



**DCCO**

DC CONCERT ORCHESTRA

# Musicians' Guide

## to DCCO

## Document Version Control

Version	Date	Author	Description	Reason for Change
1.0	February 2016		New Document	Initial Release
2.0	July 2018		Major Overhaul	Update for 2018-19.
3.0	August 2019		Misc. Updates	Update for 2019-20
4.0	September 2021		Major Revisions	Update for 2021-22
4.1	July 2022		Minor Update	Update for 2022-23
4.2	July 2023		Check-Ins added, misc. updates	Update for 2023-24
5.0	December 2024	Bob Myers	Major Revision. See detail below.	Update for 2024-25
5.1	August 2025	Bob Myers	Minor edits, changes to Video and Privacy.	Final updates for 25- 26 season

## Change Log

### Significant changes from version 4.2 to 5.1

- Reorganization and abridgement; significant quantities of information – existing and new – moved to external links.
- Updates to [New Member](#) and [Section Leader Auditions](#)
- Update to [Dues](#)
- Important Update to [Communications](#)
- [Attendance](#) policy update.
- Minor revisions to [Check-Ins](#)
- Updates to [Supporting DCCO](#)
- [No Opt-Out of Communications](#) added
- Updates to [Pictures, Video and Audio](#) and [Privacy](#)

## Contents

Introduction .....	1
Questions?.....	1
Member Website.....	1
About the DC Concert Orchestra.....	1
Culture and Approach of the Orchestra.....	1
DCCOS Diversity, Equity, and Inclusion Statement.....	2
DCCOS Corporate Mission Statement.....	2
Orchestra Vision Statement.....	2
History .....	2
Board, Management & Staff List.....	2
Auditions .....	3
New Member Auditions.....	3
Section Leader Auditions.....	3
Concerto Auditions .....	4
Dues .....	4
Concert Tickets .....	5
Communications.....	5
Orchestra Configuration .....	5
Full Members .....	5
Section Leaders.....	5
Substitute Members.....	6
Guest and Ringer Musicians.....	6
Rehearsals and Concert Participation .....	6
Concert Participation.....	6
Schedule.....	6
Concert Attire .....	7
Expectations.....	7
Attendance .....	7
Practice .....	8
Parts .....	8
Music Stands.....	8

Rehearsal Interactions.....	8
Facility Usage .....	9
Check-Ins and Maintaining Eligibility to Participate in DCCO.....	9
Additional Information Available on the Website .....	10
Supporting DCCO.....	10
Financial Support.....	10
Volunteering & Other Support .....	11
Legal Stuff .....	11
Equal Volunteer Opportunity .....	11
Terminology.....	12
Conduct.....	12
No Opt-Out of Communications .....	12
Pictures, Video and Audio.....	13
Privacy .....	13
Exclusive Use.....	14

## Introduction

Welcome prospective and current members! Thank you for your interest or participation in the DC Concert Orchestra (DCCO). This *Musicians' Guide to DCCO* has been developed to orient you to orchestra history, participation, standards, operations, and practices. Prospective members, we hope you will join us, and if you do, we know you will enjoy yourself! Current members, thank you for your participation in and dedication to DCCO.

## Questions?

We've made every effort to anticipate your questions. The entries in the table of contents are hot-linked to each section, and there are intra-document links (blue, underlined, italicized text) making it easy to jump to an area of interest. DCCOS also maintains a member website (see below) Before submitting questions about DCCO operations, please consult this document and check the member website. If you then can't find it, send an e-mail inquiry to [Info@DCCOS1.org](mailto:Info@DCCOS1.org).

## Member Website

The member website is located [HERE](#). The website provides a wealth of information resources and a wide variety of self-service options. The menus should be self-explanatory; additional instructions are provided as needed. Please save or bookmark the URL and consult the members services website regularly. We welcome suggestions for improvement of the website, please e-mail your ideas to [WebAdm@DCCOS1.org](mailto:WebAdm@DCCOS1.org).

