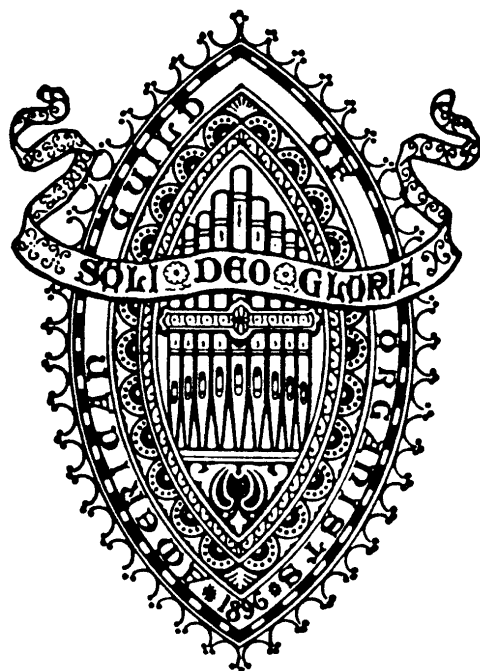


# AGO NATIONAL CONVENTIONS



## A CREATIVE PARTNERSHIP

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## **Revisions**

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## **Glossary of Acronyms Used In This Document**

CC	Convention Coordinator
CCNM	Councillor for Competitions and New Music
CCON	Councillor for Conventions
CONC	Committee on National Conventions
ED	AGO Executive Director
NC	National Council
NCOI	National Competition in Organ Improvisation
NYACOP	National Young Artists Competition in Organ Performance
RCYO	Regional Competition for Young Organists
SC	Convention Steering Committee
TAO	The American Organist

# AGO NATIONAL CONVENTIONS: A CREATIVE PARTNERSHIP

## INTRODUCTION

The National Convention of the American Guild of Organists is held biennially in even-numbered years, reflecting the diverse aspects of the Guild and its official work across the country. It is held as a function of the national organization in partnership with a selected host chapter and represents a coalition between the national leadership and that chapter's leadership. This joint venture combines the talents and abilities of both partners with respect for the practical and creative strengths of each. While utilizing the advantages and resources of a given geographic area, it also expresses the larger vision of the whole membership and its needs.

The national organization accepts full legal and financial responsibility for the convention and, in the case of excess of income over expenses, will share equally with the host chapter in the proceeds. The local chapter is given the opportunity to demonstrate, through its programming and other creative planning, the state of our art and its related professions.

The many aspects of planning and administering the convention can be divided between the partners in a practical and more or less equal manner. The respective categories of responsibility (accountability) and benefits are outlined below.

### *Host Chapter*

- Furnishes showcase for the profession

### *National*

- Grants franchise to conduct convention with National support and experience

### Finance

- Incurs no financial risk

- Assumes complete financial risk for convention with NC and ED oversight

- Assists in providing start-up funds

- Loans start-up costs from National treasury in consultation with ED

- Retains half of net proceeds for the benefit of the local chapter

- Retains half of net proceeds in the general operating budget

- Drafts original budget

- Provides guidance to host chapter in developing budget, then ratifies and supports it

- Provides local accounting and investing

- Provides liability insurance

### *Host Chapter*

- Provides local fundraising support

### *National*

- Supports fundraising efforts

#### Administration

- Provides volunteer personnel
- Provides a Convention Coordinator (CC) appointed by Chapter Executive Committee and approved by NC; CC is the principal administrator of the convention
- Provides Steering Committee (SC) nominated by CC and approved by Chapter Executive Committee and NC
- Conducts preliminary contract negotiations

- Provides staff support in a timely manner
- Provides consultation through Councillor for Conventions (CCON) and Committee on National Conventions (CONC); National Council (NC) reviews and ratifies
- Provides consultation through Executive Director (ED), CCON, and CONC
- Provides contract templates (see Addendum C), reviews and executes all contracts promptly

