**Brookline Symphony Orchestra**

**Personnel Policies**

**ADMISSION OF MEMBERS**

1. **Auditions:**
	1. Players are admitted into the orchestra by audition.
		1. Auditions will be held in person or, at the discretion of the music director, may be held virtually.
		2. In the event that a live audition is not possible, applicants may submit a pre-recorded video.
	2. Regular auditions are scheduled before each concert season to fill vacant seats.
	3. Special auditions may occur in order to fill seats vacated during the season.
	4. Applicants should prepare representative contrasting material of their choice from the solo repertoire and the required orchestral excerpts as listed on the website.
	5. The committee for all auditions shall consist of at least the Music Director, a member of the relevant section, and a member of the Players Committee.
	6. The consent of the Music Director and at least half of the other members of the committee shall be necessary and sufficient to extend an invitation for membership to the Orchestra.
	7. Accepted applicants will be admitted as probationary members. Following their second consecutive concert cycle, probationary members will be admitted as full members upon review by the Music Director and Players Committee.
		1. In their review, the MD and PC will be looking at issues such as attendance and conduct. If there are any outstanding issues, they will also be discussed at this time.
2. **Auditions for Principal string players:**
	1. If a principal position in the string section becomes vacant, then a special audition for the position must be held.
	2. The audition panel will consist of at least the Music Director, a representative of the Players' Committee, and a member of the section.
	3. The repertoire must contain, but not be limited to, the following:
		1. One excerpt of the candidate's choice
		2. Excerpts from the standard orchestral literature as assigned by the MD, PC, and member of the appropriate section.
	4. The consent of the Music Director and at least half of the other members of the committee shall be necessary and sufficient to extend an invitation for membership to the Orchestra.
3. **Seating:**
	1. Woodwind, brass, and percussion seating shall be by rotation on a per-concert cycle basis.
		1. Each concert cycle, one player in each section shall have the privilege of being the first to choose a part. The next player to choose a part shall be the next player alphabetically by surname, and so forth; such process shall continue cyclically until all parts for the concert have been chosen.
		2. The following concert cycle, the player who had first choice in the previous cycle will have last choice and the other players will be moved up by one in the order of choice.
		3. Substitute/extra players shall fall last in the order of choice.
	2. Seating within string sections shall be fixed for a concert cycle, but rotated from concert cycle to concert cycle.
		1. The concertmaster, in consultation with the Music Director and the Principal Second Violinist, shall decide which violinists are seated in the first section and which are seated in the second section.
		2. The seating within each section shall be decided by the respective principals in consultation with the Music Director, provided that the seating is different at every concert.

**RESPONSIBILITIES OF MEMBERS**

1. **Attendance: This is a weekly, volunteer position.**
	1. Regular attendance at rehearsals is one of the most important responsibilities of orchestra members. Individual players’ failure to attend rehearsals severely hinders the efforts of those who do attend.

Therefore, Orchestra members must make every effort to attend all regularly scheduled rehearsals, as well as each scheduled concert for each concert set during the season.

* 1. Potential conflicts between rehearsal schedules and individual musicians’ calendars should be brought to the attention of the Personnel Manager at the earliest possible time during the season. In order to be eligible to perform in a concert (which shall include outreach concerts by the Orchestra as a whole), a member shall attend the dress rehearsal and at least 75% of all rehearsals for the given concert, unless special arrangement is made with the Music Director. For the purposes of this measure, attendance to part of a rehearsal shall count as attendance to the nearest half rehearsal.
	2. In order to maintain membership in good standing, a member shall attend all concerts (which shall include outreach concerts by the Orchestra as a whole), unless special arrangement is made with the Music Director.
1. **Conduct**
	1. A member shall demonstrate professional conduct at all times during rehearsals and concerts, and at all events when representing the Orchestra.
		1. Unacceptable conduct includes, but is not limited to, excessive chatting, rudeness, and disruptive behavior.
2. **Leave of absence:**
	1. Requests for leaves of absence should be made in writing to the Personnel Manager and will be considered on an individual basis by the Music Director, Personnel Manager, and Players’ Committee, and could affect a player’s position in the Orchestra.
	2. Leaves of absence for more than four consecutive concert cycles will not be granted: a player who leaves the Orchestra for more than four consecutive concert cycles will be asked to audition again before returning.
3. **Musical Proficiency:**
	1. Orchestra members are responsible for devoting as much personal time as is necessary to become proficient with the music assigned for each concert and attend rehearsal well prepared to contribute meaningfully to the process of concert preparation.
	2. Orchestra members are expected to maintain a proficiency level on his or her instrument that is consistent with the artistic standard of the Orchestra as a whole.
4. **Removal:**
	1. A member of the Orchestra may be removed for cause. Such causes may include (but are not limited to):
		1. Failure of attendance to rehearsals and/or performances
		2. Breach of conduct, professional courtesy, or etiquette
		3. Failure to meet expectations of musical proficiency and/or preparation.
	2. A member shall only be removed by the unanimous vote of the Music Director and Players Committee.
5. **PLAYERS COMMITTEE**
	1. The Players’ Committee shall be responsible for assuring that both the orchestra and the Musical Director are in compliance with the current personnel policies.
	2. **Number, Election and Qualifications.**
		1. The Players' Committee shall consist of five (5) persons elected by the members of the orchestra.
		2. The Players' Committee shall consist of one member from each of the following groups: i. the Orchestra at large; ii. the first and second violin sections; iii. the viola, cello and string bass sections; iv. the woodwind section; v. the brass and percussion sections, and any other sections.
		3. The Players Committee shall be elected by secret ballot of the members at the annual meeting of the membership. Nominations for the Committee may be made by any member of the corporation or by the Musical Director. No candidate shall be nominated without his or her consent.
		4. Each Committee member shall serve until the next annual meeting and until such member's successor is elected and qualified, or until such member sooner dies, resigns, is removed or becomes disqualified.
	3. A member or members of the Players' Committee may be removed by a petition of a majority of the members of the orchestra.
	4. If any vacancy on the Players' Committee occurs during the season, a replacement member shall be elected by the orchestra members at a special meeting to serve for the remainder of the term.
6. **GRIEVANCE PROCEDURE**
	1. Orchestra members who have grievances regarding decisions made affecting them or their positions in the Orchestra may bring the matter to the Players’ Committee for hearing.
	2. To initiate this procedure, the aggrieved Orchestra member will communicate to a member of the Committee that he or she requests that the Committee hear the matter. The Committee will then set an initial meeting to discuss the matter with the aggrieved Orchestra member.
	3. The Committee will then discuss the matter with any individual who the Committee believes will either help shed light on the issue or help effect a resolution of the matter. After discussing the matter, the Committee will make and communicate a recommendation to the aggrieved Orchestra member, the Music Director, the Personnel Manager, and any other individual involved in the grievance hearing.
	4. Under no circumstances will the Players’ Committee revisit a matter brought to it by the same Orchestra member. The Players’ Committee may refuse to hear a grievance that it, in its sole discretion, considers to have already been heard.
7. **AMENDMENTS TO THIS PERSONNEL POLICY STATEMENT**
	1. Any amendments to the Personnel Policies will be made by a majority vote of the Players’ Committee.
	2. All such changes to personnel policies are subject to a ratification vote by the Board of Directors and the Players Committee before taking effect.

**Personnel Policy Signature Page**

I, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ , acknowledge that I have reviewed the above Personnel Policies and retained a copy for my personal records.

I further acknowledge that I understand the expectations set forth in these guidelines and will abide by them to the best of my ability.

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Signature Date