



The Unley Symphony Orchestra

Operating Procedures

2017

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PREAMBLE

The Unley Symphony Orchestra Operating Procedures (OP's) is a working document designed to guide the orchestra committee in management of the orchestra. It covers the ongoing administration of the orchestra and the planning and implementation of concerts.

At the first committee meeting after an AGM, each new committee member should receive a copy of the OP's, in electronic form, and a copy of the orchestra's constitution. These should also be available on the USO website.

Once roles in administration and/or concert management are assigned to committee members, they have a responsibility to ensure their role is carried out in accordance with the OP's.

Any other orchestra member who is not a committee member but who has an Operating Procedures role (especially section leaders of the violas and cellos/double basses) should have a copy of their relevant section.

The OP's for any role can be amended at any time by the committee member doing that role, in consultation with the rest of the committee, as the OP's are a working document and should reflect the current practices of the orchestra committee.

The OP's should be read in conjunction with the USO constitution and any changes to the OP's should not contradict the constitution. The OP's and the constitution should be available on the USO website for the perusal of any orchestra member.

SECTION 1 – GENERAL OPERATING PROCEDURES

CONCERT PROGRAMMING

The programming for a concert begins when the USO committee agrees to a program proposed by the conductor for performance at the next concert.

For effective rehearsals to begin at the first rehearsal for a concert performance, the following need to be completed by the first rehearsal.

- A complete set of music parts being available for all members of the orchestra, each part bearing a unique number.
- The Librarian having a record of members and music parts in their charge.
- Copyright law observed.
- String parts bowed.

The following steps comprise the programming steps for each concert:

1. Conductor proposes program
2. Conductor & leader confer to assess degree of difficulty versus orchestra capability
3. USO Committee agrees to proposed program
4. Conductor & leader agree on orchestra configuration and advise the technical manager.
5. Conductor advises librarian of programmed works.
6. Librarian obtains music, including conductor's scores, determines shortfalls in numbers of copies, checks copyright, provides leader with violin 1 & 2 copies and conductor's score
7. Leader makes up list of violins 1 & 2 and their desks and advises librarian
8. Leader bows violin 1 & 2 from conductor's scores to achieve style required and presentation while allowing for players' capabilities and notes sections where bowing for violas, cellos and double basses needs to follow violins
9. Leader delivers bowed violin parts to viola and cello leaders for them to bow for their respective sections, maintaining consistency with the Leader's bowings. The objectives are to set bowings to achieve the musical result required by the conductor and, as far as possible, a uniformity of presentation between sections
10. Librarian arranges transfer of bowings to full set of parts. The method, manual or machine copying, depends on size, number and condition of originals and copyright considerations. Machine copying is preferred to preclude transcription errors
11. Librarian makes up sets of parts for every violin player and issues sets to players in person against their signature. Each string player has a complete set of bowed and numbered parts and the librarian knows which player has which part(s)
12. Librarian provides all non-string players with their respective parts.

This stage is complete and rehearsals proper commence when each string player has a set of parts which has been numbered and bowed and issued by the librarian. Each player can undertake private practice and insert his or her individual fingering. If there are subsequent changes to bowings, these are expected to be minor and incorporation into parts is the responsibility of the individual.

CONDUCTOR'S RESPONSIBILITIES

The conductor of Unley Symphony Orchestra is expected to have a thorough knowledge of the classical orchestral repertoire, the skills and musicality associated with conducting an orchestra and to share with the members their ambition to make a success of the orchestra as an instrument for making music. The orchestra requires the conductor and leader to work together to achieve the best possible result, taking into account the various levels of skill and experience within the orchestra. High, yet realistic, standards and an atmosphere of goodwill within the group are paramount.

The conductor is responsible for the three "P"s—the Programming, Preparation and Presentation of concerts

Programming requires consultation with the leader about projected repertoire, and especially about the difficulties of string parts. The program needs the approval of the Committee, consultation with the librarian about the availability of music, and the choosing of the soloist.

Preparation requires the smooth and organized running of the rehearsals, both in learning the music, and in maintaining a positive and happy atmosphere.

Presentation involves conducting the concert, as well as doing any program notes, written or spoken, that the orchestra may require. The creation and maintenance of a good relationship between the orchestra and its audience is essential, and the conductor's duty includes being the public face of the orchestra.

