

Stevie's email on 10/27/04 "[mpro-board]bylaws"

438bylaws

Expand Messages

- **Stevie**

Oct 27, 2005

Dick, here's my contribution to the bylaw and "how to" manual.

Stevie

HOSPITALITY/SPECIAL EVENTS CHAIRPERSON

1. Arrange for sites and refreshments for special events

2. Arrange for transportation, room and Board plus lunch at workshops for guest directors

For the "how to" manual:

Usual special events are the:

1. Christmas party which is usually held the wed. after the Dec. concert, and the end of the year party which is held immediately after the spring concert.

2. Fall and winter workshops.

For each of these parties and workshops, food is supplied by members of the Orchestra, cold and hot drinks, napkins, plates, cups and utensils are supplied by the Hospitality Committee. Turn in any receipts to Treasurer for reimbursement

Note: Alcoholic beverages for the parties are BYOB.

Before each workshop and party: Remind MPRO members to bring food (usually done via announcement at a rehearsal.)

Check with Workshop Coordinator regarding need for transportation, housing, feeding of guest director. Arrange for these as necessary.

Be sure to check with guest director about any dietary idiosyncrasies.

Dear Board Members,

Here's my draft of the president's job description pertaining to rehearsal space and concert space. I'm not clear if the problem of reading the file ever got cleared up or not, but I'm now at home and am sending it to everyone. I have just pasted my Word file into the body of the e-mail. Hope that helps.

Mary

[Tony's email on 9/5/06 "\[mpro-board\] Mary Ashley' s Yearly Procedures"](#)

For President's Job Description:

Arranging rehearsal space and schedule. (For Palo Alto Unified School District)

1. In late spring contact school secretary or other person who handles rentals at the specific school site to confirm that there is appropriate space and time available for the next school year and MPRO wants the space (again). (Currently Judy Lukensmeyer at JLS 650-858-6747.) Ask when the master schedule for the specific school site will be finalized for the upcoming school year.
2. To get a head start on scheduling, download the district-wide

school calendar from the PAUSD website www.pausd.org.

3. Look at how a strict first, third, and occasional fifth Wednesday schedule would fit with the district calendar (can't rehearse during school vacations, night before Thanksgiving is bad, etc.)

4. Sound out music director and board about any irregularities that appear in this round.

5. By June 15 or so, the school site master calendar should be settled. Be sure to get this information from the person in charge before the school closes for the summer. (She can e-mail or give it to you over the phone. This concerns school-wide activities such as back-to-school night, or all-school concerts that make the rehearsal space unavailable.)

6. Plug these dates into the district calendar. This will leave you with the available Wednesdays.

7. Make a tentative schedule, and circulate to music director and board members. Make note of alternatives, i.e., if schedule is really tight, ask about alternative spaces at the school on a needed date, or a different night to fit in needed rehearsals. Get consensus on schedule. (I don't think we have a set number of rehearsals required in a season. Music director should have final say about what is needed for his program.)

8. In late June or August when school office reopens, contact school site about signing a contract, and arrange to do so. Specify billing to MPRO treasurer.

9. Inform SFEMS (Robert Jackson) about new contract and need for liability insurance renewal, and proof of insurance with endorsement in August. (See PAUSD contract for exact wording of requirements). These documents are to be sent (mailed or faxed) to the PAUSD Business Office promptly in September as soon as

possible after the SFEMS insurance renews. Phone: 650-329-3735, fax: 650-329-3803, address: PAUSD Business Services, 25 Churchill Ave. Palo Alto 94306. The insurance company/SFEMS should do this. Also send rehearsal schedule to Jonathan Harris at SFEMS for his master calendar.

10. Follow up with Business Office on insurance certificate and endorsement to be sure they are on file.

11. Remind school secretary before first meeting to give instructions to custodian. Keep in touch occasionally with school site about any problems. (Secretary will let you know if there is any feedback about problems at the school).

General procedure for engaging rehearsal or concert space:

Ask musical friends where they rehearse or perform, ask orchestra members, music director, and board for suggestions, note places you attend concerts, or venues that turn up in listings of performances, check out city facilities, school district or college facilities, churches.

Get on the phone and ask about rates, size, availability, etc., and then check it out in person in consultation with the music director to see if space is appropriate, or delegate person with better familiarity with the venue or its management to do so.

