



# Standard Operating Procedures

v. 12/17/2023

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## Emergency and Critical Event Plans v. 7/15/2022

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**SoP: Hurricane:** If Zone A is under evac order, we do not rehearse. If Zones B and C are under evacuation order, then Zone A is as well. Our rehearsal space is in Zone A. If there is no evacuation order, then we will probably rehearse but you should freely make the personal decision that is best for you and your family. If Zone A goes to evac order and it is safely possible, percussion and library will prepare the storage room to take water at 3' and from overhead or ground. If you do not know your zone, find out. Our rehearsal space is in Zone A.

**SoP: Fire:** In the event of a fire in our spaces, we calmly evacuate the building and gather behind the church near the old church. Nobody re-enters the building and we do not try to "save" stuff. Stuff can be replaced. Betty (Peggy alt) will call 911 and remain on the phone until they arrive. If it is safe to do so, Paul C and Mike M will make sure the building has been evacuated. Peggy (Dwayne alt) will compare roll to who was inside. DO NOT attempt to fight any but the smallest fire and only if you know how. DO NOT just leave until accounted and dismissed. For the safety of firefighters, we must know who is still in the building and we cannot know that if you left. For this reason, we must have a complete roll during all rehearsals and performances. Sr conductor at the podium will decide when it is safe to dismiss the band without interfering with apparatus. Exits exist at all four corners of the rehearsal room and through the sanctuary.

**SoP: Tornado:** In the event of a Tornado Warning (not watch) our secure space is the bathrooms in the hallway as the smallest internal spaces with no glass. It will be crowded. If we are hit, we then follow the Fire and Health SoP. Conductor(s) declare the "all clear". DO NOT leave during a Tornado Warning, wait it out. If we are hit, we must know who to look for.

**SoP: Health Emergency:** The senior qualified professional(s)<sup>\*1</sup> will attend to the emergency (we have professionals in this band), everyone else will stay out of the way unless directed to help. Betty (Peggy alt) will call 911 and/or family as appropriate. Two people will be assigned to greet the ambulance at the road and direct them in. Anyone parked in the loading space will move their car out of the way without delay. Senior conductor at the podium will decide whether

to continue rehearsal/performance or dismiss the band. Band will not be dismissed while we are waiting on emergency vehicles even if rehearsal has ended. A Board member will be responsible for the transferred person at the hospital until family contact has been made and transferred. 911 call designees should know the street address of every location the band gathers in. The band keeps a stocked basic first aid kit in the library cart. Maintenance of the first aid kit is responsibility of the Librarian.

**SoP: Inclement Weather:** If the county schools or colleges in either county are closed for foul weather, we do not rehearse. [does not apply to Hurricane SoP]. The decision to cancel or alter a performance once begun rests wholly with the conductor(s). Generally speaking; we do not perform in extreme temperatures (below 40f or above 90f) nor in rain, though the option to voluntarily do so may be extended. Whenever possible, inclement weather decisions are made as far in advance as practical. The Band President may cancel a rehearsal or performance for foul weather whether or not the above considerations are met. Schedules should not be maintained if schools or colleges have closed for weather. Band members remain able to quickly determine if we are cancelled using this criterion. With those considerations, make decisions to not attend based on your personal requirements and what is best for you and your family.

**SoP: Administrative Decisions:** If an administrative decision is required immediately, it falls to the senior member of the Board present. The Board as a whole will stand behind decisions made as "emergency determination". No event involving PICB should ever not be represented by at least one member of the Board present.

*\*1 "Senior qualified professional" is the highest trained person present willing to accept responsibility for care. The order should be MD/DO, RN (APN), RN, EMT-P, LPN, EMT, First Responder, layman with training. If the senior professional present has a conflicting role in this plan, care of the injured is foremost.*

## Leadership Succession Continuity Plan v. 12/6/23

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### **OFFICERS and BOARD OF DIRECTORS**

The Pawleys Island Concert Band operates under Bylaws registered with the SC Secretary of State. Those Bylaws (as periodically amended) define the leadership of the band. As a supplement, the board publishes *the Band Participant Handbook* as a working document to reinforce roles. The least restrictive of our operating documents is the *Standard Operating Procedure* of which this document is one.

The Pawleys Island Concert Band is not a membership organization. “Members” of the band, with voting rights, are the Board of Directors. The musicians and others participating in band activities are “participants” in the mission of the organization. This point is very important to consider when making decisions of continuity and succession.

