

Philharmonic Orchestra of Indianapolis

Orchestra Member Handbook

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The Philharmonic Orchestra of Indianapolis (POI) consists of three groups of people: orchestra members, Symphonic Praise Choir members, and those involved with the Strings and Jazzy Things camp. This handbook is intended for orchestra members. It provides an orientation to the history of the organization and our practices relating to the conduct of the orchestra.

Mission

To serve as a musical hub for volunteer musicians devoted to enriching the community through inspiring musical performances and education.

Overview

The Philharmonic Orchestra of Indianapolis is Indianapolis' community symphony. Since its founding in 1940 by musician/businessman Hermann Rinne, it has played an active role in the cultural life of the city.

The organization has evolved to include several important elements:

- The **Symphony Orchestra**, for which this handbook is written, customarily performs a subscription series of 5 concerts that involve extensive preparation. In addition, the orchestra may perform several pops concerts, which typically require a single rehearsal. And the orchestra may perform several educational concerts, such as side-by-side performances or “kinder concerts,” in collaboration with various school districts. From time to time, various members of the orchestra may perform in small ensembles to promote the Philharmonic.
- The **Symphonic Praise Choir**, which is a 100-voice choir that typically performs one major concert with the orchestra each year, usually in observation of Black History month. That concert normally consists of a combination of classical choral works and modern gospel arrangements. The choir may also perform on other subscription or pops concerts with the orchestra and may present their own concerts without the orchestra.
- The **Strings and Jazzy Things** event is a one-week summer camp targeting students from Indianapolis Public Schools and other central city students. The camp has an enrollment of about 100 students and accommodates musicians at various stages of musical development. Members of the orchestra and choir are encouraged to support this activity as volunteers and by attending the final performance.



Volunteer members rehearse on a regular basis to make a collective gift of their musical talents to the community by:

- Presenting classical and pops concerts at affordable prices
- Programming masterworks and new compositions

- Featuring outstanding solo artists with local connections
- Aiding the young to know, appreciate, enjoy, and perform great music through our educational programs
- Conserving the musical talents of our diverse group of people of many ages and occupations who share an intense passion for performing their music. The orchestra aids charitable, civic, social, and church groups by providing tickets at a reduced cost.

As volunteer members of the orchestra, playing and active members do not receive any remuneration from the orchestra or any of its members, affiliates, contractors, or business associates for any participation in the orchestra, any activity or promotion of the orchestra. Members do not receive compensation for any reproduction, likeness, or recording of any rehearsal or performance. The Philharmonic has a paid professional staff that includes administrative and artistic personnel and invites soloists on an honorarium basis.



Membership

Roles

Playing Members

The orchestra maintains a roster of active members. A playing member is any musician who has been approved by the Artistic Director and has performed with the orchestra at least 3 concerts in the past season. For the current list of playing members, please contact the Executive Director.

Supplemental Players

From time to time, we invite additional players to perform with the orchestra, for example, to substitute for an absent playing member or to perform a part required by the repertoire. Normally these needs will be arranged by the Principals in consultation with the Artistic Director or Conductor.

Principals

Each major section of the orchestra has a designated Principal who is responsible for making such artistic decisions and communicating them to the section as directed by the Conductor.

Section Coordinators

Each major section of the orchestra has a designated person who communicates with the section about schedules, expected absences, and other logistical matters. The Section Coordinator may also be the Principal.



Auditions

String players. Auditions for potential playing members are held before the beginning of each season. They may be arranged at other times by contacting the Artistic Director or Executive Director. The Artistic Director determines audition repertoire. All applicants for playing member status are required to audition .

Auditions may be required, at the Artistic Director's discretion, for supplemental players.

Woodwind, Brass, and Percussion players. The Section Coordinator arranges for appropriate coverage for each performance, in consultation with the Principal and Artistic Director

Orchestra Finances

For each season, the orchestra has considerable expenses for music rental, rehearsal and performance facilities with technical staff, production materials, transportation and storage of instruments, Conductor, and Executive Director.

In recent seasons, the Board has managed the budgets tightly, seeking to maintain both the quantity and quality of our performances in an environment of deep cutbacks in the arts.

We seek funding from a variety of sources, including annual donations from active orchestra members and Board members, ticket sales, foundation grants, government grants, corporate gifts, personal gifts, estate gifts. In this section, we list things each member can do to help support the orchestra financially.



