



**1. Call to Order & Greeting**

- Land acknowledgement: We gather today on the ancestral homelands of the Coast Salish peoples

**2. Board Development**

- Youth Engagement staff presentation
- Board Buddies check-in

Luke Gavin & Judy Widrig  
Kathy Bell & Toni Sandler

**3. Consent Agenda**

*Any items may be pulled for further discussion at the request of any Director.*

**For Approval**

- Minutes - Board Meeting, March 18, 2026

**For Information & Oversight**

- a. Treasurer's Report
- b. Executive Report

Gena Mikkelsen  
Gail Ridenour

**4. Standing Committees**

- Piano Task Force
- Youth Symphony Task Force
- Development Committee
- Governance Committee
  - i. 26-27 Executive Committee - *vote required*
  - ii. 26-27 Board Nominees - *vote required*
  - iii. Bylaws updates - *vote required*
  - iv. Policies & Procedures updates - *vote required*
- Strategic Planning Committee

Gail Ridenour  
Gail Ridenour  
Kathy Bell  
Carol Comeau

Carol Comeau

**5. Old Business**

- 51st Season Budget - *vote required*

Gail Ridenour

**6. 25-26 Upcoming Events**

- BSO Book Club: 5/20/2026 @ 6:00 p.m. - Village Books Fairhaven
- Dueling Pianos: 5/30/2026 @ 1:30 p.m. MBT
- At-Home Dinner: 5/30/2026 @ 5:30 p.m. - Jill Whitman's home (ticket required)
- Concert VI *Fireworks - An American Celebration* 5/31/2026 @ 3:00 p.m. - MBT
- BSO Board Meeting: 7/15/2026 @ 5:30 @ BSO Office

**7. Closing & Adjournment**



## Bellingham Symphony Orchestra - Board of Directors

- Charli Daniels, President
- Carol Comeau, Vice President
- Mark Tomko, Secretary
- Gena Mikkelsen, Treasurer
- Corey Welch, Past President
- Deborah Arthur
- Kathy Bell
- Charles Halka
- Ken Harrison
- Garland Richmond
- Sandra Payton
- Toni Sandler
- Ted Schuman
- Lucas Senger
- Adrienne Stewart
- Phil Thomas, Players' Committee Chair
- Yaniv Attar, Music Director - Ex Officio
- Gail Ridenour, Executive Director - Ex Officio

**MINUTES**  
**BELLINGHAM SYMPHONY ORCHESTRA (BSO)**  
**BOARD OF DIRECTORS MEETING**  
**WEDNESDAY, JANUARY 14, 2026**  
**BSO OFFICE**

<input checked="" type="checkbox"/> Charli Daniels, <i>President</i>	<input checked="" type="checkbox"/> Deborah Arthur, <i>Director</i>	<input checked="" type="checkbox"/> Lucas Senger, <i>Director</i>
<input checked="" type="checkbox"/> Carol Comeau, <i>Vice President</i>	<input checked="" type="checkbox"/> Kathy Bell, <i>Director</i>	<input checked="" type="checkbox"/> Adrienne Stewart, <i>Director</i>
<input checked="" type="checkbox"/> Corey Welch, <i>Past President</i>	<input checked="" type="checkbox"/> Charles Halka, <i>Director</i>	<input checked="" type="checkbox"/> Philip Thomas, <i>Director</i>
<input checked="" type="checkbox"/> Gena Mikkelsen, <i>Treasurer</i>	Ken Harrison, <i>Director</i>	<input checked="" type="checkbox"/> Gail Ridenour, <i>Executive Director</i>
<input checked="" type="checkbox"/> Mark Tomko, <i>Secretary</i>	Sandra Payton, <i>Orchestra Representative</i>	<input checked="" type="checkbox"/> Yaniv Attar, <i>Music Director</i>
	<input checked="" type="checkbox"/> Garland Richmond, <i>Director</i>	
	Toni Sandler, <i>Director</i>	
	<input checked="" type="checkbox"/> Ted Schuman, <i>Director</i>	

**Guests:** Stacey Sledge

**REPORTS REFERRED TO BELOW ARE POSTED TO THE SHARED DRIVE FOR REVIEW PRIOR TO MEETING.**

TOPIC	DISCUSSION
<b>CALL TO ORDER:</b>	Charli Daniels called the meeting to order at 5:31 p.m.
<b>BOARD DEVELOPMENT</b>	<b>New Member Checklist / Board Buddies / Elevator Pitch</b> - Kathy Bell <b>Marketing</b> - Stacey Sledge
<b>SECRETARY'S REPORT:</b> Mark Tomko	The BSO Board reviewed the draft minutes for the November 19th, 2025 BOD meeting. <b>ACTION:</b> Carol Comeau moved to approve the minutes from October. Kathy Bell seconded the motion. The motion passed by unanimous voice vote.
<b>TREASURER'S REPORT:</b> Gena Mikkelsen	See attached reports for details. <b>Highlights:</b> <ul style="list-style-type: none"> <li>• Cash balance in December increased (report has a minor error there)</li> <li>• Will review our bond positions with Waycross in advance of a large payment coming up in April</li> <li>• Finance committee met in January and will meet again in March to review the FY27 budget</li> </ul>

	<ul style="list-style-type: none"> <li>• Endowment took a minor hit in January due to a market change, but is growing again (and is net positive over the lifetime)</li> <li>• Some numbers look off from the budget due to when certain planned expenses and revenue reached (or will reach) the books</li> <li>• Nutcracker income is not reflected and will land in January (December was expected)</li> </ul>
<b>EXECUTIVE REPORT:</b> Gail Ridenour	<p>See attached report for details.</p> <p><b>Highlights:</b></p> <ul style="list-style-type: none"> <li>• The 2026-2027 graphic design mood board came in today (from Audrey Negro)</li> <li>• MBT is installing new seating; the number of seats is expected to remain approximately the same</li> <li>• Added a few members to the Legacy Society, would like to get up to 50 this season</li> <li>• Pasta &amp; Puccini (Feb 1 after the concert) sales end Friday</li> <li>• Book Club on Wednesday January 21</li> <li>• Hot Notes coming up on January 23rd</li> <li>• See the table in the report showing MBT fees as a % of ticketing revenue</li> <li>• MBT has requested a 1-year contract extension while they undergo an Executive Director search</li> </ul>
<b>STANDING COMMITTEE REPORTS:</b>	<p><b>Governance Committee</b> - Carol Comeau</p> <ul style="list-style-type: none"> <li>• See attached report for details</li> <li>• Planning various board development activities, events planned for March meeting</li> <li>• Looking for new board members</li> <li>• Board self evaluations coming up in May</li> <li>• Bylaws and policy updates waiting on the player committee</li> </ul> <p><b>Executive Committee</b> - Charli Daniels</p> <ul style="list-style-type: none"> <li>• See attached report details</li> </ul> <p><b>Finance Committee</b> - Gena Mikkelsen</p> <ul style="list-style-type: none"> <li>• See the treasurer's report for details</li> </ul>
<b>CLOSING ADJOURNMENT:</b>	The meeting adjourned at 7:12 P.M.
<b>NEXT MEETINGS AND CONCERTS:</b>	<p><b>Next board meeting:</b> January 14, 2026</p> <ul style="list-style-type: none"> <li>• <i>Hot Notes</i> 1/23/2026 @ 6:00 p.m. - Stemma West</li> <li>• Salon BRAVISSIMO! - Smitten 1/31/2026 @ 4:00 p.m. - Amendment 21 @ Hotel Leo</li> </ul>

	<ul style="list-style-type: none"><li>• Concert IV <i>Smitten</i>: 2/1/2026 @ 3:00 p.m. - MBT</li><li>• Pasta &amp; Puccini 2/1/2026 @ 5:00pm - Lombardi's</li><li>• Trailblazers Galentines 2/13/2026 @ 7:00 p.m. @ WinkWink Event Space</li><li>• BSO Board Meeting 3/18/2026 @ 5:30 @ BSO Office</li></ul>
<b>MINUTES APPROVAL:</b>	Mark Tomko, BSO Board of Directors, Secretary attests and approves these minutes.

**MINUTES**  
**BELLINGHAM SYMPHONY ORCHESTRA (BSO)**  
**BOARD OF DIRECTORS MEETING**  
**WEDNESDAY, MARCH 18, 2026**  
**BSO OFFICE**

<input checked="" type="checkbox"/> Charli Daniels, <i>President</i>	<input checked="" type="checkbox"/> Deborah Arthur, <i>Director</i>	<input checked="" type="checkbox"/> Lucas Senger, <i>Director</i>
<input checked="" type="checkbox"/> Carol Comeau, <i>Vice President</i>	<input checked="" type="checkbox"/> Kathy Bell, <i>Director</i>	<input checked="" type="checkbox"/> Adrienne Stewart, <i>Director</i>
<input checked="" type="checkbox"/> Corey Welch, <i>Past President</i>	<input checked="" type="checkbox"/> Charles Halka, <i>Director</i>	<input checked="" type="checkbox"/> Philip Thomas, <i>Director</i>
<input checked="" type="checkbox"/> Gena Mikkelsen, <i>Treasurer</i>	Ken Harrison, <i>Director</i>	<input checked="" type="checkbox"/> Gail Ridenour, <i>Executive Director</i>
<input checked="" type="checkbox"/> Mark Tomko, <i>Secretary</i>	<input checked="" type="checkbox"/> Sandra Payton, <i>Orchestra Representative</i>	<input checked="" type="checkbox"/> Yaniv Attar, <i>Music Director</i>
	<input checked="" type="checkbox"/> Garland Richmond, <i>Director</i>	
	<input checked="" type="checkbox"/> Toni Sandler, <i>Director</i>	
	<input checked="" type="checkbox"/> Ted Schuman, <i>Director</i>	

**Guests:** Dr. Frederick Mabalot, Chris Attebery

**REPORTS REFERRED TO BELOW ARE POSTED TO THE SHARED DRIVE FOR REVIEW PRIOR TO MEETING.**

TOPIC	DISCUSSION
<b>CALL TO ORDER:</b>	Charli Daniels called the meeting to order at 5:33 p.m.
<b>BOARD DEVELOPMENT</b>	<b>Meet &amp; Greet with Chorus Director and Manager-</b> Kathy Bell & Toni Sandler <b>League of American Orchestras resources</b> - Kathy Bell & Toni Sandler
<b>SECRETARY'S REPORT:</b> Mark Tomko	The BSO Board reviewed the draft minutes for the January 14th, 2026 BOD meeting.  <b>ACTION:</b> Toni Sandler moved to approve the minutes from the January BOD meeting. Phillip Thomas seconded the motion. The motion passed by unanimous voice vote.
<b>TREASURER'S REPORT:</b> Gena Mikkelsen	See attached reports for details.  <b>Highlights:</b> <ul style="list-style-type: none"> <li>• Development is going well, 2 month increase in cash was ~\$88K</li> <li>• Bond maturing, will review options with Finance committee in April</li> <li>• Finance and executive committees reviewed the draft budget for next fiscal year and approved it to be presented to the board</li> </ul>

	<ul style="list-style-type: none"> <li>Budgeted for a loss of \$32K in January and February, actuals were in the black at \$43K</li> <li>We're on track to do better than budgeted for the current fiscal year</li> </ul>
<p><b>EXECUTIVE REPORT:</b> Gail Ridenour</p>	<p>See attached report for details.</p> <p><b>Highlights:</b></p> <ul style="list-style-type: none"> <li>Yo-Yo Ma insurance quotes came in; all policies covering a “no-show” require his personal signature</li> <li>LIFE Aesthetic Center is a first-time concert sponsor for the Smitten concert in February</li> <li>BYCP concert coming up on March 22nd</li> <li>Matching campaigns began, please contact Gail if you would like to contribute</li> <li>Book club coming up on April 15th</li> <li>MBT Tour on March 31st, please RSVP</li> </ul> <p>A significant discussion followed and the possibility and associated pros and cons of pursuing an insurance policy for the YYM concert.</p> <p><b>ACTION:</b> Phillip Thomas moved to authorize Gail to pursue the first insurance option listed in the report as “option 1” (discussed verbally as option 1a to distinguish from a second option listed as option 1). Toni Sandler seconded the motion. The motion passed by unanimous voice vote.</p>
<p><b>STANDING COMMITTEE REPORTS:</b></p>	<p><b>Piano Task Force</b> - Gail Ridenour</p> <ul style="list-style-type: none"> <li>See attached report for details</li> </ul> <p><b>Youth Symphony Task Force</b> - Gail Ridenour</p> <ul style="list-style-type: none"> <li>See attached report for details</li> </ul> <p><b>Players' Committee</b> - Phillip Thomas</p> <ul style="list-style-type: none"> <li>See attached report for details</li> </ul> <p><b>Governance Committee</b> - Carol Comeau</p> <ul style="list-style-type: none"> <li>Amendments to bylaws to be voted upon in May</li> <li>New board member application to be voted upon in May</li> </ul> <p><b>Strategic Planning Committee</b> - Debbie Arthur</p> <ul style="list-style-type: none"> <li>See attached report for details</li> </ul>

<b>NEW BUSINESS</b>	<p><b>51st Season Draft Budget</b> - Gail Ridenour</p> <p><b>Discussion of Possible Future Soloist</b> - Gail Ridenour</p> <p><b>ACTION:</b> Gena moved to book the soloist discussed to open the 52nd season. Kathy Bell seconded. The motion passed by unanimous voice vote.</p>
<b>CLOSING ADJOURNMENT:</b>	The meeting adjourned at 7:34 P.M.
<b>NEXT MEETINGS AND CONCERTS:</b>	<p><b>Next board meeting:</b> May 13, 2026</p> <ul style="list-style-type: none"> <li>● Mount Baker Theater Tour: 3/31/2026 @ 4:30 p.m. - MBT</li> <li>● BSO Book Club: 4/15/2026 @ 6:00 p.m. - Village Books Fairhaven</li> <li>● Salon Bravissimo: 4/25/2026 @ 4:00 p.m. - Amendment 21 at The Hotel Leo</li> <li>● Concert V <i>Yo-Yo Ma</i>: 4/26/2026 @ 7:00 p.m. - MBT</li> <li>● VIP Reception: 4/26/2026 @ 5:00 p.m. - Chuckanet Distillery Ballroom</li> </ul>
<b>MINUTES APPROVAL (PENDING):</b>	Mark Tomko, BSO Board of Directors, Secretary attests and approves these minutes.