Other duties include:

1. Recommending soloists (subject to Committee approval) and negotiating repertoire and rehearsal times with them.
2. Selecting the Eisteddfod prize-winner, in consultation with the leader when appropriate.
3. Dealing with and advising on the membership of new wind and brass players.
4. Advising on extra players with the extra players liaison officer.
5. Offering any advice, or making any decisions, on any other artistic matters, as may be required by the Committee.

LEADER'S RESPONSIBILITIES

For new string players (wind players are to apply through the conductor)

1. Brief new string players on probationary procedure and USO Orchestral Etiquette document, monitor progress and make a recommendation to the committee at the committee meeting prior to the concert so a letter of invitation (or alternative) can be sent immediately after the concert
2. On first attendance meet applicants, ensure they get music, introduce them to their section leader and conductor, and ensure they know the normal procedure at rehearsals (e.g. access to music/stands/timing)
3. Make sure conductor knows there is a new player
4. At the new applicant's first rehearsal, introduce them to the orchestra and ask them to provide their contact details to the USO Secretary. In the week or so prior to the new player's first concert, make recommendations to the Committee regarding their probationary status

For rehearsals

1. Receive apologies and advise the conductor on absentees
2. Assist the conductor to achieve his required musical effect
3. Observe probationary players
4. Organise rotation of violinists through first and second violin sections and place them to allow all players to experience performance in the forward desks
5. Direct "violins only" rehearsals
6. Prior to a performance give reminders on presentation – dress, holding instruments during long rests, music management, avoidance of foot beating and other audible/visible counting of beats
7. List players for program

Leader should:

- Have mastered the technique of violin playing
- Have highly-developed musicality
- Have an awareness at all times of the performance of each section
- At rehearsals assist the conductor in translating the "what is wanted" from the strings' sections into "how to do it"
- Display good ensemble leadership in public performances
- Be experienced in rehearsal of an orchestra and in public performance
- Be willing and able to undertake the task of string coach with the string players
- Possess the necessary interpersonal skills to gain agreement from members to accept instruction and advice

CONDUCTOR'S & LEADER'S JOINT RESPONSIBILITIES

Conductor and leader arrange for "sectional" rehearsals, the first preferably around the third week. A second "sectional" rehearsal may be considered later when there are passages of particular difficulty. The purpose of this early "strings only" rehearsal is to allow the leader, in her capacity of string coach, to work through difficult passages, advising bowing styles and suggesting fingerings.

After a concert, the conductor and leader give comments to orchestra and to the committee, review recording of concert for duplication and sale and advise the person making the recordings of suitability or otherwise.

In addition to their individual abilities, the present conductor and leader have formed an excellent working agreement which is characterised by mutual trust and respect and a clear agreement on their respective areas of technical expertise. It is noteworthy that the agreement on their respective areas is based on the conductor being a wind player while the leader is a string player. This agreement in no way diminishes the conductor's prerogative to have the final say on any issue related to the performance of the music.

When the time comes that replacement musicians have to be found for either or both, these notes should serve as a reminder to the selection committee regarding the qualities sought in both the conductor and leader.

SECTION LEADERS' RESPONSIBILITIES

1. Keep an 'unobtrusive' weekly record of attendance and notification of absence, so committee has something concrete to refer to when attendance issues arise with individual players.
2. Remind players with erratic attendance of the orchestra's expectations with regard to attendance and refer to USO Orchestral Etiquette document.
3. Inform the orchestra leader of all issues/developments affecting your section. The orchestra leader ensures the committee stays informed of all issues regarding members and membership.
4. Ensure that players who have missed one or two rehearsals are informed of any additions or changes which were made in their absence.
5. Photocopy music on separate sheets rather than hand them to librarian to do. Because of seating arrangements (on different levels) players use their own copy and it is often more expedient to shift pages at staggered times.
6. List players for program in seating order and give to person responsible for printing of programs.

NEW MEMBERS AND DETERMINATION OF MEMBERSHIP

1. All expressions of interest from potential new string members must go through the orchestra leader and, from wind players, through the orchestra conductor.
2. In discussions by the committee regarding issues with any current member, that member's section leader should to be involved in the discussions, although any decisions determining an individual's membership of the orchestra still reside with the committee
3. Confirmation of membership should be approved by the Orchestra Leader or Conductor, and provided to the following committee meeting for note.