Discuss and get approval from music director and board, then sign contract for space, dress rehearsal space etc, or delegate person with better familiarity with the venue or its management to do so.

Arrange with treasurer for payment, and with SFEMS if insurance certificate is needed.

Maintain contact to be sure things are running smoothly, call after concert as follow-up, etc. This is good PR for the future.

OCR for “Workshop Coordinator By-Laws Input”

Workshop Coordinator By-Laws Input:

For each workshop, the WC shall, with recommendations from MPRO members, suggest at least 3 possible workshop directors to the Board. The WC shall then contact the potential director to determine availability on the proposed workshop date, with alternate dates as well. Once the director has agreed to the date and contract agreement, the WC shall set in motion the various events that must occur prior to the workshop date. The WC will utilize the workshop committee to assist as needed. See the WC Job Description for the detailed events and committee assistance.

Dick’s email on 2/3/06 “[mpro-board] Procedure Manual”

WORKSHOP COORDINATOR:

Once the proposed Workshop Director has been selected by the Board, the following action items will be the primary responsibility of the Workshop coordinator, with assistance from the Workshop Committee. The Workshop Committee can be members of the Board of Directors as well as members of MPRO.

Eight to six months prior to the workshop:

1. Finalize workshop date with the Workshop Director
2. Send Contract to the Workshop Director, outlining the fees, logistics, etc.
3. Locate and contract for the venue.

4. Notify Eileen Hadidian to record date of the workshop ()

Six to five months prior to the workshop:

1. Obtain WD bibliography, workshop topic – including composers and titles of the music to be presented, and a photo if available.
2. Prepare article for MPRO and SFEMS newsletters and ARS magazine.
3. Generate Press Releases and Flyers.
4. Ensure that the WD has returned the signed contract.

Five to three months prior to the workshop:

1. Send Press Release to SFEMS, ARS and local recorder chapters, as well as the MPRO Webmaster and the Upbeat Editor.
2. Prepare hard copies of the Flyers for distribution.

Two months or earlier:

1. Include Workshop article in Upbeat.
2. Insert Workshop flyers in Upbeat (at least one month prior to the event).

One month or earlier:

1. Obtain music from the WD and send to MPRO's Music Director for review.
2. Obtain an estimate of how many attendees from the MPRO Treasurer and duplicate the music.
3. Prepare a Workshop Critique/Comments Sheet for the Workshop attendees.

[OCR for "Workshop Preparation Guidelines"](#)

WORKSHOP PREPARATION GUIDELINES AND SCHEDULE

Revised January 31, 2005

AT LEAST SIX MONTHS BEFORE THE WORKSHOP

1. The Workshop Coordinator contacts the workshop director agreed upon by the

MPRO Board and establishes the following:

- a. The date and time of the workshop
 - b. The workshop topic and repertoire to be presented
 - c. The fee to be paid the workshop director
2. The Workshop Coordinator reserves a location for the workshop
 3. The Workshop Coordinator sends a message to the workshop director regarding the workshop location, date, time, topic, repertoire and fee agreed upon
 4. The Workshop Coordinator notifies Eileen Hadidian of the date and time of the workshop for inclusion in her master calendar of Bay Area early music events
 5. The Workshop Coordinator contacts the MPRO newsletter editor regarding the date, time, topic and director of the workshop
 6. The MPRO newsletter editor includes an announcement of the workshop in an issue of Upbeat approximately six months before the workshop is scheduled to take place

AT LEAST FIVE MONTHS BEFORE WORKSHOP

1. The Workshop Coordinator obtains the workshop director's biography, photograph (if available), a description of the workshop topic along with the titles and composers of the music to be presented and an article for publication describing the workshop (if available)
2. The Workshop Coordinator generates a press release for the workshop and sends it to the MPRO graphics designer for distribution to the appropriate organizations
3. The MPRO newsletter editor includes the workshop director's article in the issue of Upbeat coming out one month prior to the workshop date

FOUR MONTHS BEFORE WORKSHOP

1. The Workshop Coordinator sends the article (edited if necessary) obtained from the workshop director to the MPRO and SFEMS newsletter editors for inclusion in the respective issues coming out one month prior to the workshop date

Press releases should be sent to SFEMS, ARS, and Local Chapters
Copy for MPRO web page
Hard copy should be available for distribution.