**Bellingham Symphony Orchestra (“BSO”)  
Treasurer’s Report**

**March/April FY26 Review**

**Cash Management:**

Month	Cash Balance	Change
July	\$279,097	\$(7,306)
August	\$249,597	\$(29,500)
September	\$222,349	\$(27,248)
October	\$286,006	\$63,657
November	\$255,524	\$(30,482)
December	\$261,520	\$5,996
January	\$303,965	\$42,445
February	\$350,102	\$46,137
March	\$322,426	\$(27,676)
April	\$515,890	\$193,464
May		
June		

2-month increase in cash by \$165,788 from March to April close.

**Current Investments Breakdown:**

<b>WAYCROSS</b>					
Bonds	Invested	% earning	Maturity	Estimated Return	FY
	\$ 37,000	4.84%	2/15/2028	\$ 5,460	FY28
	\$ 40,000	4.00%	3/31/2026	\$ 1,600	FY26
<b>WAYCROSS</b> as of 2/01/25					
Money Market	Invested	% earning	Maturity	Yearly Return	FY
	\$ 301,752	4.07%	Continuous	\$12,281.00	FY26
<b>WECU</b>					
CDs	Invested	% earning	Maturity	Estimated Return	FY
	\$ 10,700	3.94%	3/10/2027	\$ 885.93	FY26
<b>WAYCROSS</b>					
Endowment - Cash Holding	Invested	% earning	Maturity	YE Estimated Return	FY
	\$ 21,776	4.00%	Continuous	\$1,205.72	FY26
<b>WAYCROSS</b>					
Endowment - Invested	Invested	ROI - 12 month	Maturity	YE Estimated Return	FY
	\$ 112,942	7.00%	Continuous	\$7,106.40	FY26
<b>Total FY26 Return</b>				<b>\$ 23,079</b>	<b>ONLY FY26 Included</b>

## Finance Committee:

Waycross would like the BSO to put their bonds into a recurring set-up. Once it meets the closing date, it will automatically renew into a new bond of the same term. The finance committee will discuss it in June.

\$200,000 of our YYM revenue was moved to our Waycross Money Market in May to reduce the loss of interest we can be accruing until the Finance committee meets.

## Revenue:

Category	March	April
Individual Giving	\$5,171	\$4,276
Sponsorships	-	\$1,200
Special Events	\$350	-
Grants	\$1,368	\$35
Youth Engagement	\$475	\$426,634
Ticketing	-	\$46,428
In-Kind Donation	-	\$1,030
Other earned income (CDs/Music Rental)	-	\$541
Interest Income (Market – People’s)	\$32	\$30
Waycross Money Market interest	\$260	\$153
WECU CD Interest	\$0.08	-
Endowment	\$107	-
<b>Total Revenue</b>	<b>\$7,763</b>	<b>\$433,898</b>
<b>Net Income</b>	<b>\$(27,339)</b>	<b>\$151,389</b>

## Expenses

Category	March	April
Payroll	\$22,888.64	\$23,934.46
Artistic Expenses	\$1,244.15	\$179,322.76
Production Exp		\$39,693.97
Youth Engagement	\$4,190.56	\$238.13
Marketing	\$1,807.11	\$3,943.46
Development		\$26,457.73
Other Income Costs	\$877.00	\$529.86
In-Kind		\$1,030.00
Office Operations	\$4,094.27	\$7,358.59
<b>Total Expenses</b>	<b>\$35,101.73</b>	<b>\$282,508.96</b>

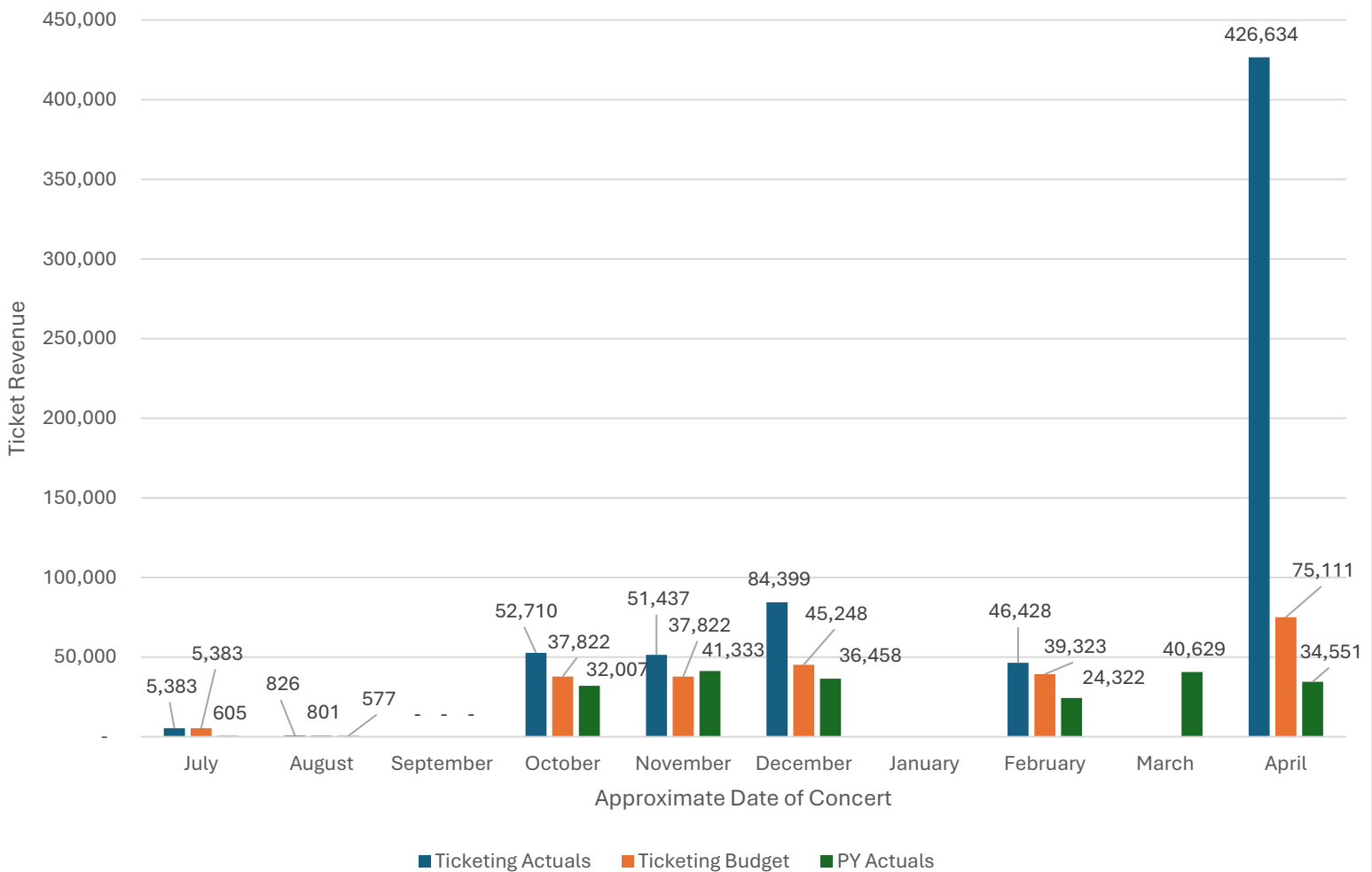
## Budget to Actuals:

Between March and April, net income was budgeted to come to \$46,058, and net income came in at \$124,051.

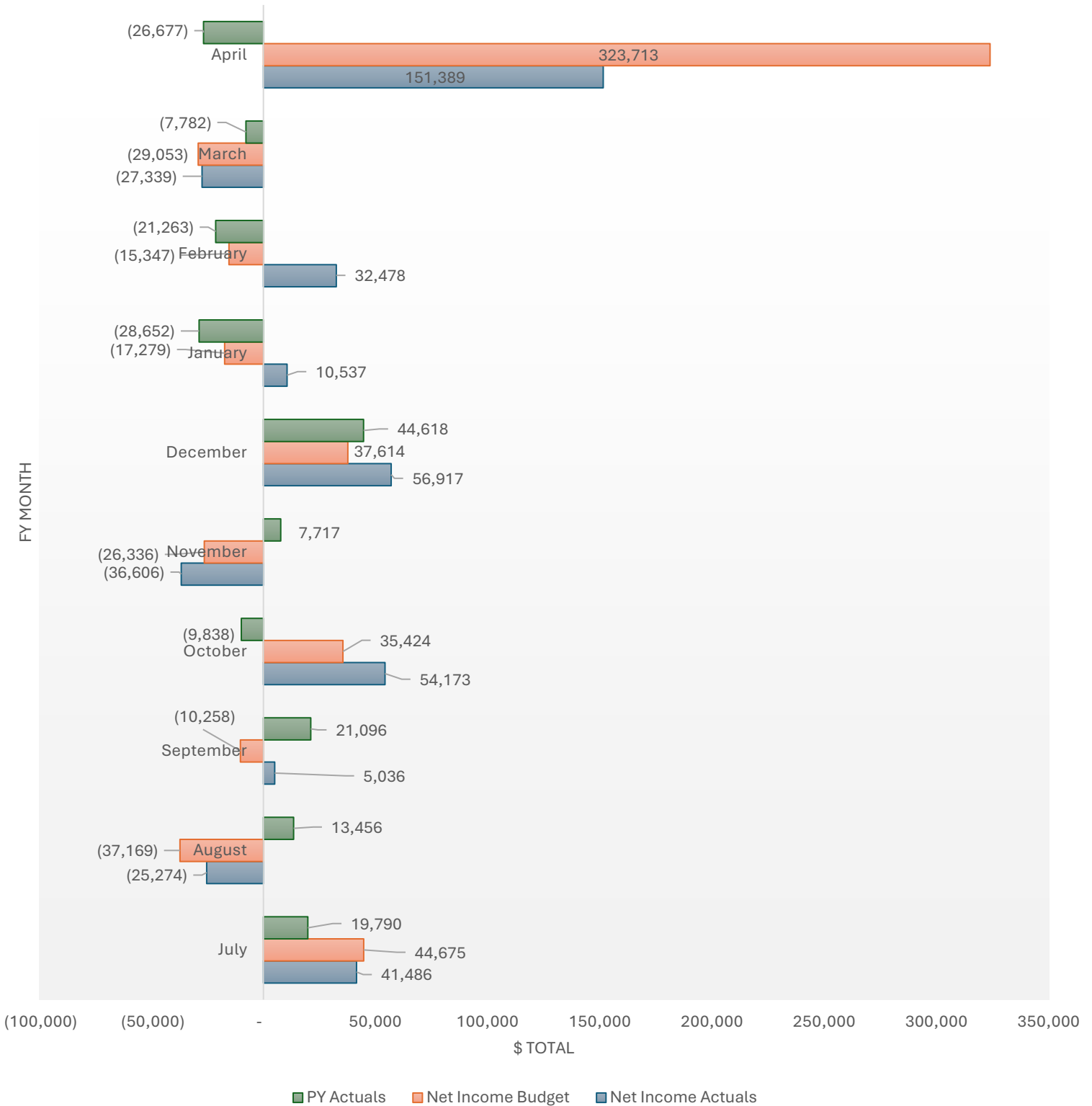
## Year-to-Date Review:

By the end of April, we were estimated to be around \$57,381 in net income. We are currently sitting \$256,590 ahead of our budget.