#### Program

- Initiates planning of the basic convention schedule (which includes all performance, workshop, new music, and worship offerings) through SC
- Determines event sites and instruments
- Initiates artist/presenter contact and determines availability
- Brings proposed program to NC through CC
- Creates promotion concept and design, including the convention website
- Sends out local news releases; works with local media
- Creates and produces Program Book with advertising
- Responsible for performance licensing for non-ASCAP composers

- Supports process with guidance from CCON and NC to help incorporate national events and philosophy into chapter's planning
- Provides consultation through ED/CCON; finalizes contracts with these sites
- Provides review and ratification by NC
- Provides space for extensive convention promotion in *The American Organist* (TAO) and on the website as well as access to the Guild membership database
- Sends out national news releases; works with national media
- Provides reviewers and publishes reports in TAO
- Provides list of advertising prospects and general requirements for program book content
- Provides performance licensing for ASCAP composers

## *Host Chapter*

## *National*

### Registration

- Administers registration (computers, customizing of program, process confirmations, badges, totebags)
- Produces registration section for TAO and the convention website
- Works with local service organization to provide transportation package/budget
- Publishes registration section in TAO
- Finalizes contracts with local service organization to provide transportation package/budget
- Finalizes hotel contract (initial planning for official hotel occupancy; exhibit space, sleeping, meeting, food and beverage, AV)

### Follow-up

- Develops the evaluation survey for online administration
- Provides minutes and reports to next convention and AGO Headquarters
- National uploads survey to internet and distributes to link convention registrants. Sends link to survey results to future SCs and CONC.
- Distributes reports and integrates into future planning

## **GENERAL POLICIES**

1. **Site selection:** Recommending the host chapter for national conventions is the responsibility of the CONC (see p. iii for a glossary of acronyms used throughout this document). The committee will consider geographic rotation, facilities, and developments in the profession in particular locations, and any other criteria it may deem appropriate. Eight years prior to each convention date, the committee will publish in TAO and on the website, and send to all chapter deans, a notice listing general criteria for holding a national convention and a deadline for submission of a letter of interest. Any chapter meeting the criteria may submit such a letter after approval by its Executive Committee. The CONC will consider the letters received, develop a short list of possible host chapters, and invite those chapters to submit detailed proposals.

The committee may visit chapters or solicit additional material that it considers important to reach a decision. The committee will recommend a convention site, through the CCON, to the NC as soon as possible after the deadline for receipt of bids has passed, preferably at the Council's next meeting.

2. **Policies for national conventions** in place at the time a convention host chapter is selected are official policies of the AGO. Policies are set by the NC, on the recommendation of the CONC. The host chapter agrees to follow these policies. Because the Guild is a dynamic organization, change is inevitable. *New policies that would affect convention plans already in place will not be imposed on host chapters without their consent.* No later than four years prior to the convention, the CCON and ED will negotiate a letter of agreement between the host chapter and the national organization.
3. **The planning process/flow of accountability and approvals:**
  - a. **Selection of Coordinator:** Soon after the site selection decision, the Convention Coordinator is appointed by the host chapter Executive Committee in consultation with the CCON; the appointment is ratified by the NC.
  - b. **Headquarters hotel selection:** A representative of the host chapter and the ED (and others, such as the chapter Dean, if desired) will work through the local convention and visitors' bureau to develop hotel possibilities, plan site visits, etc. Once the most suitable hotel has been chosen, a contract is negotiated between the hotel and the national organization. Complimentary housing will be needed for the ED, AGO President, CC, and other SC members whose positions require their presence in the hotel. Other complimentary housing needs may be determined in consultation with the ED and CC.
  - c. **Brainstorming session(s):** Within two years after the site selection, the chapter will sponsor a session open to the entire chapter membership and

attended by designated members of CONC, the ED and the CCON as appropriate. The session allows all voices within the chapter to be heard and develops the “big picture” of what the convention might be like.

The convention Executive Assistant, Executive Secretary, and Treasurer may have been appointed before the brainstorming meeting (although a temporary scribe can take the minutes of that meeting), but no committee appointments should have been made. Members of the chapter should be given the opportunity on this occasion to indicate in writing their preferences regarding areas in which they would like to work. Those members who are unable to attend the brainstorming session should be invited, through the chapter newsletter, to submit their preferences so that all will have an equal opportunity. It should be made clear that not everyone will get his or her first choice, and that not everyone will be appointed as an actual committee member, though every effort should be made to assign members to volunteer responsibilities in the areas for which they have expressed preferences.