COMMITTEE CHAIRPERSON

The chairperson of the committee plays an important communication and facilitation role both within the orchestra to its members and externally with our existing relationships with The City of Unley Council, Annesley Junior School St Augustine's Church and Resthaven Inc.

The Committee Chairperson is the orchestra's representative and spokesperson, except where the conductor, designated committee member or orchestra member has a specific role to liaise with a particular person/organisation.

The Committee Chairperson should:

1. Preside at all meetings of the association and the orchestra committee at which he/she is present.
2. Act as point of contact for the orchestra members on administrative matters and a first point of contact via the usochair@gmail.com address for any new matter raised to be addressed by the orchestra committee.
3. In conjunction with the Committee, schedule the Annual General Meeting.
4. Schedule eight Committee meetings on an annual basis, including one before and after each concert, one prior to the AGM, and an annual Committee dinner, to which committee and partners are invited at their cost.
5. Extend an invitation to additional orchestra members who help with specific tasks during the year (outlined in either the General or Concert Operating Procedures) and their partner to attend the committee dinner at their cost.
6. Prepare a written annual report to the AGM on the previous year's activities.
7. Make announcements on a weekly basis at rehearsals of the orchestra as required.
8. Oversee the running of the orchestra by playing a facilitation role, ensuring that the functions of the orchestra, as detailed in these operating procedures are carried out collaboratively.
9. Confirm the re-appointment of the conductor and leader annually.
10. Oversee the induction of new committee members via a of copy of constitution and USO Operating Procedures.
11. Oversee provision of complimentary tickets. An invitation to attend to be offered via email, in person or by phone call - using the official concert flier.
 - a. tickets only issued upon a positive reply to that invitation
 - b. Complimentary tickets for invited guests to be generated by the Web Master and issued via the USO contact person listed below

FOC ticket offered to	Number of tickets per person	Who arranges	By when	Provided by
Soloist	Maximum 6	Concert Manager	4 weeks prior	Web Manager
Extra players	Maximum 2	Concert Manger	4 weeks prior	Web Manager

FOC ticket offered to	Number of tickets per person	Who arranges	By when	Provided by
Honorary members	Maximum 2	Publicity Manager	4 weeks prior	Web Manager
Deputy Conductor	Maximum 2	Publicity Officer	4 weeks prior	Web Manager
Unley Council: <ul style="list-style-type: none"> • Mayor • CEO/City Manager • Councillors 	Maximum 2	USO Liaison Officer (via Mayor & CEO's PA)	4 weeks prior	Web Manager
St Augustine's Church <ul style="list-style-type: none"> • Rector • Chair, Mgt Cmttee 	Maximum 2	USO Liaison Officer	4 weeks prior	Web Manager
Annesley Junior School <ul style="list-style-type: none"> • Business Manager • Principal • Chair, Parents Council 	Maximum 2	USO Liaison Officer	4 weeks prior	Web Manager
Resthaven Inc <ul style="list-style-type: none"> • CEO • Manager 	Maximum 2	USO Liaison Officer	4 weeks prior	Web Manager

TREASURER

These notes expand on paragraph 5.2 of the USO Constitution. They are intended to assist newly appointed treasurers.

1. The financial year for the Unley Symphony Orchestra runs from 1 January to the following 31 December.
2. The AGM is usually held in early February.
3. At the AGM the incumbent treasurer submits a financial report which includes an audited financial statement for the year just ended, certification that the organisation has self-assessed and meets the requirements of the ATO for non-profit organisations (Attachment A), a recommendation on members' subscriptions for the coming year, and a reminder if the honoraria paid to the Conductor and Leader are due for their biannual review – next due 2018.
4. USO's money is currently held in two places:
 - c. Deposit Bearing Interest Account with Westpac.
 - d. Westpac Business Cash Reserve (internet based) account with Westpac. This account is directly linked to the society cheque accounts. Transfers can be made online once approved electronically by two signatories.

These accounts were opened in 2006 based on the following criteria:

- Ease of access to money via writing cheques and online transfers, whilst still maintaining security through a 'two to sign' policy.
- Flexibility to move money easily between a high interest savings account and a basic operating account
- Regular access to records and statements

Treasurer is free to investigate and recommend alternative banking options for the orchestra, particularly if there is a significant change which makes the current options unsuitable. Any decision to change would be tabled at a committee meeting for approval.