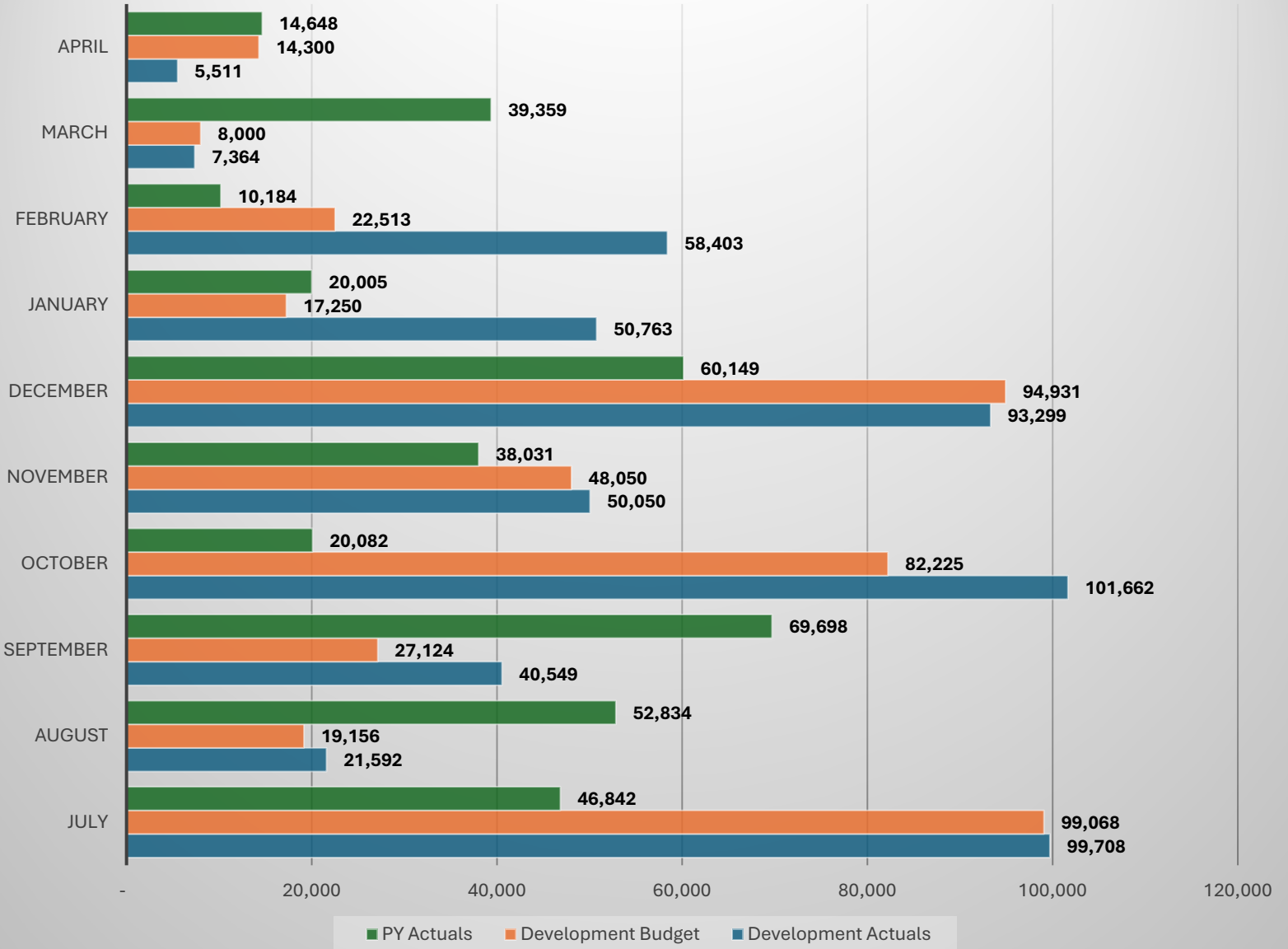
### Ticketing Comparison



# Net Income PY Comparison



# Development Budget Vs Actuals



# Bellingham Symphony Orchestra

## Profit and Loss

April 2026

	TOTAL	
	APR 2026	MAR 2026 (PP)
Income		
4200 Development	5,511.20	7,364.45
5200 Ticketing	426,634.40	
6800 Other Earned Income	722.77	398.67
6990 In-Kind Income	1,030.00	
<b>Total Income</b>	<b>\$433,898.37</b>	<b>\$7,763.12</b>
GROSS PROFIT	<b>\$433,898.37</b>	<b>\$7,763.12</b>
Expenses		
66900 Reconciliation Discrepancies	0.00	
7200 Staff	23,934.46	22,888.64
7300 Artistic Expenses	179,322.76	1,244.15
7400 Production Expenses	39,693.97	
7600 Youth & Community Engagement Programs	238.13	4,190.56
8300 Marketing/PR	3,943.46	1,807.11
8400 Development Exp.	26,457.73	
8810 Other Income Costs	529.86	877.00
8990 In Kind Expenses	1,030.00	
9000 Office Operations	7,358.59	4,094.27
<b>Total Expenses</b>	<b>\$282,508.96</b>	<b>\$35,101.73</b>
NET OPERATING INCOME	<b>\$151,389.41</b>	<b>\$ -27,338.61</b>
NET INCOME	<b>\$151,389.41</b>	<b>\$ -27,338.61</b>

# Bellingham Symphony Orchestra

## Balance Sheet As of April 30, 2026

	TOTAL
<b>ASSETS</b>	
Current Assets	
Bank Accounts	
1000 Petty Cash	100.08
1001 Merchandise Cash Box	100.00
1100 Peoples Disbursement Checking	275,346.70
1113 Peoples Money Market Savings (*0628)	51,466.22
1120 Schwab (*5843) - Endowment	0.00
1121 Schwab Money Market (*1550) - Working Capital Reserve	177,659.33
1200 Reserves-CD Accts	11,217.42
<b>Total Bank Accounts</b>	<b>\$515,889.75</b>
Accounts Receivable	
1400 Accounts Receivable	9,391.00
<b>Total Accounts Receivable</b>	<b>\$9,391.00</b>
Other Current Assets	
12000 Undeposited Funds	0.00
1300 Prepaid Expenses	7,321.26
1460 Deposits	850.00
Payroll Corrections	-0.04
Payroll Refunds	0.26
<b>Total Other Current Assets</b>	<b>\$8,171.48</b>
<b>Total Current Assets</b>	<b>\$533,452.23</b>
Fixed Assets	
1620 Furniture & Fixtures	13,892.68
1630 Leasehold Improvements	0.01
1640 Musical Instruments	66,309.68
<b>Total Fixed Assets</b>	<b>\$80,202.37</b>
Other Assets	
1900 Board Directed Endowment	124,231.96
<b>Total Other Assets</b>	<b>\$124,231.96</b>
<b>TOTAL ASSETS</b>	<b>\$737,886.56</b>

# Bellingham Symphony Orchestra

## Balance Sheet As of April 30, 2026

	TOTAL
<b>LIABILITIES AND EQUITY</b>	
Liabilities	
Current Liabilities	
Accounts Payable	
20000 Accounts Payable	4,991.84
<b>Total Accounts Payable</b>	<b>\$4,991.84</b>
Other Current Liabilities	
2100 Payroll Liabilities	6,095.00
2500 Deferred Revenue	48,806.00
2610 Sales Tax Collected	0.00
2700 PPP Loan	0.00
Clearing Account	0.00
Direct Deposit Payable	0.00
<b>Total Other Current Liabilities</b>	<b>\$54,901.00</b>
<b>Total Current Liabilities</b>	<b>\$59,892.84</b>
Long-Term Liabilities	
2800 BYCP Liability	0.00
<b>Total Long-Term Liabilities</b>	<b>\$0.00</b>
<b>Total Liabilities</b>	<b>\$59,892.84</b>
Equity	
3001 Opening Balance Equity	0.00
3150 Temp Restricted Net Assets	0.00
3200 Unrestricted Net Assets	234,522.77
32000 Retained Earnings	186,880.96
Net Income	256,589.99
<b>Total Equity</b>	<b>\$677,993.72</b>
<b>TOTAL LIABILITIES AND EQUITY</b>	<b>\$737,886.56</b>

# Bellingham Symphony Orchestra

## Budget vs. Actuals: Budget\_FY25/26\_P&L - FY26 P&L

March - April, 2026

	TOTAL	
	ACTUAL	BUDGET
Income		
4200 Development	12,875.65	22,300.00
5200 Ticketing	426,634.40	323,713.00
6800 Other Earned Income	1,121.44	3,225.00
6990 In-Kind Income	1,030.00	
<b>Total Income</b>	<b>\$441,661.49</b>	<b>\$349,238.00</b>
GROSS PROFIT	<b>\$441,661.49</b>	<b>\$349,238.00</b>
Expenses		
66900 Reconciliation Discrepancies	0.00	
7200 Staff	46,823.10	46,492.02
7300 Artistic Expenses	180,566.91	181,355.00
7400 Production Expenses	39,693.97	32,611.00
7600 Youth & Community Engagement Programs	4,428.69	6,205.00
8300 Marketing/PR	5,750.57	2,825.00
8400 Development Exp.	26,457.73	25,757.50
8810 Other Income Costs	1,406.86	0.00
8990 In Kind Expenses	1,030.00	
9000 Office Operations	11,452.86	7,934.06
<b>Total Expenses</b>	<b>\$317,610.69</b>	<b>\$303,179.58</b>
NET OPERATING INCOME	<b>\$124,050.80</b>	<b>\$46,058.42</b>
NET INCOME	<b>\$124,050.80</b>	<b>\$46,058.42</b>

# Bellingham Symphony Orchestra

## Budget vs. Actuals: Budget\_FY25/26\_P&L - FY26 P&L

July 2025 - April 2026

	TOTAL	
	ACTUAL	BUDGET
<b>Income</b>		
4200 Development	528,729.60	432,618.50
5200 Ticketing	667,989.04	490,367.00
6800 Other Earned Income	10,965.40	16,342.75
6990 In-Kind Income	3,330.00	
<b>Total Income</b>	<b>\$1,211,014.04</b>	<b>\$939,328.25</b>
<b>GROSS PROFIT</b>	<b>\$1,211,014.04</b>	<b>\$939,328.25</b>
<b>Expenses</b>		
66900 Reconciliation Discrepancies	0.00	
7200 Staff	253,517.49	244,796.44
7300 Artistic Expenses	320,774.05	316,085.00
7400 Production Expenses	145,893.07	128,580.00
7600 Youth & Community Engagement Programs	60,524.77	54,425.00
8300 Marketing/PR	51,183.92	38,149.65
8400 Development Exp.	46,951.01	47,546.60
8810 Other Income Costs	13,272.57	4,000.00
8990 In Kind Expenses	6,765.00	
9000 Office Operations	54,904.17	48,364.89
<b>Total Expenses</b>	<b>\$953,786.05</b>	<b>\$881,947.58</b>
<b>NET OPERATING INCOME</b>	<b>\$257,227.99</b>	<b>\$57,380.67</b>
<b>Other Income</b>		
11000 Board-Controlled Endowment	-638.00	
<b>Total Other Income</b>	<b>\$ -638.00</b>	<b>\$0.00</b>
<b>NET OTHER INCOME</b>	<b>\$ -638.00</b>	<b>\$0.00</b>
<b>NET INCOME</b>	<b>\$256,589.99</b>	<b>\$57,380.67</b>



## Executive Director's Report

### Submitted by Gail Ridenour - May 13, 2026 Board Meeting

#### Administration/General:

- MBT updates & 51st season
  - MBT gave BSO an advance for YYM's fee the week prior to the concert so that BSO did not need to transfer funds from our investments.
  - The 26-27 Resident Artistic Partnership (RAP) one year contract extension is almost done. It is a negotiation year. However, MBT requested in October BSO do a one year extension since they have had leadership transitions on their board mid-season as well as are in the middle of an ED search. In April, MBT requested a meeting to discuss the RAP instead of sending over the contract for signing. They presented documents outlining how they perceive they subsidize BSO and a desire to close a gap of over \$42,000. MBT administration noted they had presented this to their board and that their board wants to close the gap. Over a series of three meetings with Gail and MBT administration, BSO presented the value it adds to MBT, overestimates in MBT costs as it relates to BSO, redundancies in MBT costs as it relates to BSO, and underestimates in revenue BSO brings to MBT. During the meetings, Gail noted that MBT had requested a one year extension and to not have this be a negotiation year. It was agreed that BSO would have an increase in the base rental rate of 2.5% (reflected in the budget and in-line with our office rental annual increase). In addition, Gail will continue to meet with MBT administration over the summer to better align the RAP for future years. MBT has expressed their desire to eliminate inefficiencies and to be a good community partner.
  - MBT has restructured their HVO fees. Instead of charging 15.5%, they will now be charging \$10 per seat to all ticket holders. This is in addition to the \$3 BRF that BSO pays per seat. Our \$15 tickets (which includes the \$3 per seat fee BSO pays MBT) will now be \$25 per seat with MBT's new HVO fee structure. After noting that this would mean student tickets would in essence be \$20 instead of \$10 with this new fee structure, MBT has agreed to have a different HVO fee for student tickets.
- Office/staff:
  - Elsa (Library Assistant) and Luke (Program Coordinator) will be graduating this June and will be moving forward with their continuing education and careers. BSO will advertise and hire for these budgeted positions over the summer.

- Patty filed the BSO's annual Washington State charities renewal.
- We are researching options for direct deposit for musician stipends for next season.
- Patty and Gail met with our 990 accountant Dan to discuss the retail and B&O merchandise sales tax to ensure BSO is compliant. Patty has reached out to the state for reviews and rulings. BSO will owe about \$20 in taxes. In addition, the class system of BSO's accounts was discussed as it relates to the 990 and refined. BSO staff was notified about updates to labeling receipts, invoices, etc. to ensure proper allocation.
- Professional development:
  - BSO continues to be part of the Inclusive Stages with the League of American Orchestras Inclusive Stages. BSO is part of the working group focussing on organizational culture and the onboarding process for musicians.
  - Gail, Corey, and Sandra will be attending the June 2026 League of American Orchestras conference in Baltimore.
  - BSO staff attended the Evolving Your Brand webinar on March 26, 2026.
- Yo-Yo Ma concert was a resounding success from a community, musician, and financial perspective. Please see notes throughout this report as to some of the various ways our big dream was a home run.
  - Insurance was purchased as outlined at the last board meeting
  - BYCP students were able to attend the dress rehearsal
  - Photos from the concert have been approved for use by the agents
  - An archive recording was able to be made. It must remain in the office.
  - The BSO Chorus was able to watch and listen to the Yo-Yo Ma performance on the side of the stage
  - Yaniv was able to attend the VSO dress rehearsal, gaining insights for the BSO rehearsal with Mr. Ma

## Development:

- Sponsors:
  - Fireworks
    - Concert - The Willows
    - Guest Artist - Lombardi's & Spencer Audiology
    - Pre Concert Talk - BTTC
  - 51st season sponsorship work has started.
- The GiveBIG May campaign for the capital campaign was launched. See the Piano Task Force report for further details.
- Contributor numbers from spring 2025 (pre YYM announcement) to April 2026
  - 31 donors who lapsed returned
  - 113 new donors

- BSO will have a thank you event for our Legacy, Chair Underwriters, and Sponsors at the Fellers house on Sunday, June 14th with Yaniv (guitar), Dawn (violin), and Jill (harp) performing. There will be small bites, drinks, and music.
- Legacy Society: We are up to fifteen in our Legacy Society. Our goal is to get our Legacy Society up to 50 for our 50th season. Let me know if you have anyone you think I should talk to about joining this.
- Seat cards will be placed for first time ticket buyers at the May concert.
- 25/26 season fundraising dinners and events are on sale with tickets selling. We encourage board members to attend/buy a ticket to dinners when able. Here is the schedule:
  - May 30, 2026 [At Home Dinner with Jill featuring Joshua Roman & Simone Porter](#)
- Grants - Isabelle worked with Gail and applied for the following grants:
  - Murdock letter of interest submitted March 16th for development and staff capacity building
  - New Music application was submitted March 18th for a grant related to a 52nd season artistic proposal

### Youth & Community Engagement:

- The VIP and musicians receptions for the Yo-Yo Ma concert at Chuckanut Bay Distillery went well and were excellent bookends for the events of the day.
  - At the VIP reception, people received:
    - Dinner and drinks
    - 50th season tote bag
    - Program
    - 50th anniversary season pin
    - Letter from Yaniv & Gail
    - Top donors received a photo of BSO signed by Yaniv
    - Special pre-concert talk
  - At the player celebration, people received:
    - Food and drinks
    - Special “I played with Yo-Yo Ma” concert black socks
- BYCP students got to attend the dress rehearsal with Yo-Yo Ma. This is part of our commitment to give students with BSO experiences with our world renowned soloists.
- BSO had two musicians, Shuhsin and Yuko on violin, playing at the VIP reception for the Downtown Bellingham Partnership’s May 8th wine walk. This is part of BSO’s community engagement.
- BSO is partnering with La Fiamma pizza with a “well orchestrated pie” in May to celebrate our 50th anniversary. It includes musical nods such as trumpet mushrooms and fiddlehead ferns. BSO did a marketing photoshoot and video campaign with Fiamma.
- BSO is partnering with the Bellingham Bells on their June 14th game. BSO will have our string quartet play the National Anthem like last year. In addition, BSO will receive a percentage of ticket proceeds sold through a BSO specific link for the game.