- d. **Steering Committee (SC):** Following the brainstorming session, the CC will develop a proposed SC roster for appointment by the Chapter Executive Committee (see list of SC members beginning on page 12). The SC list is then submitted by the CCON to the NC (or national Executive Committee, whichever meets sooner) for ratification.
- e. **Standing committees:** Following ratification of the SC, the committee chairs, in consultation with the CC, will develop each committee’s personnel roster. The committee rosters are then brought to a meeting of the SC for ratification and are sent to the NC for information. All chapter members and dual members are eligible for committee assignments, and non-member consultants may be appointed for specific skills, if needed.
- f. **National representatives:** A member of CONC will be designated to serve as a liaison to the SC. The ED and CCON will also represent the national organization. Their travel costs will be covered by the national budget.
- g. **Decision-making/approvals:** All other decisions regarding the convention are:
  - i. Developed by the individual standing committees.
  - ii. Proposed to the SC for approval.
  - iii. Proposed through CCON to the NC or Executive Committee for final ratification.
  - iv. Presented for information to the CONC.

The Chapter Executive Committee and, when appropriate, the membership, are kept informed of the planning process by a liaison, who has traditionally been the Dean. This person is a member of the SC with voice and vote.



decisions is given to all members of the committee involved. Such notice could be accomplished by discussion in one meeting followed by voting in the next or by mailing proposals to committee members two weeks in advance of the meeting at which a decision is to be made. It may also be valuable to have a person known to be aware of these kinds of issues authorized to monitor especially sensitive areas.

Artists and presenters are prohibited from making any public statements disparaging any instrument or builder, nor should they use a national convention performance to advertise or promote one product over another. This language will be included in all artists' contracts.

- b. **Confidentiality:** All members of committees involved in choosing personnel and venues for a convention will sign a Confidentiality Pledge. During planning, many individuals and venues are suggested and discussed in committee, and there is great potential for disappointment, hurt, and embarrassment if any information is disclosed prematurely to those not directly concerned with the decision-making process. "Leaks and rumors" can cause real problems, and every effort must be made to avoid them. Once committee members have been chosen, the Confidentiality Pledge (see Addendum A) should be read and signed by everyone who will have responsibility for recommending people and places.
- c. **Contracts:** Although discussions as to availability, fees, etc., will naturally occur as part of the planning process, such discussions must be tentative until all necessary decisions on these issues have been made by the appropriate committees. No firm commitment may be made to any performer or presenter until the NC has approved both budget and program. Only then may formal contracts or letters of agreement, based on templates provided by National Headquarters (see Addendum C), be executed. The convention prepares all contracts using the templates provided in the Guidelines and sends them to the ED for review and approval. The ED signs all contracts for all national committee workshop presenters as well as all other contracts of \$2,000 and above. Contracts under \$2,000 may be signed by the CC. The convention may publicly disclose commitments only when the contracts have been fully executed.
- d. **Complimentary registrations:** Although participants in the following categories are expected to follow the registration process, their registration fees are waived:
  - i. AGO President (and partner, if applicable).
  - ii. AGO ED (and partner, if applicable).
  - iii. AGO National Chaplain.
  - iv. Remaining members of the NC.
  - v. AGO Headquarters staff attending (varies).
  - vi. Representatives of RCCO (maximum of two).