5. Incoming treasurer needs to notify banks of change of address for statements and update the list of authorised signatories.
6. Sources of income are:
 - e. Subscriptions – fall due at AGM with 14 weeks to pay. Concession subscriptions apply to retirees, students, pensioners, and players experiencing financial difficulty. Currently \$85-00 and \$ 52-00. A receipt should be written for each subscription. When a player becomes a member for the first time after the first convert, they are charged pro-rata e.g two thirds or one third of \$ 85-00.
 - f. Box office ticket sales at concerts
 - g. Tickets sales prior to the concert either by mail order or by to orchestra members. The new treasurer should ensure the web site and publicity have the new address for mail order ticket sales.
 - h. Coffee jar-balance after tea, coffee, milk etc. are bought
 - i. Grants
 - j. Donations
12. Recurring expenses include:
 - a. Hire of St Augustine's for rehearsal – (\$50/night, paid after a concert with item b. below).
 - b. Hire of St Augustine's for final rehearsal and concert – (\$800-00 per concert and \$60 paid to the Women's Auxiliary)

- c. Honoraria to Conductor (\$990/concert) and Leader (\$330/concert), subject to bi-annual review, next review due mid 2018 for effect in 2019
 - d. Payments to professional players (e.g. harp players) where there is no suitable alternative
 - e. Mail-outs to members at start of year
 - f. Mail-outs to concert goers before each concert
 - g. Music hire and purchase
 - h. Insurance policies for Public Liability and orchestra property
 - i. Staging materials
 - j. Flowers for soloist(s)
 - k. Printing flyers, tickets and programs
 - l. Annual sponsors fee to Adelaide Eisteddfod for the Unley Symphony Orchestra prize (currently \$150 per annum)
 - m. Signage
13. USO does not have an ABN and is not required to collect GST. It cannot claim credits for GST paid out on goods and services purchased in the conduct of its operations. This may need to be reviewed if sources of grants require an ABN.
14. The orchestra committee holds about six meetings a year. For each the treasurer prepares a financial report – a record of income and expenditure for the working account and a table showing the funds available compared with that of the previous report.
15. For the meeting following a concert, treasurer should table a concert balance sheet which reports a surplus or deficit.
16. The spending of grants from the Unley Council has to be reported to the Council. Treasurer maintains a separate grant spending record.
17. The treasurer does not receive accounts from St Augustine's, St Augustine's Auxiliary, The Leader, The Conductor or extra players and these payments must be paid at each concert automatically on or around the concert day. The leader and St Augustine's Auxiliary prefer a cash payment, and the others have been mostly paid by EFT. All other payments should have some associated invoice/account or receipt. Payment by EFT where possible.

LIBRARIAN

1. Two months before a regular concert, the Librarian consults the conductor concerning what music is programmed for the subsequent concert and where to obtain it, e.g. consultation about the August concert takes place two months before the May concert
2. Advice for present sources for music are as follows:
 - a. Purchase of a complete orchestral set, or a set of individual string parts only, from Kalmus. The USO account number is 1752 and they will invoice us if required. When ordering any work, always quote the Kalmus catalogue number. Web site is www.kalmus-music.com. At present the conductor deals with Kalmus purchases by telephone, and uses his VISA card to pay directly, claiming refund from the treasurer when the exact Australian dollar amount appears on his bank statement. Note that the advice from Kalmus is that telephone ordering is more reliable than internet ordering. Experience confirms that advice. The Kalmus direct telephone is—0011 1 561 241 6340. Ask for music to be sent by DHL courier. DHL is more expensive, but delivers in less than a week. Note also that the work of some composers (for example Vaughan Williams) is still under copyright, even though it is for sale in the Kalmus catalogue. This applies to any composer who died after 1955. A fee is payable in such cases. (See section 2(d) for contact details.)
 - b. Adelaide Symphony Orchestra music library. The conductor will advise, enquire, and obtain music from here. Personal connection is necessary. A hire charge will apply.
 - c. Symphony Australia National Music Library (NML), Sydney. Use their “Hire Process” advice and official order forms. Hire charges apply. Their usual loan period is two months. For an additional charge, we hire for three months.
 - d. Some unusual, modern, or copyright works can be hired from Hal Leonard – mstapleton@halleonard.com.au. Hire charges (usually large ones) apply.
 - e. Occasionally we have borrowed works by private arrangement from the Burnside Symphony Orchestra or from private owners.
 - f. We also borrow from the Elder School of Music library. We are enrolled as a borrower of orchestral music on the basis of \$60.00 per set, to keep as long as we need it.
3. The librarian obtains one of each of the following at least four weeks before the previous concert:
 - a. Conductor’s score
 - b. Violin 1, violin 2, viola, cello and bass and delivers them to the leader for bowing.
4. The librarian arranges with the treasurer for payment of hire costs or purchase price and then obtains remaining music (string parts as required, plus wind, brass, percussion, and sundry parts) in time for the first rehearsal. He/she then checks all music against the inventory.
5. The leader will notify the librarian when all the string parts are bowed and provide the master bowed copies to the Librarian as soon as possible.
6. The librarian and additional assistants (as organised by the librarian) arrange the transfer of bowings to a full set of parts. The method (manual or machine copying) depends on the size, number, and condition of the originals and copyright considerations. Machine copying is preferred, to preclude transcription errors. Parts should not be left as loose pages. They should be taped together or comb bound in booklet style. Guidelines for machine copying
 - a. music should not be reduced to fit an A4 page
 - b. copy the master bowed part for Violin 1&2, Viola and Cello(done by leaders of section) once to achieve a 'make ready' copy that can then be duplicated easily
 - c. due to the unusual size of most orchestral music, by carefully positioning the music on the photocopier to cut off the top and bottom of the page, a 'make ready' copy can be made on A3 paper (landscape orientation) and then the excess paper trimmed from the side.