Gifts

The orchestra has no dues for membership. The Board of Directors asks, however, that orchestra members support the orchestra with an annual financial donation. 100% participation in this aspect – at whatever level is comfortable for each individual – is an important aspect as we seek support from outside donors as well as an appropriate demonstration of commitment, responsibility, and appreciation for all the orchestra provides. The recommended giving level is \$200, but gifts in any amount are gratefully received. Early remittance each season of gifts and pledges is greatly appreciated. Please make checks payable to the *Philharmonic Orchestra of Indianapolis*. For on-line donations:

<https://www.philharmonicindy.org/support>

Tickets

Ticket sales are an important revenue stream for the orchestra. All members should help support ticket sales by sharing information with their circle of friends both verbally and electronically, placing posters to advertise at their places of work, and encouraging direct ticket purchases whenever possible.

Members of the orchestra are entitled to complimentary tickets for subscription concerts. They are urged to use these tickets to introduce new people to the orchestra at every concert. This is a good first step in audience development.

Corporate Gifts and Sponsorships

Some employers offer programs whereby they match their employees' personal contributions to charitable organizations. Collectively, these matches make a significant difference, so please inform us if you have a company match available. In addition, the Phil actively seeks gifts and sponsorships from companies. If your company supports the arts, please help us make contact.

Program Ads

The orchestra produces a professionally designed program that is seen by thousands of patrons throughout the season. The advertising rates are varied and reasonable. We encourage members and their employers to purchase an ad.

Planned Giving

We ask members to think of the orchestra as they plan their estates. The types of giving that can be included in estate planning include current gifts, deferred gifts, and bequests. Helping to secure the Phil's future can be as simple as including the Phil in your will (making a bequest).

Examples of planned gifts in addition to bequests include life insurance (in which the Philharmonic Orchestra is the beneficiary); gifts of securities or real estate; charitable remainder trusts, and/or directing all or a portion of a Required Minimum Distribution from a qualified retirement account to the Philharmonic's endowment fund at the Central Indiana Community Foundation. The Executive Director can connect you with professionals to help with this process.

Getting Involved

While playing music together is our main purpose, our success is ultimately dependent on the supplemental contributions of our members. Therefore, in addition to playing and financially supporting the orchestra, players are asked to contribute their time and talents outside of rehearsals. Throughout the season, Board members may ask people to help with various tasks, and everyone is encouraged to contribute time to these activities. Areas where players might offer their assistance include:

- legal counsel
- graphic design
- social media
- transportation and logistics
- software development and technology
- fundraising
- merchandise
- marketing/public relations
- finance
- box office assistance
- ushering for concerts

Please do not hesitate to reach out to a Board member to tell him or her how you can help! Do you know someone outside the orchestra who is interested in volunteering for the POI? During each concert, we need volunteers to serve at the box office tables and the merchandise table, and to collect tickets and hand out programs to concert-goers. Those who volunteer will get free admission to the concert once their duties are fulfilled.

Etiquette and Protocols

Attendance

Attendance at rehearsals is vital. At the beginning of each season, orchestra members receive a copy of the rehearsal/concert schedule. A member who is unable to play a given concert must inform the Section Coordinator as soon as possible.

Concerts with a multiple-rehearsal sequence: Any member who anticipates missing more than two rehearsals for a subscription concert (particularly the dress rehearsal) must get special permission from the conductor to play that concert.

Anyone who must miss a rehearsal (e.g., illness, death in the family, job demands) should notify the Section Coordinator prior to the rehearsal. It is especially important that the Section Coordinators know who will be playing each concert so that the seating arrangement can be established. The Section Coordinators have responsibility to keep the Executive Director, Artistic Director, and/or Conductor(s) informed about any critical attendance issues.

Concerts with a single rehearsal attendance at that rehearsal is mandatory if the member wishes to play that concert. Any exceptions must be approved by the conductor.

Seating

Strings: Except for the first stand, seating is not assigned. Members choose their seats at the first rehearsal for a given concert and keep them throughout that concert sequence unless changed by mutual agreement of the member and section leader/conductor.

Winds and Percussion: Personnel requirements are established at the beginning of each concert cycle. Seating is filled by the section leaders in consultation with the conductor.

Music

Orchestra members receive music for each concert at the first rehearsal for that concert cycle. All members are responsible for the return of their music in good condition immediately after the last performance of the music. Any markings are made only in pencil and erased before the music is turned in. Orchestra members are responsible for the replacement cost of assigned parts that are lost or damaged.

The conductor will mark bowings in string parts before they are distributed. Additional markings or changes needed during rehearsals should be made by each stand.

Artistic Interpretation

The Artistic Director makes overall artistic choices for the organization, seeking to match the skills of the musicians with repertoire that is appropriately challenging, and supportive of our marketing and outreach goals. For any particular musical selection, the conductor has the responsibility and final decision about artistic interpretation. Members are encouraged to ask questions and offer ideas, with the understanding that the Conductor must ultimately decide how the music should be performed and presented.