- Trailblazers with the BSO String Quartet had to cancel three school visits in Oak Harbor in March as they were the same day that there were multiple road closures for landslides and the slide blocked I5 north for several weeks.
- Classical Kids had a very successful session at Yo-Yo Ma Concert dress rehearsal that was with the chorus (not the dress rehearsal with Mr. Ma). The students got to meet the trumpet with Karolyn.
  - Classical Kids = 501 kids (285 families)
- Musicians for Meet A Musician for Classical Kids and the FIG are lined up for the 25-26 season.
  - Karoly on trumpet in May
- BSO Book Club is on Wednesday, May 20th at 6pm at Village Books. Seifert & Jones Wine Merchants thoughtfully selects two wines for you to purchase for your own book club — and for us to enjoy at our BSO Book Club gatherings. Purchase online and use the discount code BOOKCLUB10 to receive a 10% BSO Book Club member discount. Mention the book group and receive 15% off recommended reads at Village Books. The books are available for free through the public libraries in print and online.
- Salon BRAVISSIMO! For May 30th at 4pm at Amendment 21 at the Hotel Leo with Dr. Haley Nutt is cancelled. This program is being reimaged for next season to lean into parts that were successful.
- BSO staff is attending Taste of Tourism on Wednesday, May 27th.
- The annual BSO Young Artist Competition is set for Friday, June 12th. This is done in collaboration with the Bellingham Music Club solo competition. BSO invites their winners to participate in our competition. This competition will be held at the WWU Concert Hall and is open to the public.
- The Chamber of Commerce has asked the BSO to partner on the 4th of July celebrations as it aligns with the 250th anniversary of the country and the 50th season for the BSO, which was founded for the bicentennial. We are surveying musicians to see if this will work with their schedules.

## Ticketing/Marketing:

- 51st season:
  - Season brochures were mailed April 27th
  - Season tickets and the special Gil Shaham concert tickets went on sale April 27th
  - General ticket sales for Gil Shaham start May 11th
  - Early bird sales end May 31st after the season finale concert
  - Season subscription priority period ends July 3rd (season seat reconciliation begins at that time)
  - Single tickets go on sale the first week of August
  - BSO season ticket reconciliation begins the first weekend in July (MBT's 100th anniversary season goes on sale directly after that).
  - BSO single tickets go on sale the first week of August.
- The Yo-Yo Ma concert has received a lot of press, both before and following the concert. A Seattle Times article will be coming out later this month. Please look here for two local reviews:
  - Cascadia Daily News  
<https://www.cascadiadaily.com/2026/apr/30/yo-yo-ma-came-and-went-the-message-he-left-sould-endure/>

- WhatcomTalk  
<https://www.whatcomtalk.com/2026/05/07/music-is-community-the-joy-of-yo-yo-ma-playing-with-the-bellingham-symphony-orchestra/>
- With the Yo-Yo Ma concert, Stacey has been focussing on storytelling elements for social media and emailing. Stacey has been refining the use of hashtags and seeing gains through this as well. This has included but is not limited to:
  - The cello podium
  - Kaden's 18th birthday (bass player with BSO and in BYCP graduating this year who's birthday was the same day as the concert)
  - Bouquet given to Samantha (principal cellist)
- 25/26 Ticketing as of 5.8.26 at 7am:
  - Yo-Yo Ma concert SOLD OUT
    - Concert =
      - \$430,499.40 (budget \$323,713)
      - 1,517
        - MBT used 18 comp tickets (6 VIP, 10 A section, and 2 B section) valued at a total of \$7,050
        - YYM used 7 soloist comp tickets
    - Sponsorships = \$36,200 (not including season or orchestra for all)
    - Expenses = \$241,324.42
      - Total MBT Charges = \$37,358.35
        - Venue Rental = \$8,570.00
        - Administrative Fee = \$400.00
        - CC Processing = \$14,703.84
        - Building Restoration Fee = \$4,479 (\$3 per ticket excluding 20 comps)
        - Stage Labor = \$5,028.00
        - House Labor/Security = \$4,177.52
      - Artistic (Musicians & Guest Artist) = \$178,230
        - Musicians (includes new stipends for principals/assistant principals) = \$15,555
        - Chorus \$11,160
        - Player Travel = \$1,515 - to regular musicians in BSO)
        - Guest Artist fees (plus transportation) = \$150,000 (CONFIDENTIAL RATE - DO NOT SHARE)
        - Lecture/Program Notes = \$800
      - VIP Reception + Musician celebration reception = \$25,736.07
      - Note - expenses do not include music purchase/rental fees, music director, staff, program notes, pre concert talk, archival recording
    - **Net = \$225,374.98**

- Fireworks has only 18 seats left and is expected to sell out prior to the concert. We do not plan on a ticketed dress rehearsal for this as there is a donor event at the dress rehearsal and no chorus involved.

## Operations:

- Gail ordered music for the 51st season.
- Dee Dee is working with Elsa on processing 51st season music and is working on a library audit to ensure our electronic database matches our current orchestra library repertoire.
- Rehearsals for the May concert started on Tuesday, May 5th at MBT.
- The preliminary draft of the 51st season bowing schedule is ready and will go out to principal strings after the rehearsal schedule is confirmed with MBT.
- BSO arranged for special transportation for our chorus member with motorized wheelchair requirements so they were able to fully participate in the YYM concert and have access to their device. Gail worked with Chris, Dr. Mabalot, and the family to get the arrangements made. Our family care fund provided the transportation funds.
- Auditions are set for Friday, June 12th at WWU Concert Hall. Open positions include:
  - Section strings (all sections)
  - Principal Clarinet
  - 3rd/Bass Clarinet
  - Section Horn
  - Assistant Principal Trumpet
  - Principal Keyboard
  - Substitutes all sections



## Piano Task Force Report - May 13, 2026

The Piano Task Force (started last summer) met three times to discuss piano options for next season, consulting with the executive committee. The task force is recommending BSO purchases a used instrument from a reputable piano dealer, specifically Classic Pianos in Bellevue. This will provide some warranty as well as a good trade in value on our current Steinway.

Since the meetings (summarized below), BSO has moved forward with the piano selection and fundraising process, consulting with the Engagement & Development Committee. Gail consulted with a firm specializing in capital campaigns for orchestras that have done piano fundraising for large orchestras last summer. Corey introduced the concept of a dual purpose campaign for a new instrument plus an instrument endowment fund to be forward thinking and plan for the future.

On **Tuesday, April 28th**, members of the Piano Task Force (Gail, Yaniv, Phil) and one of our piano soloists Milica Jelača Jovanović went to Classic Pianos to try out the two pianos BSO decided to have brought in (2024 Bosendorfer and 1961 Steinway restored with by Hamburg Steinway technician). Both pianos showed great potential. It was decided that it would be best to have them both brought to MBT to try out for the following reasons:

- The pianos could be adjusted for the hall acoustics to allow for us to really hear what they would sound like in the space
- If the Bosendorfer is selected, it will allow for people to hear it and have a good Steinway comparison
- It creates an opportunity to involve our musicians, choristers, donors, etc. in the selection process for greater buy-in and as a community building opportunity
- It allows for BSO to end the season with a big event and announcement of the selected piano at our season finale concert

The staff moved forward to create the intended **GiveBIG campaign** and arrange for **Dueling Pianos event** logistics:

- Marketing that provided (social media/email/website):
  - Rationale for the need for a new piano in a way that honored the retiring instrument

- Giving options and matching funds
- Announced the Dueling Pianos event
- Initial anchor donors that would serve as matching funds were secured
- Buy A Key was launched for GiveBIG with the matching funds on Tuesday, May 5th
- **Dueling Pianos Event**
  - Saturday, May 30th 1:30-3pm at MBT mainstage (following dress rehearsal)
  - Milica will play the exposition of first movement of the Schumann *Piano Concerto* with the orchestra on both pianos
  - Jeffrey Gilliam will play a solo of his choice on both pianos
  - We are exploring the possibility of one of our YAC solo competition winners playing a solo of their choice on both pianos
  - People invited to this RSVP event include musicians (players and choristers), donors at the Patron level and above, GiveBIG piano donors, sponsors, and board
  - Score cards and pencils will be provided to people to provide feedback on the pianos
  - People will be encouraged to BYOB (bring your own blindfold) to the event
  - Goals:
    - Choose a new piano for the BSO that meets the artistic needs of soloists and the BSO
    - Involve area pianists, musicians, and other stakeholders in the process to create an experience that builds community
- **GiveBIG Campaign (as of May 8th at 10am) TOTAL \$110,957**
  - Matching funds of \$86,000 from anchor donors (other anchor funds are being sought)
    - Asking \$20,000-\$30,000 gifts to be given over a three year period
  - Buy A Key
    - One time gift of \$1,000 or \$88/month for one year
      - \$13,334
      - 11 keys
      - Buy a key has special rates for Middle C and A440
        - Middle C has been claimed for \$3,000
  - General gifts \$11,622.85
  - Campaign lasts through end of May
  - Goals:
    - Cover cost of new piano (\$120,000-\$125,000 + tax) minus trade in value (\$20,000)
    - Create an Instrument Endowment Fund to cover future repairs and other instrument needs

February 13th meeting with Steinway

- Phillip Miller from Steinway met with Gail, Corey, Phil, Charlie, and Jim (from MBT)
- New piano options were explored

### March 3rd meeting (with exec comm)

- Attendees: Isabelle, Gail, Corey, Carol, Phil, Yaniv (zoom), Michelle (zoom), Mark T (zoom) Charli D (zoom), Charlie H (zoom)
- The committee set priorities and consider perspectives including:
  - Artistic
  - Marketing
  - Development
    - Sustainable growth
    - Funding models
- Trade in vs two pianos idea was discussed
- Discussed current options including
  - Current Steinway and “belly” work needed \$50-60K with no guarantee
  - New Steinway \$220K +
  - Elton John auction Steinway in Oak Harbor \$20K starting bid
    - Two piano technicians reviewed the piano for BSO. Jeff Gilliam, Phil Thomas, Charlie Halka, Corey Welch, and Michelle Stranges all went with Gail to try the piano.
  - Classic Pianos options \$90K-\$130K
- It was determined to bid on the Elton John Steinway and authorized a max bid amount of \$40K. The auction closed at 7pm on March 4th with the Steinway selling to a private piano teacher for just over \$43K.

### March 9th meeting (with exec comm)

- Attendees: Gail, Corey, Carol (zoom), Phil (zoom), Yaniv, Michelle, Charli D (zoom), Charlie H (zoom)
- Finalize direction of a used piano for the BSO
- Set a price point of \$90-\$130K
- Discuss current options from Classic Pianos which include:
  - 2024 Bosendorfer \$124K
    - Implications for Steinway soloists if BSO chooses this option were discussed
  - 1961 Steinway \$119,500
    - Restored by Meyer Piano Restoration with Hamburg technician and parts
  - 2007 Steinway \$130K
    - Concerns about the rebuild with this instrument were voiced
- In depth discussion of all three pianos and their specs were had with Michelle. A decision to have the Bosendorfer and 1961 Steinway brought to the Seattle shop to try out was decided. BSO will be able to try out the top choice at MBT. Yaniv would like to have the orchestra and Milica read through a concerto when we do this. Gail would like to have top donors in the audience to get feedback and support from them.

- Capital campaign will include:
  - Anchor donors (already have some commitments)
  - Matching funds
  - GiveBig campaign
    - Have past BSO pianists send in videos
  - Purchase key/octave campaign
  - Possibility of Instrument Fund Endowment (board designated)
- The Piano Task Force will reconvene when the pianos are ready for viewing in Seattle.



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## Youth Symphony Task Force Report - May 13, 2026

The Youth Symphony Task Force met again on April 3rd and April 29th to discuss the possible collaboration and merger between the organizations. The task force is going well. People on it are:

- BSO: Gail Ridenour, Charli Daniels, Corey Welch, and Carol Comeau
- NSYS: Desiree Kane, Julie Dugger, and Kim Markworth

Items discussed included:

- Continuing visioning
- Governing documents
- Timelines and components
- NSYS Program Coordinator position

The Youth Symphony Task Force will meet again on May 11th. A proposal from the committee will come at a later board meeting.



**Bellingham Symphony Orchestra**  
Governance Committee Report

*Board of Directors*  
*May 13 2026*

*To: BSO Board of Directors*

*From: Carol Comeau, VP\Governance Committee Chair*

*MEMBERS PRESENT: All Members, except President Charli Daniels; Gail Ridenour, BSO ED*

**The following items were discussed:**

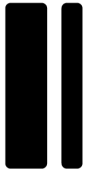
1. Future meetings: Thursday, June 11 (Legacy Luncheon) followed by Governance Committee meeting
2. Board Self Evaluations (Corey and Kathy)
  - a. Members reviewed forms suggested by the American League of Orchestras
  - b. Feedback is to be submitted to Corey and Kathy for consolidation. Key items to
  - c. Include are: Board Buddies, Board Goals, Individual Goals, Engagement/purpose/
  - d. Connection, Clear communication, How well can members articulate BSO's
  - e. Mission, Vision, Values, and Needs? Next steps will be for Corey and Kathy to review feedback and lead discussion during our June meeting.
3. 3 Feedback on new initiatives this season: MBT Tour, Board Buddies, Elevator/ Values Speech
4. Board Development: May Prompt will be Board Buddies check-in with individual goals
5. Special Topic will be Youth and Community Engagement
6. Calendar for 26-27 BSO Board
  - a. July 15 (Welcome party)
  - b. August (Retreat at Jill's) either 8/15 or 16 or 8/22 or 23
  - c. September 16. (Artistic Plan)
  - d. November 4 (990)
  - e. December 5 (Holiday Party)
  - f. January 20 (52nd Season budget)
  - g. March 3
  - h. May 5
7. Nominating Committee
  - a. Executive Committee for 26-27: Carol Comeau, President; Kathy Bell, VP (Debbie Arthur has a new job and will be exiting the Board but still playing with BSO 🙏); Mark Tomko, Secretary; Gena Mikkelsen, Treasurer; Corey Welch, Past President.
  - b. Board Applications for 26-27 are recommended for Board Approval



**Bellingham** Symphony Orchestra  
Governance Committee Report

*Board of Directors*  
*May 13 2026*

- 
- c. Richard Hodges, Barbara Ryan, Larry Halka
  - d. Board members cycling off Board: Charli Daniels, Garland Richmond, and Debbie Arthur.  
We will be inviting past Board members to the June 11 Luncheon at Gail's home
  - 8. Advisory Committee tabled
  - 9. Bylaws and policies updates: Chorus addition, removal of Chamber Orchestra,
    - a. Some small/minor language updates, misconduct and appeals for players, and Violence/weapons



## Application for the BSO Board of Directors

Name Larry Halka

Address 5779 Burnham Drive Ferndale WA 98248  
Street City, State Zip

Phone (918) 850-3745  
Day Cell

E-mail larryhalka@gmail.com

1. Your interest in joining the board of the Bellingham Symphony Orchestra.

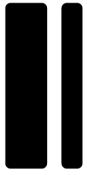
My wife and I enjoy music of many genres. We appreciate not only the sound, but also the talents and collaboration required to provide live performances. Bellingham Symphony Orchestra is fortunate to have the personnel and venue to offer quality live performance. I hope to assist the board to increase community support and recognition of BSO.