The band’s bylaws stipulate a Board of Directors of “up to nine” people. Officers of the Board are specified as President, Vice President/Treasurer, Secretary. The band’s conductor(s) is appointed by and serves at the pleasure of the Board but unless otherwise elected to an at-large seat on the Board, the conductor(s) are ex-officio members of the Board as is the Band Librarian (see Library SoP).

To the degree possible, succession should be planned. In the event that the President is unable to perform his duties, the Vice President assumes that role in addition to his other responsibilities and presides over the replacement of the President from amongst the Board. In the event a permanent replacement is required, it should be accomplished within 30 days, The Band’s bylaws stipulate that officers of the Board must have been a member of the Board for at least one year. In the event that the Vice President/Treasurer is unable to perform his duties, the President assumes those duties in addition to his own and presides over appointment of a replacement from among the Board. Likewise, if the Secretary is unable to perform his duties, the next senior Board member (by longevity) who does not have an officer’s responsibility assumes those duties as the Board appoints a replacement.

Vacancies among the at-large members of the Board are replaced by the Board with continuity of the band and the needs of the organization foremost. Officers of the Board are senior by position. At-large members of the Board are senior by longevity.

No event or gathering of the Pawleys Island Concert Band (or any representative ensemble) should be undertaken without at least one member of the Board present and ideally directly involved. This allows for decision making when required “on the spot”. The Board will always support the decision of the senior member present but may amend the decision later.

The order of succession then is: President, Vice President/Treasurer, Secretary, members of the board at-large. NOTE: conductors only fall in the order of succession if they are also a Board member. No active conductor should be appointed to an officer position in order to maintain a high degree of diversification of leadership and separation of fiscal vs artistic direction.

### **CONDUCTORS**

The Pawleys Island Concert Band has a *Principal Conductor*, *Associate Conductor*, and such *Assistant Conductors* and *Group Leaders* as is necessary to continue the organizational mission. This group forms the Committee of Conductors responsible for all musical and artistic direction of the band with leadership from the Principal Conductor who is given ultimate responsibility for the artistic direction of the band and small groups. All conductors/group leaders serve at the pleasure of and by appointment of the Board of Directors. As such, they are ex-officio members of the Board of Directors unless elected to the Board as an at-large representative as well. By formally appointing conductors and group leaders, continuity can be

maintained in the absence of any simply by direct succession until permanent appointment is made or the conductor is able to return. By separating the musical and artistic direction of the band from the fiscal operation of the band, full continuity is maintained during periods of change.

While it is the Board's role to establish the direction of the Band, the Conductors are tasked with taking the band to that direction. The Band's conductors should not be expected to assume fiscal responsibility roles but may be expected to represent the band to media and the public. In the temporary absence of a conductor at any level of the succession, the next conductor in succession assumes that role. In the event of a temporary absence of a Group Leader, the Principal Conductor or Associate Conductor temporarily assumes that role. In the event of a permanent absence of a conductor or group leader at any level, the Board will meet to determine the permanent solution, which may include appointment of the successor in hierarchy or a wholly new appointment. In this way, no absence of a conductor should directly result in a cessation of band activities. By having more than one conductor constantly in preparation for succession such periods of change can be navigated with the least possible distraction and disruption.

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## Rehearsal Etiquette v. 06/12/2023

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**Punctuality:** “Early is on time, on time is late” – not simply with arrival before rehearsals but also punctuality in all aspects of community music. Some occasions are unavoidable and dealt with separately but in most circumstances, professionals arrive with sufficient time to prepare themselves based on their own requirements. Fifteen minutes minimum is the generally accepted standard among even major paid ensembles.

PICB most often establishes “in the seat ready to play” at rehearsal start time and “in the seat ready to play” 30 mins prior to a performance. You should be arriving at your seat however much early is required for you to be “ready to play”. If rehearsal starts at 7pm, arriving at 7pm is late.

Late entrances and early exits should be made as unobtrusively as possible. These can be made much less obtrusive by arranging them in advance. If you know ahead that you will be late, letting the conductor know via message or text will allow us to setup your space for you.

**Commitment:** Everyone has different levels of time and effort that they are able to give to community band. That level changes over time as well. Even so, we should all strive to keep every commitment we make notwithstanding the most extreme conflicts.

Regular attendance has an impact on other members of the band in a very real way. In some cases, a single absence takes a piece of music off the schedule. In others, absences or noncommitment make planning a rehearsal or program impossible. In a very real way, being able to hear all of the other parts that are expected in performance greatly enhances the preparation. Not to mention; if you’re not there, you don’t hear instructions or changes and you don’t get music that’s handed out.