## About the DC Concert Orchestra

The DC Concert Orchestra is part of the DC Concert Orchestra Society (DCCOS) which operates three programs

- The DC Concert Orchestra (DCCO)
- The DC Chamber Musicians (DCCM) and
- The Classical Musicians of Metro DC (CM-MDC)

You can learn more about our chamber music programs at [www.dccos.org/join](http://www.dccos.org/join).

## Culture and Approach of the Orchestra

The character of rehearsals is low-stress and enjoyable, but also educational and focused. For our full-orchestra concerts, rather than creating a high-pressure schedule with weekly rehearsals and many concerts per year, DCCO generally has bi-weekly rehearsals and offers fewer concerts per season. This creates less demand on personal schedules, allows more rehearsals per concert, and permits a greater focus on quality of musical product. Core to maintaining the relaxed and amicable culture

of the orchestra is observance of the long-standing “motto” of the organization: *We’re a collegial, congenial, non-competitive group; criticism and attitude are not welcome; we appreciate everyone’s best effort.* Our commitment to excellence means that each individual’s skills and contributions are affirmed and encouraged. DCCO strives for a diverse, inclusive membership that nurtures adult non-professional classical musicians and encourages them to appreciate and improve their musical skills. We look to the members of the orchestra to make a commitment toward the growth of the orchestra.

#### DCCOS Diversity, Equity, and Inclusion Statement

*DCCOS seeks to build bridges through music by welcoming and serving members and audiences of all communities. Our programs draw on traditional, modern and contemporary genres with a focus on music that has been overlooked in the past, and emerging talent who will shape the future of classical music. We bring these programs to neighborhoods throughout the region to inspire established constituencies and engage a new generation. Whether you are a musician or a fan, we invite you to join us in this commitment.*

#### DCCOS Corporate Mission Statement

*The DC Concert Orchestra Society offers a full range of member support services and musical opportunities from casual play-ins to skilled chamber and orchestral performances for non-professional adult musicians. We advance and celebrate our diverse musical heritage through our programming, our people, and our audiences across the metropolitan region to share in a lifetime of music.*

#### Orchestra Vision Statement

*DCCO aspires to be a top tier non-professional orchestra in the DC metropolitan region, providing educational experiences and musical growth for our musicians. We seek to explore a range of familiar and lesser-known repertoire, including modern and contemporary American music, to honor our heritage, promote new works, and to develop a loyal, diverse audience.*

History - a short history of DCCO is available [HERE](#).

Board, Management & Staff List is available [HERE](#).

## Auditions

### New Member Auditions

Acceptance of new members into the Orchestra for performance participation is by audition only. Seasonal auditions are held in late August and early September. Supplemental auditions may be held mid-season, if needed, to fill critical staffing gaps. The audition call is usually opened in June. There is no fee to audition. There are a limited number of audition slots and they generally fill quickly. Please respond to the calls promptly. Auditions last approximately 12 minutes and are private; it will be you, the Music Director, the appropriate section leader, and a guest judge at the Music Director's discretion. Audition preparation requirements are available [HERE](#). You will be personally informed by the Music Director of your audition results within two weeks or less. Audition candidates will fall into one of the following categories:

- Accepted - admitted as a full member of the orchestra. Immediately eligible to participate in upcoming concerts.
- Substitute - Qualifying candidate but seats are not available in your section. If you accept placement on the substitute list (sublist), at a later date you may be contacted to participate based on upcoming concert needs. There is no seniority within the sublists; activation of individuals from the sublist is at the discretion of the Music Director and the appropriate Section Leader. Based on emerging long-term vacancies, members of the sublist may later be invited to become full members of the orchestra, without need of re-audition.
- Invited to re-audition - not admitted to the orchestra at this time.