2. Your past employment background and positions held.

Prior to retirement, I worked in trust departments of small and large banks for forty years. My responsibilities touched on virtually all aspects of personal estate and tax planning, investment strategies, employee benefits, and charitable trust administration. My position at retirement was Senior Vice President and Trust Counsel at Bank of Oklahoma, N.A. located in Tulsa, Oklahoma.

3. Skills and/or talents that might be helpful to the board.

I hope to draw upon my experience to offer the board commentary or guidance on its operational and financial undertakings. While I am not licensed to practice in Washington, I could offer review and suggestions on proposed documents relating to the management of BSO. I feel I have some talent in distilling significant issues from confusing or competing information.



4. Other boards on which you have served.

Board member of the Tulsa Arts and Humanities Council for number of years.

5. Ability to attend third Wednesday of each month evening meetings.

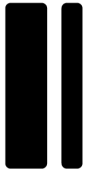
I am retired and would be able to attend monthly meetings as scheduled by the board.

6. Special interests or area in which you would contribute to the board.

Expanding the orchestra's repertory and community outreach to young musicians are of interest to me.

7. Any specific goals that you have for the symphony.

My intention is to support each of the board's endeavors. In addition to the interests expressed above, I would endorse the goal of developing sustained financial support for the orchestra.



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## Application for the BSO Board of Directors

Name \_\_\_\_\_

Address \_\_\_\_\_

Street

City, State

Zip

Phone \_\_\_\_\_

Day

Cell

E-mail \_\_\_\_\_

1. Your interest in joining the board of the Bellingham Symphony Orchestra.

2. Your past employment background and positions held.

3. Skills and/or talents that might be helpful to the board.



4. Other boards on which you have served.

5. Ability to attend first Wednesday of each month evening meetings.

6. Special interests or area in which you would contribute to the board.

7. Any specific goals that you have for the symphony.

# Bellingham Symphony Orchestra BYLAWS

## Article I Name, Location and Limitations upon Bylaws

### Section 1. Name

The corporate name of this organization is “Bellingham Symphony Orchestra” (hereinafter referred to as “BSO”).

### Section 2. Location

The BSO shall have its offices in Bellingham, Whatcom County, Washington State.

### Section 3. Limitation upon Bylaws

BSO is incorporated in Washington State and holds an Internal Revenue Service “501(c)(3)” charitable non-profit tax exemption certificate. If any word, sentence or paragraph conflicts with the regulations of the State or the Internal Revenue Service, or the Articles of Incorporation of this organization, then that word, sentence or paragraph shall not apply.

### Section 4. Headings

The articles and section headings are for reference only; only the text within them shall be considered effective parts of the Bylaws.

## Article II Mission and Objectives

The Bellingham Symphony Orchestra engages, connects, and uplifts our community by performing powerful, beautiful, and inspiring music.

## Article III Orchestra Membership

### Section 1. Orchestra Members

Orchestra Members shall include all regular players in the Bellingham Symphony Orchestra who pass any entrance and attendance requirements established by the BSO, with input from the Players Committee. Orchestra Members are players in the symphony and are not members as defined in RCW 24.03A.315

## Article IV Board of Directors

### Section 1. Number and Categories

There shall be a Board of Directors of no less than three (3) and no more than nineteen (19) voting persons as follows: The five (5) Officers (President and Chair, Past President, Vice President, Secretary and Treasurer, chosen by the Board as below); two (2) Orchestra Representative Directors (the Players Committee Chair and Orchestra Representative elected by the players and approved by the Board); ~~one (1) BSO Chorus Representative Director (elected by the choristers and approved by the Board); and up to eleven (11) Directors-at-Large (proposed by the Vice President and approved by the Board as below).~~

In addition, there shall be three (3) Ex Officio Members who are non-voting; the Executive Director, Music Director, and Chorus Director.

### Section 2. Term of Office

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The term limits in this paragraph apply to Directors but not Officers.

A Director shall serve a term of not more than three (3) years and may be re-elected or, in the case of Directors-at-Large re-appointed, to one additional term of three (3) years or less. The term of each new Director shall commence on the date of the next regular meeting following his/her election or appointment to the Board and shall terminate on June 30 at the end of the appropriate year. Board members who have fulfilled two (2) consecutive terms may be elected for a new three (3) year term after at least one (1) year absence. These term limits and absence requirements may be waived by a majority vote of the Board if it determines special circumstances apply.

**Section 3. Voting**

Each director shall have one (1) vote.

**Article V**

**Election, Appointment, and Removal of Directors**

**Section 1. Orchestra and Chorus Representative Directors**

Directors who are Orchestra and Chorus Representatives shall be nominated, elected, and seated following the BSO Policies & Procedures.

**Section 2. Directors-at-Large**

Directors-at-Large on the Board shall be proposed by the Governance and Nominating Committee (see Article VII, Section 1) and be subject to approval by the Board.

**Section 3. Elected Office Vacancies**

If a vacancy occurs among the Directors-at-Large or the Officers, the vacancy shall be promptly filled by appointment of the Executive Committee subject to confirmation by a majority vote of the Board of Directors. The member so appointed to fill a vacancy shall serve the unexpired term of his predecessor.

**Deleted:** on the Board of Directors or  
**Deleted:** (except for the Players Committee Chair or Orchestra Representative)

If the office of President becomes vacant, the Vice President shall assume the presidency and a new Vice President shall be appointed by the Board of Directors to serve until the next election. If a Representative Director position becomes vacant, see Section 1 of this Article.

**Deleted:** n Orchestra

**Section 4. Removal from Office**

Any Director may be removed from the Board for cause by a resolution approved by not less than two-thirds (2/3) of all Directors, provided that the Director whose removal is proposed shall have first been provided reasonable notice of such intended removal, the factual basis for such removal, and an opportunity to respond to such proposal for removal.

Three unexcused absences from Board meetings in any term year shall constitute cause for automatic removal; no other action by the Board shall be necessary to precipitate such removal from Board membership, save written notice to the involved Director.

**Article VI**

**Board of Directors' Meetings**

**Section 1. Regular Meetings**

The Board of Directors shall meet bimonthly on an agreed upon date, time, and place.

**Deleted:** once a month

**Section 2. Special Meetings**

The Board may hold special meetings at the request of the President or of not less than three (3) Directors, upon no less than three (3) days written and/or email notice, at such time and place as may be designated by the President or the Directors requesting the meeting, as the case may be. The notice shall state the purpose of the special meeting, and the subject matter of the meeting shall be limited to that purpose. The President or the Directors requesting such special meeting shall provide a copy of such notice to the Secretary prior to the commencement of any special meeting, for inclusion in the BSO Board Binder. No action taken at any special meeting shall be valid without such notice as herein provided or a written waiver of such notice by the Directors present at the next regular meeting of the Board.

### **Section 3. Quorum**

Fifty percent of the then-current Directors shall constitute a quorum at any official meeting of the Board of Directors. If a quorum is lost during a meeting, no official action shall be taken, provided the meeting may continue.

### **Section 4. Governing Power**

The Board of Directors shall constitute the governing body of the BSO, and shall have the power to carry out and fulfill the objectives and purposes prescribed in the Articles of Incorporation and to implement all the legal powers conferred by said Articles and by the law upon the BSO.

The Board of Directors shall be the legal custodian of the property of the BSO, and shall have the active business management and control of the affairs and funds of the organization, including the right to borrow money and make contracts binding upon the BSO. The Board may, by adoption of a resolution or by adoption of a general policy, designate who may sign checks, contracts, and other legal documents.

### **Section 5. Open Meeting**

Meetings shall be open to attendance by any member of the public, except that portion of any meeting which is specifically discussing individual employee, contractor, or orchestra member's performance may be declared closed and open only to the Board.

### **Section 6. Limitation upon Board of Directors Actions**

Except as otherwise provided in the Articles of Incorporation or by law, all Board actions shall take place at the duly authorized meeting at which a quorum is present, by majority vote of the Directors in attendance. Any Board action authorized by the Articles of Incorporation or by law may be taken by written consent of a majority vote of the without any Board meeting.

### **Section 7. Waiver of Notice**

Actual attendance at any meeting at which a quorum is present shall constitute waiver of notice unless such attendance is solely for the purpose of objecting to the validity of the notice purportedly given and any attending Director so objecting to notice shall not thereafter participate in such meeting.

### **Section 8. Executive Committee**

The Executive Committee shall consist of the President, Immediate Past President, Vice President, Treasurer, and Secretary, with the President serving as Chairman and the Executive Director staffing it. The Executive Committee shall be regularly convened and consulted by the Executive Director and/or President for the efficient conduct of board meetings, and when important and/or urgent decisions are needed between Board meetings, such as the hiring of employees or consideration of confidential personnel matters.

### **Section 9. Conduct of Meetings**

All BSO meetings shall be conducted according to Roberts Rules of Order.

**Article VII**  
**Board, Officers, and Advisors**

**Section 1. Election of Board and Officers**

- (A) ~~Governance and Nominating Committee: The Governance and Nominating Committee shall be chaired by the Vice President and shall include the Immediate Past President and at least one additional officer or Director-at-Large.~~ This committee will submit a proposed slate of officers and directors to the Board at the May meeting.
- (B) Additional Nominations: Directors may make additional nominations for each office at the May meeting.
- (C) Notification of Candidates: The Secretary provides the Board a list of candidates not less than ten (10) days prior to the June meeting.
- (D) Election: Election shall be held at the June Board meeting by a majority vote present at that meeting. The newly elected Board and Officers shall take office on the first day of July following election.
- (E) Term: The Officers and Board members who have been elected shall hold office beginning July 1 until the following June 30 or until their successors shall be elected and qualified.
- (F) Dual Offices Prohibited: No members of the BSO may hold two elective offices at the same time.

**Section 2. Officer Descriptions**

- (A) **President:** The President shall be the Chief Executive Officer of the BSO. The President works with the Executive Director to carry out all actions of the BSO in the conduct of its affairs including the oversight of staff and members in the performance of their assigned duties. The President shall preside over all meetings of the Board. Any nominee for President must have served at least one year on the Board of Directors.
- (B) **Vice President:** The Vice President shall be responsible for carrying out the duties of the President in the President's absence or unavailability and for such other executive duties as the President may delegate or as the Board of Directors may from time to time assign. The Vice President shall be responsible for chairing the Governance and Nominating Committee. It is expected that the Vice President will normally be elected to the Presidency at the end of his/her vice-presidential term.
- (C) **Secretary:** The Secretary of the BSO shall be responsible for preparing, submitting, keeping and maintaining as the case may be, the books and records of the BSO, exclusive of the financial books and records which shall be kept and maintained by the Treasurer. These records are listed as the Policies and Procedures.
- (D) **Treasurer:** The Treasurer of the BSO shall be the Chief Financial Officer of the BSO responsible for maintenance and oversight of the BSO's financial and fiscal affairs. The duties are listed in the Policies and Procedures.
- (E) **Immediate Past President:** Upon election of a new President, the retiring President at the time of the election shall assume the post of Immediate Past President and shall serve on the Governance and Nominating Committee. ~~If the retiring President is unable to serve in this role, another Director-at-Large may be nominated.~~

**Article VIII**

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Deleted: A Nominating Committee shall be appointed annually by the President at or before the April meeting of the Board to include not less than the Immediate Past President, Vice President, and one additional member of the Board.

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## **Committees**

Committees shall meet at the determination of the Chairperson. Any recommendations of committees for action by the Board shall be submitted to the Board in a written memorandum signed by the committee chairperson. Committee recommendations are advisory and neither committees nor members shall take action on behalf of the Bellingham Symphony Orchestra.

### **Section 1. Standing Committees**

Current Standing Committees are described in Policies and Procedures.

### **Section 2. Special Committees**

The President may also from time to time appoint one or more Committees for the purpose of conducting a specific project. The President may also select the Chairperson for any such committee.

### **Section 3. Ex-Officio Committee Members**

The President or Vice President shall be an ex-officio member of each committee unless specified otherwise.

## **Article IX Financial Review**

A general financial review of the BSO's financial records and condition for the past two fiscal years shall be conducted biennially by a qualified disinterested third party to confirm the accuracy and completeness of information presented in the monthly financial statements. Such review will be completed no later than the November Board meeting of each odd-numbered year. Such review may also be conducted upon seating of a new Treasurer.

## **Article X Amendments**

These Bylaws may be amended at any time by resolution approved by not less than two-thirds (2/3) of the Directors in attendance at any valid meeting of the Board with the Board of Directors having been given notice at least thirty (30) days prior to convening a meeting at which amendments are proposed to be voted upon, and such notice must include an accurate description of the proposed amendment(s).

## **Article XI Miscellaneous Provisions**

Any notice herein required to be given shall be deemed received when delivered personally or at least five (5) business days after deposited in the U.S. Mail, first-class postage prepaid. Any notice herein required to be given shall be deemed received when delivered by email.