The Conductor may engage the section Principal(s) for input and/or to help communicate the performance techniques to section players. While section players might discuss these artistic

choices among themselves, if there is any uncertainty, the issues should be directed to the Principal or Conductor, and not to other section players.

Professional Presentation

Although the members are not paid a salary, we take pride in presenting our concerts using the highest professional and artistic standards.



Stage appearance: Unless impractical due to limitations of the venue, there should be no instrument cases on the stage during any performance. Musicians should not bring extra items, such as coats, onto the stage. It is understood that some instruments require small items, such as extra reeds or oil bottles. We discourage bringing personal items, such as purses, to the stage. Please try to keep any such items to a minimum and place them in a location that is not in plain view of the audience. All music and folders should be kept on stands and not placed on the floor. In essence, a clean stage is an important part of our artistic presentation.

Concert Dress: The standard is solid-colored fabrics and no extraneous items or adornments. No strong fragrances.

Women: Long black dress with long sleeves or black blouse with long sleeves and long black skirt or pants with black hosiery and black shoes.

Men: Black suit, white shirt, dark straight necktie, black socks, and black shoes.

Dress for summer pops concerts and other casual concerts is white tops and black bottoms for men and women. Open-toe shoes are acceptable for the less formal concerts. Sneakers and flip-flops should not be worn.

Concert Decorum: All members of the orchestra are responsible for following standard concert decorum. This includes no chewing gum, no leg crossing, and no shuffling of music or conversations during rests and tacets. While the conductor speaks to the audience, please limit conversation to that which is musically necessary.



Tuning: For rehearsals and concerts, the Concertmaster will normally call for the tuning pitch. This is usually done in four sections in order: woodwinds, brass, low strings, and violins. Please wait for your section to tune. Play only the tuning pitches as necessary, as other pitches may be distracting to others who are tuning in your section.

Bows and Audience Acknowledgment: It is customary for the orchestra to stand en masse at various times during the program, including final bows. This is a gesture of appreciation and respect to the audience and should be given the same level of attention as all other parts of the performance. The orchestra will rise together when indicated by the conductor. At other times, such as when the conductor enters the stage, the orchestra may also rise. In these cases, follow the direction of either the Concertmaster or the Principal Cellist (depending on which leader has clear view of the entrance.) Remain standing until the Concertmaster is seated. While standing, face the audience directly and smile. Perform bows if indicated by the conductor. Do not attend to music, instruments, or any other distractions during this time, as that is disrespectful to the audience. The conductor will always provide sufficient time to prepare music and instruments before the next downbeat.

Remember, the audience can see you.

Governance

Board of Directors

The orchestra is governed by a Board of Directors that concerns itself with all aspects, artistic and fiduciary, of the operation of the orchestra and its associated activities. The Board of Directors derives its authority from the bylaws of the corporation. The Board consists of 12 to 20 members serving 3-year terms. For a copy of the current bylaws, please contact the Executive Director.

The board meets periodically throughout the season. The board membership, meeting schedule, and recent minutes are available to any playing member by contacting the Executive Director. Although meeting room space is often limited, the board intends to operate transparently, and members are welcome to observe board meetings. If there are matters that members would like to bring before the board, please contact the President or Vice President to seek inclusion on the meeting agenda.

Standing committees

The Philharmonic's Artistic Director, Executive Director, and various standing committees conduct the daily activities of the orchestra. The committees range from Audience Development to Social Activities. Playing members are encouraged to volunteer to serve on committees.

Each orchestra member is encouraged to be a member of a standing committee. Volunteers should contact the Executive Director or Board President regarding the current committee needs.

Having Your Say

The Board has the fiscal and administrative responsibility for the POI's affairs on an ongoing basis and must ensure that any decisions are in the best interest of the orchestra. The health and vitality of the organization depends on those volunteers willing to serve on the Board.

Any player interested in joining the Board should talk to a current Board member and may wish to attend Board meetings as a guest. The Bylaws require the Board to conduct annual elections of new board members, and also allow the Board to fill vacancies throughout the year. There are a number of standing committees, and participation is open to anyone, without needing to be a Board member. Please ask.

Historically the Board has been comprised mostly of active members of the orchestra and Symphonic Praise Choir. While we expect the board to continue to be well-represented by the active musicians, we also recognize the need to involve others from the broader community to provide perspectives and experience we may not have internally. Please help us maintain a board with vitality and depth by identifying other community members who can be an asset to our overall governance. Please provide any such recommendations to the Executive Director.