- d. This allows other copies to be similarly copied onto A3 paper and the excess paper on the side trimmed
- 7. The librarian makes up numbered parts for every string player and issues these numbered parts to players in person against their signature. Each string player has a complete set of bowed and numbered parts and the librarian knows which player has which parts.
- 8. Current practice with cello section - due to cellos being spread across staging at different levels, each cellist has his/her own desk and thus has music in loose sheets to facilitate the page turns normally done by the inside player on a shared desk.
- 9. The librarian makes sure that all remaining music is available at each rehearsal. (This requires action only when rehearsals are away from the Civic Centre.)
- 10. The librarian makes sure that parts for extra players (such as piccolo, brass, and harp) are provided as required.
- 11. In the days immediately after the concert, the librarian organises and collates all music, checks it against the inventories and tracks down and organises the return of any missing parts. (In general, it is the player's responsibility to get the music to the librarian.)
- 12. All music is then returned to its correct source. In general, hirers require the return of music within two weeks of the concert date.
- 13. The librarian then arranges for the storage or disposal of photocopied parts according to their copyright status.

MEMBERSHIP SECRETARY AND PROPERTY OFFICER

The Membership Secretary and Property Officer is responsible for the administrative aspects of applications for membership and the maintenance of personnel records for all classes of members – Ordinary, Honorary, Associate and Affiliate - as defined in the Constitution. The position is also responsible for the maintenance and security of the property of the Society and any property in its possession on hire or loan.

1. Maintain up-to-date information on all members in the Membership spreadsheet including contact details of the parent/guardian of any player under 18 years.
2. Maintain electronic storage of documents on the USO secretary google drive.
3. Ensure USO Etiquette and Operational Procedures documents are kept up-to-date.
4. Arrange a contact person for apologies or periods of absence – often the orchestra leader and/or section leader.
5. Inform treasurer of new members and give details of status (e.g. concession/full).
6. Send emails of introduction to new applicant members on their arrival.
7. Send all new members, accepted as full members by the committee after a probation period, an email offering full membership, together with the Musicians Code of Conduct and copy of USO Constitution
8. Write thank you emails to all soloists and extra players after each concert.
9. Issue all members with annual “welcome back” emails in January notifying them of date of first rehearsal, date of AGM and dates of the coming year’s concerts. Minutes of the last AGM and copy of USO Etiquette should accompany this letter. NB: Honorary members also need to be advised of the coming year’s concert dates and date of the AGM.
10. Take minutes of USO committee meetings and distribute to committee members.
11. Maintain a register of property, its value, condition and whereabouts.
12. Ensure all property is in safe and secure storage.
13. Hold all the Society's insurance policies, review them for adequacy and economy and make any necessary recommendations to the Committee.
14. In conjunction with the Treasurer, ensure prompt payment of insurance.
15. Make recommendations for repair, maintenance or replacement of the orchestra's property as appropriate.
16. Act as the public officer for the USO association.