The BSO Fiscal Year shall begin at 12:01 A.M. each July 1 and end at the following midnight, June 30.

## **Article XII Dissolution**

On the dissolution of the Bellingham Symphony Orchestra, any remaining assets shall be distributed to organizations qualified as exempt under section 501(c)(3) of the Internal Revenue Code, or the corresponding section of any future federal tax code, (i) as determined by a majority of the then-serving directors, or (ii) to any governmental entity, or (iii) as determined by the court of competent jurisdiction of the county in which the principal office of the corporation is then located, exclusively for such purposes or to such organization

or organizations, as said Court shall determine, which are organized and operated exclusively for such purposes.

**Article XIII  
Approval & Adoption**

The foregoing revised and restated Bylaws of the Bellingham Symphony Orchestra, a Washington non-profit, were duly adopted by resolution of the Board of Directors of said BSO on the date set forth below.

DATED this 21st day of May, 2025.

**Bellingham Symphony Orchestra**

By:

Attest:

\_\_\_\_\_  
Corey Welch, President

\_\_\_\_\_  
Mark Tomko, Secretary

# BSO P&P Proposed Update (5/2026) - Chorus Representation & Player Appeal Section

## Summary

The following document is an excerpt from the current BSO Policies and Procedures document with proposed edits to augment the Player Committee to include representation for the new BSO Chorus. Major changes include:

- **Nomenclature:** The Player Committee name has been changed to “Player and Chorus Committee”. The terms “player” and “chorister” are used to differentiate them, and “musician” or “member” is used when the language applies to both. “Chorus Director” has been added in the appropriate places throughout. (A few other small updates have been added to refer to the Executive Director instead of the Orchestra or Personnel Manager.)
- **Section 7 - Member Definitions:** This assumes roles and a path to permanent membership of the BSO for choristers that is parallel to that of instrumentalists. The Chamber Orchestra Players section has been deleted as obsolete.
- **Section 8 - Auditions:** No changes of note to the player processes. Recommendation is to insert the audition process for the chorus as a separate section before the following section. (Placeholder is “Section 8.1”)
- **Section 9-10 - Performance, Improvement, Probation:** The processes are essentially the same for players and choristers, although a separate paragraph is suggested to cover the members of the probation committee.
- **Section 11 - Other Policies:** A paragraph has been inserted to cover the chorus process for moving provision choristers to permanent positions.
- **Section 12 - Player Committee:** The role of “Chorus Representative” has been added as an additional officer, elected by a vote of the chorus. This role would be proposed as an additional voting seat on the Board of Directors, just like the Orchestra Representative.
- **Process:** These changes are subject to review, update, and approval by the Players Committee and Governance Committee before presentation to the Board of Directors. Note that changes to the Players Committee (as a standing committee chartered by the board) and the creation of a Chorus Representative (as a voting member of the board) also require the amendment of the BSO Bylaws by the board.
- **Other -**
  - The Chamber Orchestra is being eliminated.

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### BSO Policies and Procedures excerpt

#### Section 7. Player Definitions

##### A. Concertmaster

# BSO P&P Proposed Update (5/2026) - Chorus Representation & Player Appeal Section

The BSO Concertmaster is chosen by the concertmaster selection committee, which includes the Music Director. This position is contracted by the BSO Board and reports to the Music Director. The salary for this position is reviewed on a yearly basis by the BSO board.

## **B. Provisional Members**

Following a successful audition and agreement to follow the guidelines in the Players' Handbook, a musician is accepted into the BSO as a provisional member. At the conclusion of the season, the Music Director, ~~Personnel Manager~~ Executive Director, and appropriate section leader will meet to discuss the performance of the provisional member throughout the season. Upon approval from these individuals, a provisional member will become a Permanent Member of the BSO.

## **C. Permanent Members**

Any musician who successfully auditions, completes provisional membership, and agrees to follow the guidelines in a contract and the Player Handbook becomes a member of the BSO and has the right to vote for and be voted into the Players Committee. Membership is automatically terminated when a musician resigns or is terminated.

## **D. Section Leadership Positions**

Leadership positions among players include: principal winds, brass, percussion, and principal and assistant principal strings. Players accepted into these positions must sign a contract that details their additional responsibilities.

## **E. Substitute Players**

Substitute players are those who have auditioned for the BSO and been accepted to the substitute list, or others who have been asked to play with the BSO on a temporary, as-needed basis.

## **F. Extra Players**

Extra players are those who have been asked to play with the BSO to fill a specific need, such as for unusual instrumentation, auxiliary instruments, or section size and balance requirements.

## ~~G. Chamber Orchestra Players~~

~~The BSO Chamber Orchestra performs music which is better matched to smaller ensembles. Chamber Orchestra players are determined by audition and is contingent on membership in the BSO. Existing members of the BSO are eligible to audition at the time of annual auditions. New players may audition for the Chamber Orchestra at the time of initial audition.~~

## **Section 8. Open Player Positions and Auditions**

### **A. Standard Open Auditions**

- 1) Standard open auditions for available permanent member positions, chamber orchestra positions, and substitute players positions will be held at least once a year.
- 2) Additional auditions to fill positions can be scheduled at the discretion of the Music Director.

# BSO P&P Proposed Update (5/2026) - Chorus Representation & Player Appeal Section

- 3) The number of positions in the BSO will be: 3333/4331 timp +3, harp, piano, Strings: 16,14,12,10,8.
- 4) Players whose auditions meet a high standard for a full string section may be added to the Reserve List and participate in the orchestra as substitutes. If a string section position becomes open, players may be admitted as BSO members upon agreement of the principal and the music director. Players admitted from the Reserve List may be immediately granted Permanent Membership if they have participated in at least 5 concert cycles; otherwise, they are admitted as Provisional Members.

## B. Principal and Assistant Principal Position Openings

- 1) The auditionee will present a resume in advance of the audition, which may be reviewed by the audition committee as part of the selection process.
- 2) The auditionees will play their auditions to an audition committee consisting of the standard audition committee plus four principals (or their designees) of adjacent sections as invited by the Music Director.
- 3) The winner of the audition will play with the BSO for a minimum of 2 and a maximum of 4 concerts before it is decided whether they have won the position. This decision will be made by the Music Director in consultation with principals from adjacent sections. If no auditionee is qualified to fill the position, then it will remain open. The Music Director may appoint someone as interim until the position is filled.
- 4) An Assistant Principal player may be appointed to an open Principal position under the following conditions:
  - The Principal player has been on leave and the Assistant Principal has been the acting Principal
  - The Assistant Principal has been the acting Principal for at least one season.
  - The regular auditions have been held for the following season and no acceptable candidate was chosen
  - A committee made up of the Music Director and all section principals meet to decide on appointment of the Assistant Principal to the Principal position.

## C. Violin Section Openings

When there is an opening in either of the BSO violin sections, auditions will be held to fill the opening. If there is an opening in the First Violin Section, that position shall be announced to current BSO members so that members of the Second Violin Section who would like to move to the First Violin Section would have a chance to audition.<sup>[7]</sup> <sup>[8]</sup>

## D. Audition Process and Committee

- 1) Audition Committee
  - The Audition Committee is composed of three player representatives, one appointed representative, the Music Director, and the principal player of the instrument being auditioned.
  - The three player representatives include one permanent member of the BSO from each of the following orchestra sections: strings, woodwinds, and brass/percussion. Player representatives will be suggested by the players of the relevant section.
  - The appointed representative will be selected by the Music Director and may be from any section of the orchestra.

# BSO P&P Proposed Update (5/2026) - Chorus Representation & Player Appeal Section

- In the event that the section principal for a specific opening is also a player representative of the audition committee, then that principal shall appoint a member of their section to sit as section representative when auditions for their section occur.
- 2) Audition process
- Prior to hearing auditions, the Audition Committee will have a briefing to review the audition process, policies, and the scoring system.
  - The committee, after hearing the auditions, will vote whether each auditioned player should be: (a) accepted into the orchestra, (b) accepted on the reserve list<sup>[9]</sup> <sup>[10]</sup> (c) accepted to the substitute list, or (d) not accepted into the orchestra. In the event of a tie, the Music Director may cast the deciding vote.
  - The principal player for each section of the orchestra provides excerpts to be performed by the applicant for that section. In addition to these excerpts, the applicant will be asked to play a solo selection.
  - Auditions are blind, eliminating any personal identification of candidates throughout the audition to ensure fairness. A proctor will relay any questions the auditionee may have for the committee so that the auditions can remain truly blind. The Personnel Manager is responsible for ensuring blindness.<sup>[11]</sup> <sup>[12]</sup>

## E. Substitute Player Selection

- 1) The principal player of each section, in consultation with the Music Director, will provide the Personnel Manager a graded<sup>[13]</sup> <sup>[14]</sup> list of substitute musicians. These musicians are not considered Provisional or Permanent members, but may be called upon during the season if there is an open position and the Music Director and principal feel they are qualified for the available part.
- 2) If there is a shortage of players on the substitute list for a given section the Orchestra, in consultation with the principal player and Music Director, may ask a willing and qualified player to sit in with the BSO as a substitute on an as-needed basis.
- 3) When a substitute musician is needed in the First Violins, members of the Second Violins will be considered first on the substitute list before an outside substitute list is utilized.
- 4) Seat placement for substitute players is made by the section principal in consultation with the Music Director.

## F. Extra Player Selection

- 1) The BSO, in consultation with the principal of a section and the Music Director, may hire Extra Players on an as-needed basis for artistic or musical reasons.
- 2) Any stipend or compensation offered to Extra Players is subject to review. Extra Players may have different contractual requirements than other BSO players, such as attendance at only the dress rehearsal and the concert, and the Personnel Manager will notify the principal as necessary.

## G. Chamber Orchestra Selection

- ~~1) Chamber Orchestra players are determined by audition:~~
- ~~Existing members of the BSO are eligible to audition at the time of annual auditions.~~
  - ~~New players may audition for the Chamber Orchestra at the time of initial audition.~~

# BSO P&P Proposed Update (5/2026) - Chorus Representation & Player Appeal Section

- ~~2) When there is a need for a substitute player in the Chamber Orchestra, the Music Director will consult with the principal to fill the position, selecting first from the Chamber Orchestra roster and sub list.~~
- ~~3) String Principals/Assistant Principals, wind, brass, and percussion in the Chamber Orchestra are those in corresponding positions in the BSO.~~
- ~~4) Chamber Orchestra string players, with the exception of the Principal and Assistant Principal of each section, will rotate from a pool of audition-approved players. Rotations are organized by the principal of each section.~~
- ~~5) BSO string players not currently in the Chamber Orchestra can audition for membership at the time of annual auditions, in order to be included in the rotation pool.~~
- ~~6) Players may decline to play in the Chamber Orchestra with no impact to their attendance record for the BSO.~~
- ~~7) Any compensation will be made to all BSO Chamber musicians at a rate that is approved by the BSO Board of Directors.~~
- ~~8) The default personnel for reduced strings will be the Chamber Orchestra.~~

## Section 9. Player Attendance, Absences, and Resignation

### A. Attendance and Absence

- 1) Players are expected to attend scheduled BSO rehearsals, dress rehearsals, and concerts.
- 2) Players must communicate any absences to the Personnel Manager AND their section leader in advance as possible, ideally at least one week prior to the date to be missed.
- 3) Players missing more than two rehearsals in a concert cycle may be asked to not play in the concert, at both the Music Director's and principal's discretion.
- 4) Players missing a dress rehearsal may be asked to not play in the concert, at both the Music Director's and principal's discretion.

### B. Leaves of Absence

- 1) Players may be granted a leave-of-absence of one concert cycle up to one year and retain orchestra membership. Leave of absence requests must be submitted in writing to the Personnel Manager preferably at least three weeks prior to the first rehearsal cycle to be missed, or as soon as possible.
- 2) A one-year leave-of-absence may be extended for a second consecutive year at the discretion of both the Music Director and principal. There is not a restriction on one-year leaves-of-absences that are not consecutive as long as the player is a member in good standing.

### C. Player Resignation

- 1) A player who intends to resign in good standing from the BSO should provide written or email communication to the Personnel Manager, Music Director or Chorus Director, and principal at least three weeks prior to the first rehearsal cycle they will miss.

# BSO P&P Proposed Update (5/2026) - Chorus Representation & Player Appeal Section

- 2) At the discretion of the Music Director, principal, and audition committee, a player who has resigned in good standing may be reinstated without an audition if there is an opening.
- 3) A player who misses more than two assigned concerts in a season without approved absence or approved leave-of-absence will be assumed to have resigned from the BSO. They will forfeit orchestra membership in good standing and may be moved to the sub list and/or be required to re-audition to rejoin the BSO, at the discretion of both the Music Director and principal.

## Section 10. Player Performance Expectations and Improvement

### A. Expectations

- 1) In joining the BSO in any role (defined in Section 7. Player Definitions), players agree to meet a set of expectations that are critical to achieving and sustaining the mission and vision of the BSO. The ongoing core expectations are provided in the Player Handbook, which is provided in print or available online to every player.
- 2) In addition to core expectations for all players (and additional ones for principals), the BSO may need to issue additional expectations, requirements, and guidelines to meet changing circumstances. The Players Committee represents the players with the BSO Board of Directors, Music Director, and staff in developing any new expectations that impact the players. This includes seeking input from players into decisions, and communicating information and decisions to players.

### B. Performance and Probation Policy

- 1) This policy governs the disciplinary procedures for musicians in the orchestra who fail to uphold musical and/or non-musical standards. This policy applies to musicians who entered the orchestra by audition and who play regularly in the orchestra.
- 2) This policy does not apply to substitute, auxiliary, or other players who do not qualify for provisional or permanent membership. These individuals who may be dismissed for cause by the Music Director.
- 3) This policy and all orchestra policies are the responsibility of the Board of Directors for ratification and enforcement because they have financial and legal implications. The Players Committee is involved to assure that the orchestra member receives a fair review and a reasonable opportunity to improve.
- 4) Confidentiality and discretion are important to the disciplinary process, for the privacy of the members involved and the artistic staff, and for the morale of the orchestra. Orchestra members and staff shall restrict all communication to only those directly involved at each stage of the performance improvement process.