The organization has a long history of adults coming together as friends and colleagues for their collective enjoyment and the enrichment of the community. We strive to maintain a friendly and collegial environment. If there are issues that cannot be addressed gracefully in the normal course of events, we encourage members to take those issues offline and seek the advice and assistance of any of the following parties:

- Conductor and/or Artistic Director
- Executive Director
- President of the Board or any board member

Staff

Artistic Director

The orchestra's Artistic Director is a paid staff position. The Artistic Director has responsibility for the overall artistic impact of the orchestra and plans the orchestra's performances using a multi-season horizon. Collaborating with the various conductors, the Artistic Director develops themes for concerts, selects repertoire and engages soloists as needed. The Artistic Director auditions and/or approves personnel for ongoing membership in the orchestra.



Conductor(s)

The orchestra may engage several conductors through the course of the season. Conductors are responsible for the presentation of their assigned concerts, including all decisions involving artistic interpretation. Conductors audition and/or approve musicians engaged for individual concerts on a substitute or supplemental basis.

Executive Director

The orchestra's Executive Director is a paid staff position. The Executive Director is responsible for ticket sales, publicity, programs, brochures, fund raising, marketing, grant writing, office operations, and implementation of the long-range and short-range plans of the Board of Directors.

Policies

Anti-Discrimination

The POI follows an equal opportunity employment policy and employs personnel without regard to race, creed, color, religion, national origin, gender, sexual orientation, age, disability, veteran status, or marital status. This policy applies to all POI employees, contractors, members, and volunteers. This policy also applies to internal promotions, training, opportunities for advancement, termination, relationships with outside vendors and customers, use of contractors and consultants, volunteers, and in dealing with the general public. This policy also applies to membership.

ADA Compliance

In accordance with the Americans with Disabilities Act (ADA) and our own organization's Mission and Vision Statements, the POI has a commitment to making its services, programs, and activities accessible to all segments of our community. All rehearsal and performance facilities used by the POI have accessible parking, entrances, restrooms, ramps, and seating. It is the policy of the POI to make our best efforts to provide accommodations with advance request, such as assistive listening devices or large print programs for persons with disabilities who attend our performances. In addition, the POI shall not discriminate against a qualified individual with a disability in its application procedures, the auditioning, training, or any other terms, conditions, and privileges of membership.

Confidentiality

The POI is sensitive to the confidentiality issues of its members. Information collected by the POI will NOT be published without sufficient notification. Treating information confidentially means not releasing it to anyone outside the POI without a member's permission. Members may request that their names or photos be withheld from publications.

POI members are encouraged to discuss any concerns they have about confidentiality with any the Executive Director or POI board member.

Harassment-free Environment

The POI wants to provide a distraction-free environment for all its members. This policy strictly prohibits unlawful harassment on the basis of protected classes—including race, color, sex, gender, national origin, citizenship status, familial status, religion, age, disability, or sexual orientation. the POI is also committed to an environment that is free of intimidating or threatening remarks or behavior. Orchestra members who experience any of the kinds of behavior described here should report that behavior in the manner described below

Examples of harassing behavior

Making sexual advances, asking for sexual favors or making sexually suggestive comments, offering benefits in exchange for sexual favors.

Passing around or displaying sexually suggestive or obscene printed materials, pictures, or objects.

Making unwanted physical contact, such as: patting, striking, pinching, grabbing, or fondling

Using derogatory “slang” names to individuals or to members of an entire group

Making teasing jokes or derogatory remarks about another’s age, race, sexual orientation, or any of the protected classes listed above

Contributing to an atmosphere that makes the environment hostile or offensive for another orchestra member or guests

Reporting Harassment

If you believe you have been harassed, it is important to speak out RIGHT AWAY. The POI board President should be your initial contact for reporting any type of harassment or any other concern you feel requires immediate attention. Additionally, you may approach the Artistic Director, Executive Director, or other members of the Board of Directors to address your concerns.

Response to reported Harassment

The President or other members of the Board of Directors will investigate complaints as thoroughly and promptly as possible. The information gathered in the complaint will be kept as confidential as possible. If an investigation shows unlawful harassment has occurred, the orchestra will take prompt and appropriate corrective action up to and including immediate termination of the membership of the offender

Retaliation

The orchestra prohibits retaliation against anyone who has reported harassment or assisted in investigating harassment complaints. If an investigation reveals that retaliation has taken place the Board will take corrective action up to and including immediate termination of the membership of that individual(s).

False Complaint

The orchestra prohibits the use of its harassment complaint procedure for improper, malicious, or ill-intended purposes. The orchestra will take corrective action, up to and including termination of any orchestra member who abuses this policy by knowingly lodging a false complaint of harassment.

Conflict of Interest

The POI has adopted a policy concerning conflicts of interest as they pertain to nonprofit organizations and their directors. If you would like to view a copy of this policy, please contact the Executive Director.

Contact Information

Web Site: www.philharmonicindy.org

Office Address: PO Box 78676 Indianapolis, IN 46278

Office Phone: (317) 490-0398