USO PARTNERS LIAISON OFFICER

UNLEY COUNCIL, ST AUGUSTINE'S CHURCH, ANNESLEY JUNIOR SCHOOL & RESTHAVEN INC

1. Ensure contact is maintained with the above partners via the designated representative for each body (or via the person on the committee who holds that relationship)
2. Obtain bookings for Town Hall rehearsals for each year (for as long as this is possible)
3. Send letter/email to City of Unley CEO/City Manager, PO Box 1 Unley, requesting dates for next year, around September
4. Ensure committee has a copy of booking schedule
5. Where Town Hall is not available, book St Augustine's or Unley Uniting Church or find alternative venue, possibly Salvation Army Hall, Maude Street
6. Ensure the concert dates for the coming year are checked with the Business Manager of Annesley Junior School and confirmed in the school calendar before they are advised to the orchestra members and made public on the USO website
7. Maintain roster and organise helpers for opening & closing the Town Hall for weekly rehearsals
8. Keep a record of church hire for treasurer so appropriate venue hire fees can be paid (currently \$70/night)
9. An invitation to attend to be offered via email, in person or by phone call - using the official concert flier.
 - a. tickets only issued upon a positive reply to that invitation
 - b. Complimentary tickets for invited guests to be generated by the Web Master and issued via the USO contact person listed in the Committee Chair Responsibilities section.

SUPPER MONITOR

Supper is provided for orchestra players each week during the break. The cost is currently 50c.

The monitor should bring down the supper equipment from our storeroom (beige plastic container for cups and blue plastic basket containing coffee, biscuits, etc.) and set these up in the kitchen area.

Items needed for supper are:

- sign (with price)
- cups
- teaspoons
- coffee (ordinary and decaf.)
- teabags
- Milo
- sugar
- sweeteners
- milk (usually 2 litres full cream)
- biscuits
- tea-towels

Put sign on show near money container.

Check that there is boiling water in the wall-mounted unit, otherwise switch on urn.

Keep a record of expenses (receipts) and takings each week.

Pack both containers away in the storeroom at the end of the rehearsal and make sure kitchen area is left tidy and clean.

Check before you go home what you need to buy for the following week and keep an eye on supplies if they are getting low.

If you are unable to be at the rehearsal, organise for someone to bring milk or anything else if needed. If necessary, items can be brought at Coles across Unley Road in the shopping centre.

Take home money container, money book and tea towels to wash. The leftover milk is your little reward!

Give money (preferably in notes) to the treasurer regularly as it builds up. Make a note of this in the book. You may like to keep a supply of small plastic bags from a bank for this.

Keep a float of up to \$50.00 in the money container.

Purchase replacement items if necessary (e.g. new tea towels and mugs) from the float or request reimbursement from Treasurer if not enough funds available for this.

FACEBOOK OFFICER

This role is run primarily by one orchestra member but a second member should also have access to the Facebook page.

1. Make a post and create an event about upcoming concerts at least 1 month prior to the concert date. With 1-2 follow-up posts as reminders in the weeks approaching the concert. These posts can be scheduled in advance.
2. Reply in a timely fashion to questions in posts and messages. The second officer may assist the main Facebook officer in this.
3. One month prior to a concert a blurb should be emailed to the Graduate Singers for inclusion in their newsletter. This email should also include a link to the Facebook event. Email address: graduatesingers@gmail.com
4. Share events and adverts for upcoming Graduate Singers events. These will be advised by email.
5. Post photos of or related to the orchestra when available.
6. Periodically revise the information in the "About" section and update as appropriate.
7. Add other content that may be occasionally supplied.

WEBSITE OFFICER

In charge of the orchestra's website: www.uso.org.au

1. Update events page <<http://www.uso.org.au/events.html>> with concert dates at the start of the year, and remove them after each concert.
2. Continue to update the events page throughout the year as concert dates and program details become available
3. Update the members page <<http://www.uso.org.au/members.html>> with the list of financial members supplied by the treasurer around mid year, after memberships payments have finished. Also Update:
 - a. The first rehearsal date of the coming year once known
 - b. The player subscription fees after the AGM
 - c. The constitution and operating procedures as needed
4. After each concert update soloists page <<http://www.uso.org.au/soloists.html>> with the soloists details taken from the program.
5. Update the contacts page <<http://www.uso.org.au/contact.html>> with the contact details for the treasurer, secretary and chairperson after each AGM
6. Update the tickets page <<http://www.uso.org.au/tickets.html>> with the ticket prices after each AGM
7. Update ticket sales page <http://www.uso.org.au/ticket_sales.html> after each concert and at the start of the year, to disable entry of ticket quantities for concerts that have already been held.
8. Update the history, conductor, links, credits and photos pages as needed.
9. Add other content that may be occasionally supplied.