### C. Performance and Conduct Deficiencies

- 1) The performance improvement process begins when a player has been observed engaging in counterproductive performance or conduct, including but not limited to the behaviors below.
- 2) Performance deficiencies include (but are not limited to) intonation, accuracy, rhythm, preparation, ensemble, or failure to respond to the Music Director's direction.
- 3) Conduct deficiencies include (but are not limited to):

# BSO P&P Proposed Update (5/2026) - Chorus Representation & Player Appeal Section

- Failure to comply with BSO conduct standards as outlined in the Player Handbook or other guidelines issued by the BSO, including dress code.
- Inappropriate conduct, such as a lack of cooperation, collaboration, and teamwork with other orchestra members.
- Two or more unexcused absences from rehearsals before a single concert or unexcused absence from one performance.
- Working under the influence of drugs, alcohol, or other mind-altering substances.
- Engaging in harassment.

## D. Performance Counseling and Improvement Plan

- 1) When the Music Director observes performance deficiencies with a member, the Music Director will informally counsel the musician on how to improve.
- 2) If the problem is not resolved by the member in a timely manner, the Music Director will communicate to the musician in writing with the following:
  - A detailed description of the deficiencies.
  - Recommendation on how to improve.
  - A reasonable timeline for improvement.
  - A statement that failure to improve may be referred to the Probation Committee.

The Personnel Manager will distribute this communication to the member and the chair of the Players Committee, and maintain a file copy.

- 3) Any orchestra member(s), concerned about perceived performance deficiencies in another member, may submit a written description of the issue to the Personnel Manager. The Personnel Manager will submit copies to the Music Director and the chair of the Players Committee, and maintain a file copy. The Music Director may or may not act on this letter, at their discretion.
- 4) If the Music Director determines that the deficiency has not improved in the required time, they may either
  - Write a second communication to the player outlining the deficiency, required improvements and new deadline, or
  - Write a second communication to the player stating that the deficiencies have not improved and the musician will be subject to a hearing by the Probation Committee. The Personnel Manager will work with the Probation Committee chair to schedule a hearing within two weeks.

## E. Probation Committee

- 1) The Players Committee chair will assemble the Probation Committee in the event of a hearing.
- 2) The Probation Committee will consist of:
  - The Players Committee chair (or other Players Committee appointed by the chair) who will serve as Probation Committee Chair
  - Executive Director (non-voting on performance hearing, voting on conduct hearings)
  - Music Director
  - Three principal players, ideally one each from the three sections (strings, woodwinds, brass/percussion). These three principal players will be selected randomly by the chair. To serve on the committee, the three principal players must (a) declare themselves to be unbiased toward the incident or member, and (b) be approved by the Music Director. Additional principal players will be chosen randomly until three meet these criteria. The recording secretary role will be appointed from among these three players.

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- 3) The subject member will be allowed to invite another BSO orchestra member to serve as advocate for the member. The advocate will be allowed to appear with the member and speak on their behalf in hearings.
- 4) In the case of a tie vote within the Probation Committee, an outside volunteer or paid arbitrator will be selected by full consensus of the committee and board approval. The arbitrator will review all evidence and testimony and render a binding judgment.

## **F. Performance Hearing and Probation**

- 1) The Probation Committee will select the committee membership and recording secretary in consultation with the Music Director.
- 2) At the hearing, the Probation Committee will study the prior documentation, and listen to and question presentations by the member, the member's chosen advocate, the Music Director, and others as called by the Probation Committee.
- 3) At the close of the hearing, the Probation Committee will vote by secret ballot to place the member on probation or not.
  - With a majority vote, the Probation Committee can establish a probationary period of one concert cycle or more, not to exceed two concert cycles, to occur during the concert season.
  - In the case of a tie vote, an outside volunteer or paid arbitrator will be selected by consensus of the committee and Board approval. They will review all evidence and render a decision that will be binding.
- 4) The recording secretary will document the decision and provide this to the Personnel Manager.
  - If the committee has decided on probation, the recording secretary will document the terms of the probationary period (issues, evaluation criteria, indicators of improvement, and time period).
  - The Personnel Manager will distribute this documentation to the member, all Probation Committee participants, and the president of the BSO board of directors.
- 5) The Personnel Manager will schedule a follow-up hearing for the end of the probation period.

## **G. Performance Probation Follow-up Hearing and Retention Decision**

- 1) At the performance probation follow-up hearing, the Probation Committee will meet to review the member's progress in meeting the terms of the performance probation.
- 2) The Probation Committee may request the member, the member's advocate, or other relevant orchestra personnel be in attendance for part or all of the hearing.
- 3) After reviewing all input, the Probation Committee will conduct a secret ballot vote to determine if the player is to be retained or dismissed from the orchestra.
  - The vote will be conducted as a secret ballot following the same guidelines as the performance hearing, including the selection of an arbiter to render a binding decision in the case of a tie vote of the committee.
- 4) The recording secretary will submit the documentation to the Orchestra Manager for the files, and a copy to the Board of Directors.
  - The president of the Board of Directors will immediately issue a letter containing the decision to the member and confirm receipt by the player.

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- 5) If the member is retained by the orchestra and then regresses to similar deficiencies, the Music Director can request an immediate and expedited hearing and secret-ballot vote (as above) from the Probation Committee.

## H. Conduct Deficiency Process

- 1) The Music Director, BSO staff member, or any orchestra member may notify the Personnel Manager of deficiencies in conduct by any player.
  - The notification may be written or verbal.
  - Within seven working days after the notification is received, the Personnel Manager will document the deficiency for review by the Executive Director.
- 2) The Executive Director will determine whether the deficiency is serious or other. Legal counsel may be consulted as appropriate.
  - Serious conduct deficiencies include any behavior that is dangerous to the health or welfare of BSO members or staff, or which involves potential legal or financial implications.
  - "Other conduct deficiencies include any behavior which violates non-performance guidelines (from the Player Handbook or issued by the BSO), but do not rise to the level of a serious deficiency.
- 3) The Executive Director will refer serious deficiencies in writing to the President of the Board for immediate review and action, including (but not limited to) warning or dismissal.
  - The Executive Director or Personnel Manager will document the deficiency and action taken, and distribute this to the Players Committee chair, Music Director, and the member's personnel file.
- 4) For other conduct deficiencies, the Executive Director or Personnel Manager will notify the member, including:
  - Details of the specific behavior.
  - The specific expectations the member is failing to meet, including how appropriate behavior is demonstrated.
  - What the consequences will be if the member fails to correct the deficiency.
  - The timetable or deadline for correcting the deficiency.
- 5) If a verbal or informal warning is given to a member of a conduct deficiency on the first infraction, any further infractions will result in a written notice, including (but not limited to) the elements identified above for other conduct deficiencies.
- 6) A third infraction by a member will result in a referral to the Probation Committee for action following the same process outlined for performance hearing, probation, follow-up hearing, and retention decision above.

## I. Request for Appeal to Audition after Departure

- 1) Members who were in good standing and resigned as defined by section 9.C. are eligible to audition for open positions following the same process as all candidates.
- 2) Members who left the BSO are considered to be not in good standing if they were, at the time of their departure, subject to the performance or conduct deficiency process (including written or verbal notification of deficiency for any reason), probation process (whether hearings were completed or not), or non-voluntary termination of any type.

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- 3) Members who were not in good standing upon departure are not eligible to audition for the BSO under the routine process. They may, however, request an appeal process to audition for an open position if they meet the following criteria:
  - Their departure from the BSO occurred at least 5 years prior to their application. For purposes of this section, their departure shall be considered the last day of the season in which they last performed.
  - They meet the stated requirements of the open position.
  - They prepare a Appeal Statement providing evidence to support the correction of their deficiencies (see below).
- 4) Any requests for special consideration will follow the following process:
  - The applicant works in advance with the BSO Executive Committee, Executive Director, and Artistic Director to agree on the elements of the Special Consideration Statement, including what will constitute evidence, based on the specific circumstances of the individual's departure.
  - The applicant must submit a complete application for the audition, plus the Appeal Statement, at least 30 days prior to the deadline for audition application.
  - Upon receipt of the completed application package, the Executive Committee, Executive Director, and Artistic Director will review the application and respond within 5 working days with a decision to either (a) schedule a review meeting with the applicant, or (b) reject the application and specify the conditions (if any) for resubmitting an application.
  - If the Executive Committee grants a meeting, it will specify an agenda and participants, including any who are requested to attend by the applicant.
  - The Executive Committee will issue its final decision within 3 working days after the meeting. Outcomes include (but are not limited to) the following: (a) approving the candidate to complete the audition process under routine processes, (b) requirement of the candidate to complete further steps prior to auditioning, or special conditions for the audition process, (c) rejection of the application (with instructions for future consideration).

## Section 11. Other Player Policies

### A. Provisional Membership for Substitutes

A substitute musician may be granted PROVISIONAL membership in the BSO under the following conditions:

- 1) There is an opening in a BSO section.
- 2) The musician in question has served as a substitute musician for at least one season or for 6 concert cycles (an equivalent of one season).
- 3) The regular auditions have been held for the following season and no acceptable candidate was chosen.
- 4) A committee made up of the Music Director, the principal player from the concerned section, and the other relevant section principals meet to determine the acceptance/non-acceptance of the musician into the vacant position.  
INSERT 4.1)

# BSO P&P Proposed Update (5/2026) - Chorus Representation & Player Appeal Section

## **B. High School/Middle School Students**

All middle school and high school students who are members of the BSO should remain participating members of their school ensemble on their respective instruments, unless their school music teacher gives them permission to participate in the BSO without playing in their school group. Exceptions will be made case by case for those whose schools do not have a musical ensemble for their respective instrument.

## **C. Ad-Hoc Players Committees**

The Players Committee may create an ad-hoc sub-committee to handle special business as it occurs, or recommend to the Board of Directors the creation of standing or ad-hoc committees or sub-committees. The Players Committee may make nomination recommendations to the President or Board for committee members. The Probation Committee will be convened as needed per Probationary Committee policy.

## **D. String Section Player Rotation**

String player seating (other than principal and assistant principal) may be rotated for each concert set, at the discretion of the principal, with the goal of distributing opportunities for enriching musical experience.

## **Section 12. Players Committee**

### **A. Committee Selection**

- 1) The Players Committee consists of five roles: Chair, Vice-Chair, Secretary, Orchestra Representative, and Immediate Past Chair.
- 2) Nominations are submitted by any permanent member of the BSO.
- 3) The Secretary and Orchestra Representative serve in their respective positions for two years and elections for these two offices will be held on alternating years.
- 4) Elections for Vice-Chair are held annually. The individual who is elected Vice-Chair serves in that capacity for one year, then as Chair the following year, and then as Past-Chair the third year.
- 5) The Players Committee will conduct elections each year.
  - Elections will be conducted in-person (at a rehearsal or general meeting), online, or a combination.
  - Players Committee members will be elected by a simple majority of the members.
  -
- 6) Should an officer leave the orchestra in mid-term or resign for other reasons, the Players Committee will conduct a special election to elect an officer for the remainder of that term.
- 7) The Players Committee or BSO members may propose variations to these election policies (such as temporary extensions of terms) to respond to specific needs or allow for continuity.
- 8) Unless otherwise stated during an election, the terms of office following the election will begin on July 1st of that year, and end on June 30th at the completion of the term of service.

### **B. Players Committee and Membership Meetings**

- 1) The Players Committee will conduct at least one regular BSO membership meeting per year.
  - All permanent and provisional BSO players will be invited.

# BSO P&P Proposed Update (5/2026) - Chorus Representation & Player Appeal Section

- A membership meeting may be combined with the BSO Annual Meeting, which includes all volunteers, staff, and Board members. Such meetings typically present a “State of the BSO” and planning for the season.
  - Meetings will be conducted in person, online, or a combination of both, depending on which method will allow the greatest number of BSO members to participate.
  - The Players Committee will collaborate with the Music Director and BSO staff to develop the content and schedule for membership meetings.
  - The Players Committee will ensure that meeting announcements, invitations, and agendas are distributed at least one week before the scheduled meeting date.
- 2) Special meetings can be requested by any member of the BSO, the Music Director, the BSO staff, or Board of Directors.
- The Players Committee will consider the requests and collaborate with the appropriate individuals to develop the content and schedule for such meetings.
  - Special meetings may include all players as well as working meetings with small groups of players on specific topics, such as special projects, meetings with the Board or section leaders, or meetings to gather input or feedback.
  - The Players Committee will ensure that meeting announcements, invitations, and agendas (as necessary) are distributed at least one week before the scheduled meeting date.
- 3) Membership meetings are led by the Players Committee chair, vice-chair, or immediate past chair. The format includes the following:
- Call the meetings to order at the appointed time.
  - Announce in proper sequence the business that comes before the meeting according to the agenda.
  - Recognize members who are entitled to the floor.
  - State and put to vote all questions that legitimately come before the assembly as motions and announce the result of each vote.
  - Enforce the rules relating to debate and those relating to order and decorum within the assembly.
  - Ensure that a quorum (50%-plus-one) is reached for any formal vote, whether the vote is conducted in person or electronically.
  - Expedite business in every way compatible with the rights of members.

## C. Players Committee Roles and Duties

- 1) To be elected to the Players Committee an individual must be a permanent member of the BSO. Provisional members, reserve, substitute and extra players, and other contractors do not qualify.
- 2) All members of the Players Committee agree to the following responsibilities.
- Represent the needs and interests of BSO members, both individually and collectively.
  - Work to resolve conflicts, solidify ideas, promote goals.
  - Ensure clear communication between the members, Board, and staff of the BSO.
  - Promote and uphold all bylaws, policies, and procedures of the BSO and Players Committee.
- 3) Chair duties:
- Lead Players Committee, membership, and other meetings.
  - Participate as voting member of the Players Committee.

## BSO P&P Proposed Update (5/2026) - Chorus Representation & Player Appeal Section

- Serve as a voting member of the BSO Board of Directors and attend all meetings and activities.
- 4) Vice-Chair duties:
    - Lead Players Committee, membership, and other meetings in the absence of the Chair.
    - Participate as voting member of Players Committee.
    - Serve as voting member of the BSO Board of Directors in the absence of the Chair.
    - Act as Secretary of the Players Committee in absence of the Secretary.
  - 5) Secretary duties:
    - Participate as voting member of Players Committee.
    - Record and distribute minutes from all BSPA meetings.
    - Keep copies of all written records and be familiar with the contents.
  - 6) Orchestra Representative:
    - Participate as voting member of Players Committee.
    - Serve as voting member of the BSO Board of Directors and attend all meetings and activities.
    - Serve as primary voice for the players to the Board of Directors, and on reporting Board of Directors decisions and discussions to the players.
- INSERT 6.1)**
- 7) Immediate Past Chair duties:
    - Participate as voting member of Players Committee.
    - Assist and advise the Players Committee in matters of continuity and parliamentary procedure.