Of course, we know that 100% attendance is an unrealistic expectation. Ideally, you’ll let someone know in advance when you’ll be unavailable. Never commit to a performance you expect you won’t make.

That’s the surest way to damage your reputation as a musician.

**Respect:** This is not the “respect for authority” sort though that’s important too. It’s about being respectful and polite in general. To everyone. Examples include being respectful enough not to talk through stops and instructions and not noodling on your instrument when you or those around you should be listening.

It also includes how you interact with others as musicians in the ensemble – not “showing off” in your warm-up routine or warming up so loudly that nobody else can, for example. It’s about how you react, verbally or facially, if someone makes a mistake. It’s about not being too quick to point out the mistakes of others.

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Being polite and respectful demands that we raise the ensemble up when we can, never tearing it down. And, there's the respect of graciously accepting our own mistakes and owning them, even when it's more comfortable to blame them on others or circumstances. It is never appropriate to correct a conductor in any musical ensemble while they are on the stand. It is acceptable and encouraged to ask a conductor for clarification. It is very appropriate to interrupt a rehearsal or performance for a true emergency.

**Extraneous Distraction:** Many academic and professional ensembles have a rule "no cell phones!" – but we're a community band, not a school or working ensemble. We sometimes have real life reasons the phone must be on and answered. If possible, it should be silenced. In performance, it must be silenced. Using the text function in rehearsal is the least obtrusive way to respond to those you must answer. If you must answer a call, you should leave the rehearsal space.

Texting personal and social messages should be avoided as distracting and not rehearsal productive. The same applies to non-rehearsal chatter within the section. We should all respect that some of our bandmates must have their phone on or must ask their section mates questions.

Some examples of acceptable: I have personally had to immediately answer a physician in rehearsal so he wouldn't give that newly opened MRI spot I'd been waiting two weeks for to someone else. I've seen Bryant answer, "yes, I can write that contract for you in an hour." And I watched one young lady answer her boss with, "no I can't come in right now, but I can be there before 9..." giving up money for our rehearsal. I (and your other conductors) regularly use our phones as a tuner, metronome, decibel meter, and musical dictionary. These are acceptable. Don't assume every phone you see in use is "where should we go for wine?" and such.

**Accountability and Preparation:** You are responsible for the condition of your equipment, music, and materials. You're also responsible for the degree to which your music is prepared. Nobody else can take that responsibility for you. As a community band we don't expect that everyone practices multiple hours per day, every day. We do expect that you prepare to the degree you are able.

We don't expect that everyone is able to have the finest equipment money can buy. But we do expect that everyone puts in the effort they are able to and then accepts personal responsibility for the results of that effort. It extends far beyond practicing your parts and includes such mundane tasks as sorting your folder or oiling your horn.

Studying the music before rehearsal and even studying some other's performance of the same music is part of preparation. Gathering everything you need for a rehearsal beforehand is preparation. Waiting until 7pm each Tuesday won't be sufficient.

**Equipment:** Almost every ensemble out there starts their equipment list with PENCIL. Some propose that you should have several in your case. If you don't make notes in your music, instructions will have to be repeated. It's that simple. We only mark music with pencil!

Rehearsal etiquette requires that all of your other required equipment be complete and in good working order. You should have sufficient reeds, mutes, lubricants, swabs, stand, etc. for a rehearsal duration. If your instrument needs repair (or replacement) you should have it serviced. It should be sanitized regularly for everyone's safety. And, in these days, you should have a tea-towel or shop rag on the floor



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to catch your salivate – nobody wants to clean that up. Your bandmates can help with much of this if you're caught in a bind.

**Attire:** A lot of “rules” talk about attire and hygiene. Our concert attire is established. We're not a school and we live at the beach, dress however you want for rehearsal. Please wear clothes though, shoes are good too.

Keep in mind, how you're dressed at any given time often informs how you behave and how you're responded to by others. It's far easier to “mess around” in shorts and a t-shirt than in a tailored three- piece. And there's a story about George Washington that he was mainly selected as a general because he was the only guy there in a uniform [probably only minimally true but noteworthy].

In performance we dress in a way that communicates that we're serious about and prepared for what we're there to do. In rehearsal, we subscribe to ‘come as you are’ however that might be. Keep in mind that many bandmates are coming from work and will be wearing work-worn clothing with the accompanying scents.

**Repercussions:** Occasional and minimal indecorum will often be ignored or briefly mentioned. Frequent or extreme impropriety will be promptly addressed by a Board Member and can result in being asked to leave the rehearsal. Any Board Member or Conductor may ask you to leave for the evening though that is counter to our mission and is avoided if possible. Severe examples will be addressed by the President in consultation with the Principal Conductor and may result in being asked to no longer participate for either a period of time or indefinitely.

