music, Facilities, and Membership. The four committees can be made up of one or members or nonmember volunteers. See the Bylaws in the Appendix for more details. The main appointed leadership positions include Artistic Director/Conductor, Concertmaster, Facility manager, Librarian, Membership Coordinator, Social Media Coordinator, Summer Strings Conductor, and Webmaster.

### **Artistic Director/Conductor**

The Artistic Director/Conductor selects music. The Artistic Director/Conductor corresponds and coordinates with the Board of Directors, and reports dates and events of upcoming music functions to the board and the members. The Artistic Director/Conductor submits a wish list of items to the Board of Directors as necessary. The Artistic Director/Conductor attends all Board and general meetings. The Artistic Director/Conductor holds an honorary non-voting position on the board. The Artistic Director sets the rehearsal schedule and concert schedule in consultation with the Board. The Artistic Director/Conductor must attend all rehearsals and performances as able and communicate their absences and availability to the appropriate Board member and find a qualified and suitable substitute conductor in their absence.

### **Concertmaster**

The Concertmaster is the leader of the strings and intermediary between the string musician members and the Artistic Director/Conductor. The Concertmaster is responsible for dictating bowings (or may delegate this duty to another qualified member) to the violin section; playing solo passages; leading the orchestra in tuning before rehearsals and performances; and assists the Artistic Director/Conductor and Membership Committee with aspects of the orchestra's management such as music distribution to string players and recruiting string players. The Concertmaster shall work in coordination with section leaders.

### **Facility Manager**

The Facility Manager is the chair of the Facility Committee and is responsible for ensuring that the practice and performance facility is properly opened and closed, air conditioning activated as needed, chairs set up for Orchestra seating, and sound system properly set up and tested as needed, and other duties as assigned by the Board to better facilitate rehearsals and performances.

### **Librarian**

The Librarian works directly with the Artistic Director/Conductor. Sometimes a board member will act as librarian to distribute music as directed by the Artistic Director/Conductor. The Librarian and the Artistic Director/Conductor are both members

of the Music Committee pursuant to the Bylaws. The Librarian shall operate under the general direction of the Artistic Director/Conductor and shall be responsible for distributing music and collecting music from the members. The Librarian will preserve the original score and original parts for all instruments. The Librarian will organize the storage of all music and maintain an accurate catalogue of all music in the library in coordination with the Webmaster.

### **Membership Coordinator**

The Membership Coordinator is a member of the Membership Committee and works closely with the Vice President who is the chair of the committee. The Membership Coordinator keeps an up-to-date roster of all current members along with physical addresses, phone numbers, and email addresses. The Membership Coordinator ensures that all members have signed a current membership agreement for the current season. The membership coordinator also is a contact for reporting absences. Such absences are then communicated to the Board.

### **Section Leaders**

Section leaders shall be appointed by the Artistic Director/Conductor in coordination with the Board of Directors and the Concertmaster. These are administrative positions. The section leaders shall communicate any absences in their section to the Board of Directors and/or the Artistic Director/Conductor and assist in filling any vacancies in their sections and shall coordinate with the librarian and Concertmaster to make sure members receive their music.

### **Social Media Coordinator**

The Social Media Coordinator operates under the general direction of the President and Board. The Social Media Coordinator is responsible for creating, maintaining, and updating mass communication and relevant information relating to PPCO via social media. The Social Media Coordinator shall aid in distributing information regarding PPCO via social media as needed or requested.

### **Summer Strings Conductor**

The Summer Strings Conductor works in collaboration with of the Board in preparing string players for the next season and holding one recital during the summer. The Summer Strings Conductor is not a member of the orchestra and works on a contract basis.

### **Webmaster**

The Webmaster works with the Board of Directors and Artistic Director to assure that the PPCO website is kept up to date. The Webmaster shall operate under the general direction of the President and shall serve as an editor to the organization website.

## **NON-DISCRIMINATION POLICY**

PPCO does not discriminate against any member, volunteer, or program participant on the basis of age, race, sex, color, creed, religion, national origin, sexual orientation, transgender status, gender identity, gender expression, ancestry, marital status, gender, veteran status, political service, affiliation or disability.

Complaints about possible discrimination should be brought to the attention of the Membership Coordinator or any member of the Board for consideration by the full Board of Directors. The Board may discipline, suspend, or dismiss anyone who has engaged in discrimination of any kind. Retaliation against anyone who has complained about discrimination is also prohibited.

Members or applicants in need of a reasonable accommodation of a disability should contact the Membership Coordinator.

## **SEXUAL HARASSMENT**

Sexual harassment is a form of discrimination and is a violation of the PPCO's policy of equal opportunity. Sexual harassment includes requiring a person to submit to unwelcome sexual conduct as a condition of association with the orchestra, and sexually oriented statements, comments, jokes, innuendoes, or pictures that create an intimidating, hostile or offensive environment.

Any member who believes that they have been the subject or victim of sexual harassment should promptly report the incident to the Membership Coordinator or any member of the Board, so that the Board can investigate the incident.