### D. Policy Amendments Initiated by Players Committee

- 1) Amendments to BSO Policies and Procedures may be proposed by the members or officers of the Players Committee at any time.
- 2) To make a proposal at a general meeting of the players, the amendment must be delivered to Players Committee officers at least two weeks prior to the scheduled meeting. Officers will distribute the amendment at least one week prior to the meeting. Amendments require a simple majority of the members present at the meeting for preliminary approval.
- 3) To make a proposal at a Players Committee officers meeting, an officer must provide the proposed amendment to other officers at least one week in advance of a scheduled meeting. (If no meeting is currently scheduled, any officer may request such a meeting to consider a policy amendment.) Amendments require a simple majority of the officers present for preliminary approval.
- 4) Proposed policy amendments that receive preliminary approval require ratification by the Board of Directors. Players Committee officers are responsible for requesting time on the next Board of Directors agenda after preliminary approval, presenting the amendment to Directors, and reporting the results to players.
- 5) If the Board of Directors does not agree to ratify proposed amendments, Players Committee officers will obtain the reasons for non-ratification, then prepare a plan and timeline for negotiation between the Players Committee and the Board. Next steps may include revision and resubmission of a proposal, a new proposal, or another resolution of the underlying issue.

### E. Policy Amendments Not Initiated by Players

## **BSO P&P Proposed Update (5/2026) - Chorus Representation & Player Appeal Section**

- 1) Proposed amendments which relate to player paragraphs of the BSO policy (sections 1 and 7-12 or related paragraphs) that are not initiated by players will be provided to the Players Committee at least a week in advance of any vote by the Board of Directors.
- 2) Players Committee officers will review such proposals to identify likely impact on players, obtaining input from players as appropriate.
- 3) After review, the Players Committee will provide to the Board a recommendation either to (a) approve, (b) reject, or (c) defer a decision for further study or possible revision.
- 4) If the Board does not agree to the Players Committee recommendation, they will provide the Players Committee the reasons, and a special meeting will be scheduled to negotiate next steps.

Draft

# Draft: BSO Violence Prevention: Weapons and Armaments Policy

## 1. Purpose and Commitment

The Bellingham Symphony Orchestra (BSO) is committed to providing a safe and respectful environment for all individuals engaged in its mission, including musicians, staff, guest artists, board members, volunteers, youth participants, and audiences. In light of updated screening protocols at the Mount Baker Theatre (MBT) and the increasing need to address security risks, BSO is implementing this Violence Prevention, Weapons, and Armaments Policy.

The goals of this policy are to:

- Ensure safety and comfort for all participants in BSO activities, whether on stage, backstage, in public venues, or in outreach programs.
- Support effective identification and response to threats or concerning behaviors.
- Comply with all applicable laws and venue regulations.
- Minimize legal and reputational risks while upholding ethical and professional standards.

## 2. Scope of Policy

This policy applies to:

- All BSO musicians, guest artists, conductors, coaches, staff, volunteers, board members, committee members, youth program participants, and their families.
- All locations where BSO activities occur, including the Mount Baker Theatre (MBT), rehearsal venues, offices, schools, churches, community spaces, and digital platforms.

This policy will be reflected in updates to:

- BSO Player and Coach Codes of Conduct
- Youth Program Guidelines
- Staff and Volunteer Expectations

## 3. Relationship to MBT and Venue Policies

BSO affirms its commitment to complying with the security and weapons policies of MBT and any other performance venue it uses. This policy shall meet or exceed the minimum safety requirements of those venues. Where venue policies are ambiguous, BSO will define and enforce its own internal standards to ensure safety for all participants, especially backstage and in musician-only areas.

## 4. Weapons-Free Policy

BSO prohibits all weapons in all BSO-controlled spaces, with limited exceptions as described below.

### 4.1 Prohibited Weapons

The following items are prohibited at all times:

- Firearms of any kind, whether concealed or openly carried, regardless of permit status.  
*Exception:* On-duty or off-duty law enforcement officers.
- Armaments: Explosives, stun guns, brass knuckles, numchucks, or any object used with intent to harm others.
- Blades, tools, or implements not explicitly allowed under Section 4.2.

### 4.2 Permitted Tools for Artistic Purposes

The following tools may be brought by musicians for professional purposes:

## Draft: BSO Violence Prevention: Weapons and Armaments Policy

- **Reed players:** Up to [3] reed knives with blades under [6] inches. Plus 5 razor blades or knives.
- **Other musicians:** One folding knife or multi-tool with a blade under [4] inches (e.g., pocket knife for string maintenance).
- **Cellists and bassists:** Endpins as required for performance.
- **Theatrical:** Performance props, etc. need to be approved in writing.

These allowances are subject to periodic review and may be amended through an appendix to this policy. Misuse of any allowed item may result in disciplinary action.

### 5. Violence Prevention Standards

BSO prohibits any act or threat of violence in any BSO activity or space. This includes but is not limited to:

- Assault or intimidation.
- Threats (verbal, written, or symbolic).
- Harassment or stalking.
- Brandishing weapons or objects as weapons.
- Repeated patterns of behavior with intent to intimidate.

All individuals are expected to maintain awareness of potentially concerning behaviors. While direct intervention is not expected, individuals should promptly report any concern. Intervention is only encouraged in extremely limited circumstances involving imminent personal harm. This policy is designed to complement the BSO Misconduct Prevention Policy and relevant Codes of Conduct.

### 6. Reporting Concerns

Concerns about violence, weapons, or threatening behavior should be reported promptly to one of the following, in order of availability:

1. Law enforcement or appropriate first responder if appropriate
2. BSO Executive Director
3. Lead staff member on site
4. Conductor
5. Board President or any Executive Committee member
6. Players Committee Chair, Vice Chair, Orchestra Representative, or Chorus Representative

All reports will be handled as confidentially as possible. Information will be shared only with those who need to know in order to respond appropriately and legally. Anonymous reporting mechanisms will be provided through the BSO Players Page.

### 7. Response and Enforcement

Violations of this policy will be addressed using BSO's standard disciplinary sequence (see Policies and Procedures for details):

- Verbal warning.
- Written warning.
- Probation and hearing.
- Suspension or termination from participation.

## Draft: BSO Violence Prevention: Weapons and Armaments Policy

However, any individual exhibiting confirmed violent or threatening behavior may be removed immediately from the premises or activity. Such incidents must be followed up within two working days by the Executive Director, Board President, and Executive Committee.

### 8. Protection from Retaliation

This protection extends to all musicians, volunteers, staff, board members, youth participants, and their families. Good faith reports of suspected policy violations, including concerns about management or peers, shall not result in any adverse action. Whistleblowers are protected regardless of whether the concern is substantiated, provided it was made in good faith. See BSO Whistleblower Policy (Section 15. Whistleblower Protection).

### 9. Review and Updates

This policy shall be reviewed annually by the Executive Committee and updated as needed to reflect changes in:

- Venue security practices
- Legal or insurance requirements
- BSO operations and risk management goals

## Appendix

### Legal Framework and Compliance

The Bellingham Symphony Orchestra's Violence Prevention, Weapons, and Armaments Policy is developed in alignment with applicable Washington State laws and regulations, including but not limited to:

- RCW 9.41.300 and RCW 9.41.280 (Weapons in certain restricted locations)
- RCW 49.17.060 and WAC 296-800-110 (Workplace safety and health standards)
- RCW 49.60.210 (Anti-retaliation protections)
- RCW 26.44.030 (Mandated reporting for youth safety)

The BSO reserves the right to enact stricter standards in accordance with its duty of care to its members and the public.

### Definition of "Violence"

For the purposes of this policy, "violence" includes physical aggression, threatening language, stalking, bullying, intimidation, sexual violence, or any behavior that creates a hostile or unsafe environment.

### Definition of "Weapon"

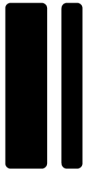
## **Draft: BSO Violence Prevention: Weapons and Armaments Policy**

For the purposes of this policy, “weapon” includes any firearm (loaded or unloaded), explosive device, knife (except as outlined below), or any object that could reasonably be perceived as a weapon, whether or not it is used to cause harm. Toy or replica weapons are also prohibited unless explicitly approved in writing for theatrical performance use.

### **Definition of “Armament”**

For the purposes of this policy, armament refers to any military-style weaponry, combat-grade devices, or equipment designed or primarily intended for use in warfare or personal combat. This includes but is not limited to: explosives, stun guns, brass knuckles, batons, tactical blades, numchucks, and similar objects not reasonably required for musical or operational purposes.

Draft



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## Application for the BSO Board of Directors

Name \_\_\_\_\_

Address \_\_\_\_\_

Street

City, State

Zip

Phone \_\_\_\_\_

Cell

E-mail \_\_\_\_\_

1. Your interest in joining the board of the Bellingham Symphony Orchestra.

2. Your past employment background and positions held.

3. Skills and/or talents that might be helpful to the board.



4. Other boards on which you have served.

5. Ability to attend third Wednesday of each month evening meetings.

6. Special interests or area in which you would contribute to the board.

7. Any specific goals that you have for the symphony.

26-27 Budget DRAFT 5-13-26

3-10-20:

Dept	Description	2025-26 Actuals (projections as of 5.8.26)	2026-27 Budget PROPOSED 3.10.26
Acct#	Acct # <b>DRAFT 26-27</b>		
<b>4000-6000</b>	<b>INCOME</b>		
4200	Development		
4210	Total Individual Giving	315,348	302,700
4250	Total Sponsorship	73,206	65,400
4310	Total Special Events	16,900	19,606
4450	Total Grants	94,455	50,518
4610	Total Youth Engagement/Education	53,713	57,050
4200	<b>TOTAL DEVELOPMENT</b>	<b>553,622</b>	<b>495,274</b>
5200	<b>TOTAL TICKETING</b>	<b>711,218</b>	<b>356,956</b>
6800	<b>TOTAL OTHER EARNED INCOME</b>	<b>12,415</b>	<b>18,150</b>
6990	6995 In Kind Income (Donated Pro Services)	0	4,800
<b>4000-6000</b>	<b>TOTAL INCOME</b>	<b>1,277,255</b>	<b>875,180</b>
<b>7000-9000</b>	<b>EXPENSES</b>		
7200	<b>TOTAL STAFF</b>	<b>297,785</b>	<b>302,183</b>
7300	<b>TOTAL ARTISTIC EXPENSES</b>	<b>357,444</b>	<b>243,535</b>
7400	<b>TOTAL PRDCTN. EXPENSES</b>	<b>172,479</b>	<b>153,212</b>
7600	<b>TOTAL YOUTH ENGAGEMENT &amp; ED PROGRAMS</b>	<b>70,750</b>	<b>85,005</b>
8300	<b>TOTAL MARKETING</b>	<b>54,859</b>	<b>45,007</b>
8400	<b>TOTAL DEVELOPMENT</b>	<b>49,251.01</b>	<b>20,500.00</b>
8810	<b>TOTAL C.O.G.S.</b>	<b>13,273</b>	<b>4,500</b>
8990	<b>TOTAL IN KIND</b>	<b>0</b>	<b>4,800</b>
9000	<b>TOTAL OFFICE OPERATIONS</b>	<b>64,562</b>	<b>58,753</b>
<b>7000-9000</b>	<b>TOTAL EXPENSES</b>	<b>1,080,402</b>	<b>917,495</b>
Net Excess/(Deficit)		196,852	(42,315)



**Bellingham Symphony Orchestra**  
Engagement & Development Committee Report

**Board of Directors**  
**May 13 2026**

*To: BSO Board of Directors*

*From: Kathy Bell, VP\Governance Committee Chair*

*MEMBERS PRESENT: Kathy, Corey, Mark, Toni, Ted, Charli, Garland, Ken, Lucas, Marty, Gail*

**Engagement Updates:**

Youth engagement robust with Classical Kids, Educational Concerts, Music in the Schools, Young Artist Competition, BSO Youth Chamber Players, Instrument Loan Program

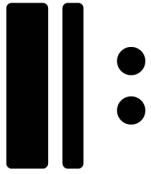
**Community Engagement:**

Considering options outside Bellingham in Whatcom County (TBD), Children of the Setting Suns collaboration, Leadership on string quartet (Corey to continue expansion of ideas)

**Development Updates:**

1. reviewed current development efforts and levels
2. developing literature for Chair Underwriting for posting and distribution
3. Looking at possibility of funding section players (1st violin, 2nd violin, viola, cello, bass)
4. recognition of donors: larger donors (500-999) consider bigger venue for post concert receptions (Lightcatcher, other venues occasionally)
5. still working on legacy donors (endowment currently \$124,231.96 – now 15 legacy donors)
6. Development Campaigns – discussion about keys and other donor ideas for piano contributions

**Next meeting June 10 at 11AM**



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**To: BSO Board of Directors**  
**From: Carol Comeau, VP\Governance Committee Chair**  
**Subject: Plan for Updating the Strategic Plan**

**The following items were discussed:**

Gail and I were able to meet with Scott Faulkner, our Consultant and Facilitator for the Strategic Plan Update process at the end of April when he was in town to play with the BSO at the YoYoMa Concert.

Tentatively, we are planning to do the bulk of the work in June on the following dates:

- June 9, 16, 23, and 30 (Tuesday evenings from 6:30-8:30). A zoom option will be available.
- We will begin the process by looking at the current Strategic Plan (currently 5 years, but we believe 3 years is more realistic), making subcommittee assignments, and having a quick review of the Mission, AEDI, Harmony From Discord and the roles within the current strategic plan, and reviewing the Vision statement and developing a Values statement.
- Using subcommittees worked very well when we developed the current 5 year plan and we believe the same process will serve us well this year. Subcommittees will schedule their own meeting times; Gail, Carol, and Scott will attend subcommittees.
- Zoom worked very well the last time.