### Section Leader Auditions

Section Leader auditions will occur when a Section Leader position becomes vacant. Section leaders are chosen based first on their musical and technical ability, and secondly on their acceptance of section leader responsibilities for the benefit of the organization. See more at [Section Leaders](#) in *Orchestra Configuration* for Section Leader expectations.

- 1) In the event a section leader retires the section leader audition will be “open call”. This means that all remaining eligible full and substitute section members, and *members of the public* may audition.
- 2) In the event a section leader steps down but stays with the orchestra, the auditions will initially be held from among all eligible full members (excluding the member who just stepped down), i.e. “closed call.” If, in the determination of the Music Director, there are an insufficient number of section leader audition candidates, the candidate pool may be augmented by extending invitations to
  - a. First, all eligible substitute section members,

b. Then, members of the public, i.e. “open call.”

Section Leader audition excerpts will be provided at least three months in advance of the audition call.

For violin section leader auditions, members of both the violin 1 and violin 2 sections are eligible to audition for a Section Leader position.

In the event of a temporary absence (e.g. medical leave, work travel assignment) of a section leader, an interim section leader may be appointed by the Music Director.

***Note: No full member of a section is at risk of losing their membership due to an open call section leader audition process. The Music Director has sole discretion to determine the means of member retention in the event that after an “open call” audition, there remain more members than are usually seated in a section.***

### Concerto Auditions

The Music Director may periodically announce concerto auditions based on seasonal programming needs. Concerto Auditions are open to all eligible members – full and substitute – who have performed in the immediately preceding season. Musical guidelines may vary by call and will be provided in the announcement. Successful concerto audition candidates may not reapply for a concerto audition for three years.

### Dues

Performing musicians must pay seasonal orchestra dues. Current full-season dues are \$120. Activated substitutes, and musicians accepted later in the season, pay \$40 per concert they participate in. Dues must be paid before your first scheduled rehearsal to gain access to member website areas where you can download your parts and record your rehearsal RSVPs. DCCOS is a 501(c)(3) tax exempt organization. All dues payments are tax deductible. Dues are refundable only if you withdraw for the remainder of the season *before* the third rehearsal you are scheduled to participate in.

**DCCOS has an accommodation policy for those musicians for whom dues may pose a financial challenge.** Confidential requests for exceptions may be directed to [ExecDir@DCCOS1.org](mailto:ExecDir@DCCOS1.org).

## Concert Tickets

DCCO charges affordable, competitive prices for its performances, with 10% discounts for seniors and students, and children under 13 free. All orchestra members with currently paid dues are entitled to one complimentary ticket to each concert. Please e-mail your request to [Info@DCCOS1.org](mailto:Info@DCCOS1.org). Requests for comp tickets must be received by close of business the day before the concert. All members also have access to a discount code good for 10% off at the time of ticket pre-sale; the code is available on the [Member Website](#). **Requests for complimentary or discount tickets cannot be honored for walk-in audience members on the day of the concert.**

## Communications

The primary means of communication for DCCO are our websites and e-mail. Texting may be used periodically for very time sensitive, immediate notices necessary to manage events. The [Member Website](#) is designed to be the primary source of information; please check there regularly before e-mailing questions. **By becoming a member of DCCO, you consent to receiving e-mail and texts from DCCOS management.** Opting out of either will impair your ability to participate effectively in DCCO and may jeopardize your membership. Please see more in [No Opt-Out of Communications](#) under *Legal Stuff* below.

## Orchestra Configuration

### Full Members

Full members are musicians who have successfully passed an audition and been assigned a regular seat in the orchestra.

### Section Leaders

DCCO refers to orchestra principals as Section Leaders; they represent a single leader of the section. In addition to serving as an orchestra principal, a section leader joins the DCCO leadership team and has additional responsibilities as described [HERE](#). “Section Leader” is a title not well known in the orchestra world. For public facing communications, i.e. websites and concert program musician tables, section leaders will be referred to by the better known title of “Principal”. Internal to DCCO, the title “Section Leader” will be used exclusively, to reflect their leadership roles and additional responsibilities.