## APPENDIX

### Bylaws of the Pinellas Park Orchestra, Inc.

#### Article I- Name and Purpose

Section 1. The Pinellas Park Orchestra Incorporated ("the Orchestra"), also known as the Pinellas Park Civic Orchestra, is a not-for-profit corporation in the state of Florida.

Section 2. The purpose of the Orchestra is to provide musical performances for the public in the Pinellas Park area, and to educate musicians and the public about music.

Section 3. The Orchestra consists of volunteer musicians who rehearse weekly and perform free concerts generally scheduled from October through April.

Section 4. The Orchestra appreciates and accepts donations and grants from its concert audiences, music patrons, and businesses, to pay for sheet music costs and other operating expenses.

#### Article II- Membership

Section 1. Anyone who is an active player in the Orchestra, or non-player as described in Section 2, qualifies for membership. An active player is defined as one who attends most rehearsals and concerts unless excused for health or other reasons as approved by the Board of Directors.

*implies  
attendance  
taken?*

Section 2. All musicians who play band or orchestra instruments and who can read music are eligible for membership. Auditions are generally not required for string players but may be necessary to select wind players for the few available seats. Non-playing members include any non-musician members of the Board of Directors. Other non-players who support the Orchestra committees with set-up for rehearsals and concerts, or assist with the music library, or other administrative duties, may be approved for membership by the Board of Directors with recommendation from the membership committee. The Board of Directors, with advice from the conductor and the membership committee described in Article VIII, has the final approval for membership.

Section 3. Membership in the Orchestra requires agreeing to be shown on the Orchestra website, social media sites, and concert programs, and providing name, address, phone number(s) and email address, if applicable, for an internal Orchestra roster. Any member may resign their membership. The Board of Directors reserves the right to dismiss any member for

excessive violations of the Musician's Handbook or these bylaws. Former members may petition the Board of Directors for reinstatement.

Section 4. No fees, dues or charges are levied against the Orchestra members, and no payment is made to members, who volunteer their time and talents. The Board of Directors may authorize payment of travel or other approved expenses to conductors, guest musicians, soloists, or support personnel.

## Article III – Directors and Officers

Section 1. The Orchestra is managed by a five-member Board of Directors (“the Board”) consisting of a President/Director, Vice President/Director, Secretary/Director, Treasurer/Director, and one additional “at-Large” Director. The President, Vice President, Secretary and Treasurer, as officers of the Orchestra, are responsible for the day-to-day management and operation of the Orchestra.

Section 2. Directors will be elected by a plurality of votes from active members at the annual meeting. Officers/Directors will serve 2-year staggered terms, that is, the President and Secretary will be elected in odd-numbered years; the Vice President and Treasurer will be elected in even-numbered years; the at-large Director will be elected every year. Prior to election, the Board will appoint at least two election monitors to verify results, consisting of non-Orchestra members, if available, or chosen from the membership committee. Terms will begin and end on May 1<sup>st</sup> of each year.

Section 3. The Board will meet as needed, but at least once during the concert season. The President shall ensure all Board members are adequately notified of a scheduled Board meeting, by at least 5 days. A majority of Board members present constitutes a quorum to continue the meeting. Board meetings are open to all active Orchestra members.

Section 4. The Board shall make policy decisions needed for the operation of the Orchestra; compose and present an annual budget for approval at the annual membership meeting; make minor budget adjustments as necessary during the year; solicit and select conductors, guest musicians and soloists; generate publicity and solicit donations; manage the Orchestra website and social media sites; and ensure financial stability of the Orchestra. Specific duties of officers are detailed in Article IV. No one, including the Board, is authorized to bring about debt upon the Orchestra.

Section 5. A vacancy on the Board shall be filled by any active Orchestra member appointed by the remaining Board at its next meeting. The appointee will serve until the next annual meeting, where the successor will serve one year or two based on the Section 2 schedule.

Section 6. Subject to the provisions of Florida Statutes 617.0808 subsection (1), directors can be removed, with or without cause, by a majority vote of orchestra members. An interim director appointed by the Board can be removed by a majority of all votes of the directors. Vacancies will be filled as described in Section 5.

## Article IV- Duties of Officers

Section 1. The President shall preside over all business meetings of the Orchestra and of the Board and shall be the official representative of the Orchestra in communicating with the City of Pinellas Park and the general public. The President shall coordinate the work of the other officers and committees, and may appoint other representatives to best serve the purposes of the Orchestra.

Section 2. The Vice President shall act for and assume the responsibilities of the President in any absence of the President. In the event of a vacancy in the President position, the Vice President shall also serve as Interim President until the vacancy is filled by the Board as described in Article 3 Section 5. The Vice President will assist with the administration of committees and assume other duties as requested by the Board. ~~The Vice President will chair the membership committee.~~

Section 3. The Treasurer will have custody of all the funds of the Orchestra; shall keep a full and accurate account of receipts and expenditures; and shall make disbursements in accordance with the approved budget as authorized by the Board. The Treasurer shall submit an annual financial statement to the Orchestra and will file the annual corporate registration with the Florida Secretary of State. The Treasurer will chair the finance committee.