TWO MONTHS OR EARLIER

Insert workshop flier in the UpBeat at least 1 month before event date.
Include article about workshop from Director
Final letter of agreement to Event Director should be sent or even earlier

ONE MONTH OR EARLIER

Workshop music should be available for duplication

Event Director should send music to MPRO's Music Director for review, etc.
before music is sent for duplication

NOTE: THIS IS ONLY A DRAFT AND INPUT IS ENCOURAGED ESPECIALLY IF IT IS BASED UPON PAST EXPERIENCES.

[Dan's email on 9/29/05 "\[mpro-board\] Duties for MPRO Webmaster chair"](#)

405 Duties for MPRO Webmaster chair

Expand Messages

- **Dan Chernikoff**

Sep 29, 2005

Tony,

Here is the job description for MPRO Webmaster:

MPRO Webmaster

Description: Maintain the MPRO web site, and act as contact point to the SFEMS webmaster (SFEMS maintains the domain that points to our site). Periodic tasks include:

1) At beginning of year:

- Get the list of rehearsal, concert, and workshop dates and update the Calendar Page and Special Events page with the info.
- Update the Consorts page, adding new consorts and removing defunct ones.
- Modify the Membership Form on the Membership page to reflect any changes in dues and any new items like concert tapes for sale, etc.
- Update the Welcome page with any important

reminders.

2) Monthly:

- Update the Calendar Page with the rehearsal schedule and piece selection.
- Receive the newsletter from Newsletter chair, put it on the web in the Newsletter page. (Move current newsletter to last month's section, replace with new Newsletter).
- Update the Special Events Page with any community events (concerts, etc).
- Update the Welcome page with any important reminders.

3) As Needed:

- Receive Workshop dates and flyer from Workshop Chair. Put on Special Events page of website, and update Welcome Page with a pointer to it.
- Update Welcome Page with any special announcements as they occur.

Interactions with the SFEMS Webmaster were required to set up the pointers to our web site from the SFEMS web site, and to update the description of MPRO in the SFEMS Affiliates web page. No ongoing contact is needed, unless and until changes are required to the description or the MPRO web page location.

Note on Web Hosting: At this time I am hosting the Web Pages on my on personal storage area, which is no problem -- I have plenty of space so it's "free". If we change webmasters and/or I leave the organization, we may need to locate (and possibly pay for) another storage space.

-Dan

[Tony's email on 9/30/05 "RE: \[mpro-board\] Duties for MPRO Webmaster chair"](#)

406RE: [mpro-board] Duties for MPRO Webmaster chair

Sep 30, 2005

Dan,

Thank you very, we missed you at the meeting.

The information that you have enclosed seems very adequate to me. If you feel that the information on the current by-laws(2002), describes what the major purpose of the Website is that is we need for the By-laws.

The newly proposed by-laws (2005) probably has not changed wording that used on old by-laws. If you are satisfied with that brief statement, no additional statement from you is needed to the By-laws.

we decided at the meeting, that we should have "additional book" lets call a supplement for now that would contain information about how people do their jobs. The information could be used for a new person and certainly for anyone of us who would want to know how things are being done.

You have a large amount of excellent information that seems to me would best placed in the book of how things are done. Hold on to, because we will want that information later.

We are presently sending information via mail to Richard Davies, newsletter editor, to let him know whether you want to modify or not modify the statement for Mpro Website. I suspect that you may not need to do any thing and hold to the job description.

Thanks,

Tony

[Chris' email on 10/3/05 "\[mpro-board\] Membership Chairperson Description for By-Laws"](#)

407Membership Chairperson Description for By-Laws

Expand Messages

- **Christopher Flake**

Oct 3, 2005

Hi Board!

Here's my revision of the membership chairperson board position for the revised By-Laws.

MEMBERSHIP CHAIRPERSON

1. Shall process membership applications including requests for Scholarship Assistance; collect dues and turn those funds over to the Treasurer; forward consort participation requests to consort coordinator; maintain membership forms and have them available at meetings for new people;
2. Shall supply an annual membership list of all members as part of the newsletter;
3. Shall provide labels for newsletter and publicity mailings and maintain the following up-to-date mailing lists:
 - a. Members – full and associate;
 - b. Newsletter distribution (e.g., ARS chapters and teachers);
 - c. Publicity distribution (e.g., ; ARS chapters, music stores and teachers, universities)
 - d. People interested in concert, workshop, and newsletter news.
4. Shall maintain email distribution lists for current MPRO members and board members.