## Substitute Members

[\*New Member Auditions\*](#) in *Auditions* above describes the role of substitute more fully. Substitute musicians are activated by the Music Director and Section Leaders when there are temporary seat vacancies. Depending on when a substitute member is activated, attendance requirements may be waived; such waivers shall not create a precedent for exceptions to attendance by full orchestra members.

## Guest and Ringer Musicians

From time to time, critical musician gaps for a planned concert may emerge which cannot be satisfied by available full or substitute members. These may be filled as needed, with guest (unpaid non-professional) and ringer (paid professional) musicians. Given the nature and timing of these critical gaps, attendance requirements for guest or ringer musicians are often waived, such waivers shall not create a precedent for exceptions to attendance by full orchestra members.

## Rehearsals and Concert Participation

### Concert Participation

Arrangements for concert musician staffing must be made, if possible, before the first rehearsal of each concert cycle. No later than one month prior to the beginning of a concert rehearsal cycle, a call will go out to all eligible orchestra members soliciting interest in participating in the upcoming concert. Second and final calls will go out thereafter. Eligible members (full and substitute) are expected to promptly state their interest and availability in performing in the next concert; a deadline for the call will be provided. Failure to respond to the call by the deadline may result in loss of the opportunity to play in the upcoming concert. Concert participants will be selected from those responding prior to the deadline, based on seat availability, in the following order of precedence:

- Full members
- Successful new member audition candidates
- Substitutes
- Guest and ringer musicians

Eligible members who respond after the deadline will be considered based on the order of receipt and remaining section seat availability.

### Schedule

The upcoming season's rehearsal and performance schedule will be mailed to all musicians of record and posted to our member website at least 60 days before the

start of the season. We plan early so that everyone else can, to the best of their ability, plan their personal schedules accordingly. To the extent possible, please make every effort to adapt your schedule to the orchestra's rehearsal schedule. It is critical to performance quality that everyone attend as many rehearsals as possible. Attendance requirements are described below.

Rehearsal reminders with any schedule adjustments will go out no later than 3 days before each rehearsal; and the Sunday before concert weekend, a comprehensive document will be sent out. Rehearsal order, traffic alerts and other important information will be posted to the member website several days before each rehearsal. Please visit the [Member Website](#) regularly.

### Concert Attire

Dress code is all black "business casual". Additional guidance includes:

- Please, no tuxedos or gowns
- Ties and jackets are optional
- Short sleeves are suitable when weather is warm
- No major fashion statements that may distract from the performance (i.e. bold colored belts, ties or socks, suspenders, jewelry etc.)
- Out of consideration to the other performers, please refrain from using cologne or perfume

### Expectations

#### Attendance

Attendance at all regular rehearsals is expected. Rehearsals are about shaping how the orchestra performs together. DCCO's Music Director plans rehearsals carefully and significant unexpected absences in (a) given section(s) can negatively impact the efficacy of an otherwise planned rehearsal. Please record your RSVP on our [Member Website](#) and remember to update it if something changes.

You also should contact Management by e-mailing your section leader, the Music Director at [MusDir@DCCOS1.org](mailto:MusDir@DCCOS1.org) and Management at [Info@DCCOS1.org](mailto:Info@DCCOS1.org). Contacting your section leader and management is not a substitute for updating your RSVP on-line.

Failure to show for a scheduled rehearsal without prior notification, or excessive absences, may, at the discretion of the Music Director, disqualify you from participation in the upcoming orchestra concert. Attendance at dress rehearsals is mandatory.

Additionally, section leaders may periodically convene sectional rehearsals outside regular orchestra rehearsals. Section leaders will contact section members and work to schedule a rehearsal which maximizes participation. Members are asked to make all best efforts to attend these sectionals.