SECTION 2 – CONCERT OPERATING PROCEDURES

PUBLICITY OFFICER

The Publicity Officer is responsible for promoting the orchestra's three annual concerts to the USO audience mailing list and the public via the production of fliers and posters and via media avenues –eg Messenger Newspapers – with special emphasis on the residents of Unley.

Some specific tasks are to:

1. Advise the Committee on the design and content of printed matter such as programs, A4 & A5 posters & fliers and advertisements.
2. Publicise concerts to all community radio stations.
3. Write media releases and organise photos for the Messenger newspaper when appropriate.
4. Organise the printing and mailing out of concert flyers.
5. Maintain audience mailout database.
6. Prepare the concert program and print the required number of programs for the concert (approx. 300).
7. Print (and sell) season tickets (one person to attend all 3 concerts of the season).
8. Prepare the CD jackets for the CD recordings of the concert sold to audience and orchestra members
9. Identify and prepare applications for sources of financial assistance.
10. An invitation to attend to be offered via email, in person or by phone call - using the official concert flier.
 - a. tickets only issued upon a positive reply to that invitation
 - b. Complimentary tickets for invited guests to be generated by the Web Master and issued via the USO contact person listed in the Committee Chair Responsibilities section.

TECHNICAL MANAGER

The Technical Manager is responsible for the preparation of the stage area for concerts. This includes the following tasks:

1. At the concert-coordinating committee meeting, recruit members able to assist on the day of the final rehearsal. Report any shortfall and get clearance to hire help if required. Confirm orchestra layout with conductor, leader and concert manager
2. Arrange access to the venue and be responsible for security including custody of any keys until the church is vacated after the concert
3. Arrange delivery and pick-up of stage materials
4. Supervise set-up and removal of the staging, soloist's and conductor's platforms
5. Clear any church furniture and replace it after the concert
6. Position extra seating if necessary, including loose front pews
7. Close off the two front pews to ensure they are not occupied by audience members (used for recording equipment)
8. Label the chairs for the brass section at the final rehearsal, so that they know where they will be sitting.
9. Arrange detailed placement of players' chairs.
10. Place and remove players' chairs and conductor's podium & stand
11. Ensure any hired helpers are know exactly what to do and are paid at the conclusion of their engagement after the concert

CONCERT MANAGER

The Concert Manager ensures that the final rehearsal and the concert run smoothly. This includes the following tasks:

1. Provide maximum 6 complimentary tickets to the soloist

Final rehearsal

1. Remind orchestra members printed programs are available.
2. Remind the orchestra to return all music not required for the second half immediately after the first half of the performance and the remainder immediately after the performance. To assist the librarian, any player that uses loose pages are to gather their pages after use for each piece in separate plastic sleeves.
3. Announce expectations regarding time of arrival for performance, where to assemble, where to return music after the concert and putting your chair away after the performance (organise 1 or more chair monitors to oversee this).
4. Explain that we prefer there to be no practising or rehearsal on stage before a concert or at interval
5. Handover to the orchestra leader to announce expectations regarding concert dress and aspects of presentation and to explain that we prefer there to be no practising or rehearsal on stage before a concert or at interval.
6. Greet extra players, reserve stands for them and ensure their details are recorded for the secretary to send thanks.
7. Give each extra player up to two complimentary tickets at the final rehearsal
8. Show soloist warmup room

Concert

1. Make arrangements for the acquisition of bouquets for soloist, conductor and leader and hand over to the flower presenter.
2. For soloist(s) and conductor: Ensure warm-up/'green' room is open and in order with a covered jug of water & glasses on a tray provided.
3. Ensure that the orchestra begins tuning at 10 minutes prior to a performance, is seated on the stage at the concert commencement time and that the leader and conductor are informed and cued.
4. Assemble the orchestra 20 minutes after the beginning of the interval and start movement on to the stage.