I haven't started the full description for the process handbook, but I'm thinking the outline would look roughly like this:

1. Timeline description for typical MPRO season.
2. Description of the current database.
 - a. Hardware and software requirements (Microsoft Access and a printer)
 - b. Database structural description
3. Process descriptions:
 - a. New season setup
 - b. Membership fee tracking and adding and removing members
 - c. Monthly newsletter mailings
 - d. Publicity and interest list mailings
 - e. First-of-year mailing
 - f. Yahoo! eGroup description and reference to help information.

Feedback? I think the main challenge in creating the process description is going to be not getting too bogged down in details. Anyone willing to take over the job could probably figure out what's what pretty quickly.

Thanks,

Chris.

[Laura's email on 11/16/05 "\[mpro-board\] Fw: By-laws update](#)

Hi Board Members,

Here is my contribution to the overhaul of the by-laws, etc. Sorry, I will not be able to be at the meeting this evening. I am coming down with some kind of respiratory infection and I think you would all appreciate it if I keep my germs to myself.

Happy Thanksgiving and I'll see you all at the meeting on the 30th.

Laura

MUSIC SALESPERSON

Copies, assembles, and prices music, which is provided by Music Director, to be sold at regular meetings; sells music and manages any unsold copies; keeps a file of master copies; this operation is self-sufficient and any cash remaining at the end of the season is carried over to the following year.

PROCEDURES

After receiving music from the Music Director, determine number of copies needed, have them printed, and assemble into packets.

Determine how much to charge to cover expenses; allow a little extra as copies of Fingering Charts, Baroque Trill information, and MPRO By-Laws are given to new MPRO members without charge.

Have music available for sale at all regular meetings.

Keep file of master copies.

Manage any unsold music.

[OCR for "Graphic Designer Procedure"](#)

Graphic Designer Procedure:

The graphic designer uses computer graphic software to produce the following documents. The documents are referred to below in their present form. This does not mean they cannot be changed or redesigned at the discretion of the graphic designer in consultation with the board. Creativity is part of the job.

MPRO brochure: The main update is done in the summer after the rehearsal and concert schedule for the following year is set along with any changes in contact information membership fees, or other information that have been made by the board. Minor updates may be needed at other times. Copies are printed on a good quality paper of the designer's choosing and supplied to the music director and publicity person as requested for handout at workshops, concerts, etc.

Beginning of season flyer: Designed to be distributed by the publicity chair for posting on bulletin boards in schools, libraries, music stores, etc. announcing the upcoming season of the MPRO. It includes information from the press release the music director generates about plans for the season. It is a bold design printed on a bright-colored paper. The publicity chair determines the number of copies to be printed and the date they are needed by.

Two workshop flyers: one in the fall and one in the winter. Combination information sheet/registration form documents containing information from the press release for that workshop. They should be done in an attractive manner using clip art or photos appropriate to the subject and can be abridged somewhat from the press release information. The workshop coordinator gives final approval of the flyer before it is distributed. The flyer may include a map on the reverse side if deemed needed by the workshop coordinator. Output should be in PDF format to be e-mailed to the workshop list, the MPRO newsletter editor, workshop coordinator, and website manager, as well as hard copies printed for the publicity chair to distribute.

Posters for the two concerts that MPRO performs each season: in early December and early June. The music director supplies the press release for the concerts. The flyers are seasonally appropriate, or have a musical theme of some sort, with attractive graphics and the concert information. They should be output as PDF files as well, for e-mail list above, as well as printed as a bright colored flyer for distribution and posting.

Concert programs: The music director supplies the concert information. The graphic designer can design a special cover, or use a reduction of the concert poster for the front of the program. Someone may supply program notes for the back. These are printed and brought to the concert by the graphic designer.

Special attention should be taken with the schedule for the workshop and concert publicity. It generally needs to go out six weeks to two months before the event to be included in other groups' newsletters. The number of each item to print is decided in conference with the publicity chair. Bills are turned in to the treasurer for reimbursement.