### Practice

Parts are provided in advance; please prepare them before the first rehearsal. We are committed to quality rehearsals and performances, so please make practice part of your regular routine. Management expects that each musician will arrive at every rehearsal as fully prepared as possible, including, if applicable, bow-markings for parts provided by your section leader.

### Parts

All parts for repertoire in the public domain are available on the [Member Website](#). Please use only the parts provided on the member website to ensure you get the proper edition, and bowed string parts. Each musician is expected to print and bring their parts to rehearsal. (Using an e-reader is acceptable, but if you play a string instrument, please ensure this works for your stand partner). If you do not have a printer, you may request hardcopies of your parts from the music librarian, by e-mailing [Librarian@DCCOS1.org](mailto:Librarian@DCCOS1.org). All requests for hardcopy must be received no later than one calendar day prior to the rehearsal at which you need the music.

Copyrighted and special edition parts will be distributed at rehearsals or mailed in advance. These are numbered, controlled copies. Do not copy, share, or swap your parts unless under the direction of management or the librarian. Such copies must be returned at the conclusion of the final concert in which it is performed. Listen for announcements during concert weekend on how to properly return controlled copies.

### Music Stands

Rehearsal venues generally do not provide an adequate supply of music stands. Please bring a music stand to each regular rehearsal, unless you have firm arrangements to share a stand with another member of the orchestra. DCCO rents music stands for dress rehearsals and concerts. **It is highly recommended that you bring a battery operated clip stand lamp to dress rehearsals and concerts.**

### Rehearsal Interactions

In keeping with the organization's "collegial, congenial, non-competitive" spirit, it's OK to help your fellow section members keep focus, e.g. point out missed accidentals, missed rests, early or late entrances, etc. But please, no criticism; direct any concerns you have about the skills or quality of play of other orchestra members to your section leader or the Music Director. While we are a non-professional orchestra, our

hope is that we will conduct ourselves in a professional and courteous manner. In addition, general concerns about the conduct of fellow musicians should be brought to the attention of the Executive Director. Please see more under [Conduct](#) in *Legal Stuff*.

### Facility Usage

DCCO rents rehearsal and concert space at (semi-)public venues. Often, other activities are ongoing in the same building, e.g. church services, yoga classes, meditation, etc. When moving around the building outside the immediate rehearsal or concert space, please respect the quiet and privacy of other groups using the building. Talk quietly or take conversations outside. Please treat the facility as you would were you a guest in another person's home. Leave it in the same condition you found it. Remove all personal belongings, dispose of trash properly, mop up condensate from wind or brass instruments, and limit consumption of food and beverages; bottled water is always OK. Food offerings to share with fellow orchestra members are welcome, but please check with the Operations Manager first, and be prepared to clean up any mess left behind.

### **Check-Ins and Maintaining Eligibility to Participate in DCCO**

Members of the orchestra maintain their eligibility by adhering to the following:

- Participating in periodic Check-Ins as described immediately below.
- Keeping orchestra dues current, as applicable.
- Meeting attendance requirements.
- Abiding by orchestra expectations.
- Performing regularly with the orchestra – full members who have been inactive for 12 consecutive months (the equivalent of one full season) or more, may be required to undergo a check-in as described below, regardless of the instruments being heard for a given cycle year.

One of DCCO's primary goals is to maintain and grow our status as a top-tier non-professional orchestra in the region. To support that goal, DCCO has instituted "Check-Ins", a fair process, with a predictable schedule, to continuously evaluate all members of the orchestra.

Check-Ins apply to all members of the orchestra: full and substitute members alike, including section leaders. Check-Ins will last 10 minutes and consist of the following:

- One excerpt, provided at least three months in advance of each cycle.
- Scales
- An optional brief solo, or solo excerpt, should the candidate so choose, 5" max. (required for section leaders).