*Examples, non-inclusive: Occasional and minimal examples:* Having a social chat with your chair neighbors that is distracting to the rehearsal. Texting or surfing during a rehearsal that isn't either urgent nor about the music. *Frequent or extreme examples:* Having a social chat at every rehearsal as if the rest of the band isn't even there. Instigating arguments within the band. Excessive criticism (even facially) of bandmates with no constructive objective (aka “bullying”). Arriving at rehearsal too much under the influence to be safe. [note: the Band President may call the police if you leave driving and he feels you're not safe.] *Severe examples:* Physically fighting. Destruction of property. Embezzlement of organizational funds or equipment [will also result in an immediate referral to law enforcement]. Any criminal activity at an organizational function. Intentionally and maliciously damaging the organization's reputation or operations.

Approved by the Board of  
Directors [insert date]

## Revenues and Expenditures v.2.27.23

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### Revenues

- The host and/or audience at any event the band or small groups perform at should be reminded that “We are a 501(c)3 nonprofit that relies on the financial support of the community.”
- We do not set a “fee for service” for participants, audiences, or hosts.
- If funds are to be distributed amongst participants, the ensemble cannot represent PICB or use PICB owned resources.
- All funds received by an ensemble must be counted by two people (preferably including a Board Member) and remitted to a Board Officer as promptly as possible.
- All funds remitted to a Board Officer must be reported to the VP/Treasurer the same day and deposited into the band’s operating account or transferred to the VP/Treasurer as soon as is practical.
- When possible, donor information should always be captured and recorded. The VP/Treasurer will send Thank You letters and provide the donor list for programs.
- The Band President and/or the Principal Conductor will make immediate contact with donors of \$1,000 or more. This will also include in-kind donations and donations of services.

### Expenditures

- Only the Board of Directors has the authority to commit funds of the Pawleys Island Concert Band.
- All purchase reimbursements, if otherwise eligible, must be accompanied by a receipt.
- The Officers and Principal Conductor are authorized purchases not to exceed \$200 per item purchased. All other participants must receive approval from an Officer or the Principal Conductor for reimbursement.
- An informal Board vote (in person, text, phone, etc) may be requested for purchases under \$500 and for purchases exceeding \$500 that are 1) within the remaining budget 2) an immediate need to purchase – such as an instrument or equipment that may not be available if we wait and 3) is included on our “Things we Need or Want” list.
- All purchases above \$1,000 should be discussed at two Board Meetings thirty days apart except as provided for above.
- The President, VP/Treasurer, and Principal Conductor are the band’s Finance Committee and are charged with finalizing each year’s budget by January 31. The Finance Committee also provides oversight and good stewardship of band revenues, expenses, and assets. The Finance Committee will also maintain the “Things we Need or Want” list. The Major Gifts/Planned Giving Officer and the Associate Conductor are ex-officio committee members.
- All expenditures should fall inside of the year’s budget. Budget items may only be increased by a vote of the Board and should only be increased if funds can be removed from another line item or if gross revenues are higher than budgeted.
- The VP/Treasurer reserves the privilege of vetoing any expenditure based on available funds or budget overrun.

## Sound Reinforcement v. 2/21/2022

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The band owns sufficient sound reinforcement equipment to present in most venues. This includes PA Systems, Passive Speakers, Mixers, Microphones, and Stands. The specific equipment used should be determined by specific venue needs. When the venue has its own sound reinforcement system, every effort will be to use their system and to compensate their sound engineer.

All cabling runs over open ground should be bright red, bright orange, or yellow. Power, when used, will always be run through a ground fault interrupt enabled fused power strip(s) without exception. PICB will never operate powered equipment in the rain or on a wet surface.

Cable runs will not be hidden or obscured from view when those runs traverse space that may receive any foot traffic. Cable runs will never be made above ground level.

The minimum system in frequent use is one PA Speaker on stand with a single microphone on channel one for announcement use. Speaker(s) must be placed on front of the microphone.

Our two PA systems are capable of three input channels each if not setup in linked fashion. Separating the two as distinct three-channel sound mixers will provide the best possible stereo enhancement of any ensemble. The exception would be when the system pair is used only for an announcer or soloist and maximum amplification is required without sound reinforcement of the ensemble.

When reinforcing the ensemble, microphones should be arranged such that they are omnidirectional between rows at a height of about four feet.