FRONT OF HOUSE MANAGER

The Front-of-house manager is responsible for appointing (with assistance from the orchestra members) front of house assistants to perform the following:

1. Ensure that the pay point is in position by 7.15pm with chairs, two tables, programs, cash float and information on ticket prices. One table is to be used for ticket sales for that concert.
2. Turn on lights and heating/cooling for the venue and turn them off again at the end of the performance (once no longer required).
3. The second table is to be used for forms, pens and a box for people to request recordings and to be placed on the mailing list. At the conclusion of the concert, pass mailing list slips to Publicity Officer and recording requests to audio recording engineer.
4. Meet and brief staff and arrange someone to give the cash box to the Treasurer during the interval or at the end of the concert. The treasurer will count the takings – it is not necessary for front-of-house staff to do this.
5. Ensure aisles leading to exits are clear
6. Ensure that someone is on the CD sales table at interval and after the concert
7. Ensure seating is used efficiently when the hall is close to being filled. Appoint ushers to do this.
8. These doors need to be closed but not locked during the concert. Someone with enough strength to open and close the doors needs to be near the doors during the concert.
9. Around 6 front-of-house staff are required. Two ticket sellers, 2 ushers and 2 extras
10. No Smoking signs (3 needed – on outside as people enter front door, on the wall inside the portico before they enter the hall proper and on the wall as you exit from the back doors to go to the toilets. It really needs to say: No Smoking Permitted inside or **anywhere** on the school grounds.
11. Requirements for FOH people to sit near the two front door in case of emergency

In addition the following must be ensured;

1. Provision of tea / coffee – details TBC
2. Display of the banner on posts in the front garden of the church two rehearsals before the final rehearsal (i.e. to be in position for two weekends before the concert) and take it down after the concert
3. Provision of two large notices with ticket prices, one to be placed on the front door and the other on the sales table.
4. Provision of a sign to the toilets.

EXTRA PLAYERS LIAISON OFFICER

1. Ascertain from the conductor what extra players are needed for the concert, soon after commencement of rehearsals for a new program.
2. Check with the music librarian that the music is available and in good condition. New music belonging to USO will need to be stamped.
3. Check out the music in your name and keep a record of its allocation.
4. Ask the librarian whether the original music may be sent to the players or whether photocopies need to be made. If photocopying is necessary, it is best to go to a print/copy shop as the staff there are experienced in dealing with the odd size and shape of many music parts.
5. Try to compile an up-to-date list of players who are available and ask those you contact if they know of others who would be interested in playing in USO concerts.
6. Find out if the conductor wants any players for extra rehearsals besides the final rehearsal and concert and for what part of the rehearsal they are required and then ensure the extra players are notified of this. Take care that extra players are notified of dedicated concerto rehearsals for which they may or may not be required. Unless the soloist is unavailable, the dedicated concerto rehearsal is usually held two weeks before the May or November concerts, and a week and a half before the August Sunday concert.
7. Make sure that, after they commit themselves to playing in the concert, they are aware of the date, time, location, dress code, return of music and that they have your telephone number. It is particularly important that players, who are not needed for the entire concert, know the order for rehearsals and the concert, so that they are not waiting around unnecessarily. This may involve extra phone calls to the relevant players. (Check with the conductor – the final rehearsal is not necessarily run through in the same order as the concert). It is also a good idea to send a quick reminder text message the day before their first rehearsal to make sure they haven't forgotten.
8. Let the conductor know as soon as the players are available. If you have difficulty getting players, let him know well in advance. There are sometimes other major events which may involve these players.
9. Keep a log of telephone calls (you may wish to be refunded for this) and any necessary notes. Some players take longer than others to return calls. This needs to be monitored so that other phone calls can be made if these players are not available.
10. Make sure you have up-to-date contact details of the players. The address is needed for posting/delivering the music, and also needs to be given to the secretary so that a letter of thanks can be sent after the concert.
11. Provide the names of the players (check that the spelling is correct) to the Secretary (so letters of thanks can be written), the concert manager (for complimentary tickets) and the publicity officer (Karen Holthouse for the program). These people will need this information at least two weeks before the concert.
12. The music needs to be posted or delivered to the players several weeks before their first rehearsal. It's a good idea to make sure that, unless the music is hand-delivered to the player, it is protected from moisture and well packaged.
13. If you know in advance that the players have not performed with USO before, make them feel comfortable by telling them about the orchestra, what sort of repertoire we play, etc.
14. Greet extra players, reserve stands for them and ensure their email details are recorded for the secretary to send thanks.