Check-Ins for each section will occur every four years. The schedule is arranged by sections and the initial schedule as established prior to the 2024-25 season:

- Year 1: Violins 1 and Violins 2 (August 2024)
- Year 2: Violas and Celli (August 2025)
- Year 3: Double Bass, Winds (August 2026)
- Year 4: Brass, Percussion and Piano (August 2027)

The Music Director may make schedule adjustments, i.e. altering the order in which sections are heard, at his discretion.

The Music Director has the discretion to waive a single check-in for individual musicians in a given year. Example: including but not limited to, musicians who have, through performance, demonstrated exemplary musical skill in the last 12 months. No musician will receive a permanent waiver. Musicians whose Check-In the Music Director has elected to waive will be notified 3 months prior to the Check-In they otherwise would have been scheduled for.

Members of DCCO whose Check-In is unsuccessful will be invited to reaudition for DCCO during the next new member audition for their instrument.

### **Additional Information Available on the Website**

- Orchestra Season Schedule, Venues, Repertoire and Music
- DCCOS Master Calendar; Board, Management and Staff List, and Websites
- Performance Video Archive
- Summary of Dues, Fees, Discounts and Tickets
- Concert Roster and Musician Directory
- Miscellaneous reference documents and ways to support DCCOS

### **Supporting DCCO**

#### Financial Support

**Membership dues and ticket revenues cover only one third of the orchestra's operating expenses.** The vast majority of DCCOS's income comes from donations and grants. Grants vary from year to year, range widely in amount, and competition for funding is fierce. DCCO, like all community AND professional orchestras - looks to members, their friends and family, concert patrons and general supporters, and the board to donate regularly and generously.

Donations may be made on the [Member Website](#). Individuals who make *tax deductible* contributions of \$100 or more in the twelve months preceding a concert are acknowledged on our public website and in concert programs as follows:

- Bronze: \$100 - \$249
- Silver: \$250 - \$499
- Gold: \$500 - \$999
- Platinum: \$1000 or more

DCCOS particularly appreciates regular recurring donations. For donations via Donor Advised Funds or IRAs, please contact [ExecDir@DCCOS1.org](mailto:ExecDir@DCCOS1.org), in confidence. DCCOS can provide limited guidance on estate planning considerations.

DCCOS also accepts donations-in-kind, i.e. non-cash donations of goods, services and supplies. More information on in-kind donations is available [HERE](#).

Donations will be acknowledged shortly after receipt. Near the end of the calendar year, for total annual donations exceeding \$100, DCCOS management will send an official thank you, on letterhead, suitable for use as proof of a tax-deductible contribution.

Know any businesses that could benefit by advertising in our concert programs, or might extend discounts or promotional offers to our audiences? Contact [ExecDir@DCCOS1.org](mailto:ExecDir@DCCOS1.org) for more information and guidance.

### Volunteering & Other Support

DCCOS is primarily a volunteer organization – only the Music Director and Operations Manager get paid -- and there's a great deal of work that goes on behind the scenes to successfully operate the organization. Every volunteer effort, no matter how small, is not only greatly appreciated, but very much needed. The areas DCCOS seeks volunteer support and a description of what's entailed, are provided [HERE](#).

## Legal Stuff

### Equal Volunteer Opportunity

It is the policy of DCCOS to grant equal volunteer opportunities to qualified persons without regard to race, color, sex, religion, age, sexual orientation, gender identity, national origin, disability, veteran's status, marital status, or citizenship status. DCCOS will make reasonable accommodations for qualified individuals with known disabilities unless doing so would result in an undue hardship.

## Terminology

The DC Concert Orchestra Society (DCCOS), is a non-membership corporation and participating musicians are not members of the corporation but are volunteers of the organization. As used within the *Musicians' Guides*, the use of the term “member” solely refers to participating musicians, who are volunteers, and is only used for convenience. As such, the use of the term “member” does not connote corporate membership with DCCOS.