Section 4. The Secretary, or in his/her absence another person appointed by the Board, shall record the minutes of all meetings of the Members and of the Board. The Secretary shall perform other administrative duties including preparing and mailing letters of thanks/receipt for donations.

Section 5. Officers shall deliver all official materials to their successors promptly following the election of their successors.

## Article V – Affiliations

Although the Orchestra is not part of the City of Pinellas Park, the city generously offers its Performing Arts Center and other city venues for Orchestra rehearsals and concerts. The Orchestra values this partnership and strives to instill a culture of music appreciation and education for residents of the Pinellas Park community through free public performances.

## Article VI- Meetings

Section 1. The annual meeting of the Orchestra shall be held late in the concert season, preferably on the second Monday in March, before or after rehearsal, as decided by the Board. Its purpose is to conduct Board elections, to receive and review reports from the officers and committees, to approve the next year's annual budget, and to act upon other matters as necessary. New Business is to be conducted at the end of the meeting. The President will preside over the meeting. The Board is responsible to provide Orchestra members at least two weeks' notice as to date, time and agenda for the annual meeting.

Section 2. Special meetings of the members may be called by the Board, or by written request of 75% active Orchestra members delivered to the Board. Notice of any special meeting must be announced at least two weeks in advance to the members and must include date, time and agenda for the special meeting.

Section 3. Unless otherwise provided in these Bylaws, determinations at the meeting shall be made by the majority vote of those active members present at the meeting.

Section 4. Only active members age 18 and over may vote at Orchestra member meetings; the membership committee will establish and maintain a current list of active members.

Section 5. Meetings will be conducted using the Robert's Rules of Order, Newly Revised, as a guide.

## Article VII- Committees

Section 1. All committees are subordinate to the Board and report their findings and recommendations to the Board. Standing committee duties are detailed in Article VIII of these bylaws. Additional ad hoc committees may be established and dissolved by the Board as needs arise.

Section 2. Committees may have any number of members; chairpersons shall be appointed by the Board except as otherwise provided in these bylaws.

Section 3. The standing committees of the Orchestra are: Music, Membership, Finance, and Facility.

## Article VIII- Duties of Standing Committees

Section 1. The Music Committee, chaired by the conductor and comprised of music librarian(s), shall select appropriate music for purchase and performance, and oversee inventory and

distribution of the music library. The conductor has final determination of principal chairs, section leaders, parts assignment and concert seating.

Section 2. The Membership Committee, chaired by the Vice President, shall actively seek new members as needed for the Orchestra via newspaper articles and advertisement, word-of-mouth, announcements at performances and other means. The committee will maintain the Orchestra active membership list and a winds substitute list, and shall advise the conductor and Board on member status as requested. The Membership Committee will also maintain an attendance record for student musicians participating for community service credit, as needed.

Section 3. The Finance Committee, chaired by the Treasurer, shall implement the annual budget approved by the Board, oversee the care of funds and assets, and prepare a written financial report of the Orchestra's annual donations and expenditures for presentation at the annual meeting, and at any other time if requested by the Board.

Section 4. The Facility committee, chaired by a Facility Manager, is responsible for ensuring that the practice and performance facility is properly opened and closed, air conditioning activated as needed, chairs set up for Orchestra seating, and sound system properly set up and tested as needed, and other duties as assigned by the Board to better facilitate rehearsals and performances.

## Article IX – Amendments to the Bylaws

These Bylaws may be amended, repealed, or altered in whole or in part by a 2/3 vote of active Orchestra members present at their annual or special meeting. Anything herein to the contrary notwithstanding, no change shall be made in these Bylaws which will adversely affect the exempt status of the organization under Section 501(c)(3) of the Internal Revenue Code.

## Article X – Conflict of Interest Policy

Any member of the Board who has a financial, personal, or official interest in, or conflict (or appearance of a conflict) with, any matter pending before the Board, of such nature that it prevents or may prevent that member from acting on the matter in an impartial manner, will recuse him/herself and will refrain from any discussion and voting on said item. The final determination of a conflict-of-interest rests with the Board.

## Article XI- Indemnification

Every member will waive and release, for himself/herself and any minor children under his/her supervision, any claim or cause of action of any kind against the Orchestra, its Directors, Officers, and the City of Pinellas Park, arising out of or related in any way to normal Orchestra

activities (except for the gross negligence or willful misconduct of any Director or Officer), including without limitation, injury caused by playing or moving instruments or equipment, personal travel, falls due to poor lighting or other conditions in rehearsal or concert facilities, or violent actions of others.

## Article XII- Dissolution

Section 1. The general membership of the Orchestra may elect to dissolve the organization known as the Pinellas Park Orchestra Incorporated. Dissolution of the Orchestra shall occur if the active members bring a Resolution of Dissolution for a vote in the manner prescribed under Article IX: Amendments.

Section 2. Upon the dissolution of the Pinellas Park Orchestra Incorporated, all assets after payment of any obligations shall be distributed to another 501(c)(3) public charity, or to the City of Pinellas Park for a public purpose.