## Conduct

Participating musicians agree not to engage in inappropriate conduct at DCCOS-sponsored events, including but not limited to rehearsals and concerts. Inappropriate conduct includes but is not limited to: use of alcohol or marijuana, or being under the influence of alcohol or marijuana; possession or use of an illegal drug or controlled substance, unless under the direction of a certified physician; the distribution, sale or purchase of an illegal drug or controlled substance; any form of verbal, physical, or emotional harassment or threats; violent behavior; misuse or theft of DCCOS assets. Violations may result in immediate suspension or dismissal of the musician at the discretion of the Board of Directors of DCCOS. *Exception: moderate alcohol consumption is permissible when provided by DCCOS as part of a social event, e.g. happy hour, pizza party, picnic, or concert reception.*

DCCOS respects participating musicians' rights to freedom of expression, and as a matter of practice, does not monitor the activities of its volunteers outside of DCCOS-sponsored events. However, representations made by participating musicians in any media – including but not limited to television, radio, print or social media – that may affect DCCOS (including its reputation, brand, or in any other manner) may be subject to review by the Board of Directors and be possible grounds for dismissal. Please bring any complaints or grievances to the attention of management or board members first.

## No Opt-Out of Communications

**By joining DCCOS, you waive your right to opt-out of receiving e-mails and text messages from DCCOS.** Due to legal requirements regarding placement of out-opt selections in business mass communications, we cannot prohibit you from opting out in response to any given message, but your opt-out selection may be overridden by DCCOS management as necessary. By opting out, you may miss critical communications necessary to the successful operation of the organization. Repeated opt-outs may lead to suspension or termination of your membership.

## Pictures, Video and Audio

Regarding video recordings of DCCOS public performances, the official policy, describing the why, where, and when performance recordings are digitally published, please click [HERE](#). Additional information regarding AV materials captured by DCCOS is described below.

**By participating in DCCO events and concerts, you consent to your image and name being used on our websites, social media and for promotional material.** DCCM does not geo-tag pictures or link names to social media handles. Event and concert participants are welcome to take personal pictures, audio and video for their personal consumption. We ask, out of consideration for your fellow musicians' privacy, that you refrain from geo-tagging your photos or naming individuals with social media handles without the permission of the individuals in the image(s). We encourage you to share recorded event media with our webmasters to help build our public presence.

Audio and video produced by DCCOS or posted to DCCOS websites are, or become, the property of DCCOS. They are there for the enjoyment of the membership. Personal audio and video recordings are for private sharing. Reposting to non-DCCOS public websites is not permitted without the consent of DCCOS management. Caution re copyrighted works, publishers and composers monitor the internet for unlicensed postings of their intellectual property and may randomly prosecute.

## Privacy

DCCOS is working with attorneys to finalize an official Privacy Policy to cover all musician members as well as other constituents of DCCOS (e.g. audience members and donors). It will be published to DCCOS' websites (member and public) in Q4 of calendar year 2025. Adjunct to this policy will be formal consent forms that each member will be required to complete to participate in DCCOS programs.

Within the larger DCCOS community, selected data items may be disclosed to others through member-only directories, concert programs, websites, social media, and promotional material. For DCCO, the data items disclosed, and by what medium, are documented in a Data Sharing spreadsheet available [HERE](#). (Information for our chamber music programs is published separately and is available in the corresponding *Musicians' Guide* or program homepage).

The member website is private, accessible only to properly authorized members. DCCOS does not sell or share any of its constituent information with any organizations external to the parent organization DCCOS. Connections to our website are securely encrypted.

### Exclusive Use

DCCOS systems, websites, social media and communication channels are for the exclusive use of the members and management of DCCOS, to conduct DCCOS business and promotion. DCCOS does not take requests to promote content, events, or other material for non-DCCOS organizations. At the sole discretion of management, DCCOS may promote selected non-DCCOS events, businesses or organizations when they may benefit DCCOS or its musicians.