- vii. Other special guests:
    1. President's Award honoree.
    2. Distinguished Composer.
  - viii. Reviewers and media representatives as determined by the SC.
  - ix. Designated convention participants (number of days and/or events to be determined by SC):
    1. Performers.
    2. Composers of commissioned works.
    3. Others at the discretion of the SC.
  - x. Exhibitors as determined by the SC (customarily 1 per booth).
  - xi. SC will determine the policy regarding complimentary registration for members of the host chapter.
- e. **Workshops:** The Workshops Committee should anticipate the need to accommodate and be prepared to schedule up to 12 workshops for National Councillors. Expenses for these workshops will be paid out of the National budget except for room rental costs.
- f. **Annual Meeting:** The Annual Meeting is required by AGO Bylaws and must be planned in consultation with the national president. It must be scheduled so as not to compete with any other event (preferably not on the last day of the convention) in order that everyone may attend. A minimum of 90 minutes must be allocated for this event, exclusive of travel. The meeting has been effective as a convocation with congregational singing and noteworthy musical performances. Awards are usually presented, and there are addresses by the national president and others.
- g. **Regional meetings:** The nine Regional Councillors are in charge of their Regional Meetings. The meetings must be scheduled so as not to compete with any other event so that everyone may attend, and should be planned in coordination with the Convener of Regional Councillors. An opening combined meeting may precede the meetings of the individual regions. Any expenses incurred for these meetings are paid out of the national budget.
- h. **Pre-convention events:** Nationally sponsored pre-convention events may be presented by AGO standing committees. If such events are planned, there must be a liaison from the SC to each event's director to assist with local arrangements.
- i. **Competitions:** The Guild sponsors two performance competitions during national conventions. The final rounds of the NYACOP and NCOI competitions are presented as part of the convention.
- j. **Free advertising** is provided for the next national and regional AGO conventions.

- k. **Receptions:** Receptions are an important part of national conventions to promote collegiality. The SC will plan appropriate reception(s) to accomplish this.
  
- l. **Experience** has dictated that the following topics need special attention by members of the SC:
  - i. Utilization of preceding conventions' minutes and reports.
  - ii. Telephone and e-mail contact with the ED, the CCON and with counterparts from previous conventions.
  - iii. Confidentiality.
  - iv. Inclusiveness.
  - v. Deadlines.
  - vi. Plan B (backup plan) for artists, instruments, sites, commissions.
  - vii. Written and dated documentation, especially of arrangements and agreements made by telephone.
  - viii. Contracts.
  - ix. Precise timing of all events to prevent schedule delays.
  - x. Regularly monitoring budget.
  
- m. **Communication:** *All members of the SC must be accessible by e-mail and telephone so that questions and concerns are addressed without delay.*

## THE STEERING COMMITTEE

The Steering Committee is comprised of the Officers of the Convention and the Chairs of each standing committee. The ED, CCON, and the designated CONC liaison will serve as *ex officio* members of the SC without vote. The Steering Committee is the policy- and decision-making body for all aspects of the convention. Its decisions are subject to ratification only by the NC. By accepting positions of leadership, members of this committee agree to submit to the will of the whole in directing the convention. Each member has a voice and a vote on all matters before the Steering Committee. Officers and Standing Committee Chairs are responsible for presenting to the SC proposed budgets and timelines as developed by their committees. The CC shall ensure that every SC member makes a hard copy of the National Convention Guidelines. Each SC chair shall ensure that each committee member makes a copies of their appropriate section.

1. **General qualifications:** In general, members of the SC should have personal integrity, an acquaintance with the chapter and its membership, expertise and experience in the specific area of responsibility to which he or she has been assigned, and familiarity about the Guild's work and structure and the profession in general. An awareness of previous convention practices is desirable. Each SC member should have access to the basics of modern communications technology, use of a computer, e-mail, cell phone, voicemail or an answering device, and a fax machine.
2. **Selection process:** Members of the SC (committee chairs and liaisons) are nominated by the CC and appointed by the Chapter Executive Committee. The SC roster is then presented by the CCON to the NC for approval. Changes in SC personnel require approval by the Chapter Executive Committee and the NC. Members of the SC should be chosen with an eye to balance, and to represent the chapter membership in matters of musical taste, gender, age, denominational affiliation, and ethnic background. Persons with special expertise may be consulted at the discretion of the CC, and may attend meetings of the SC.
3. **Deputies:** A deputy should be appointed for every SC position except CC. The deputy is selected by the SC member in consultation with the CC. Deputies participate in SC meetings (with voice and vote) whenever the committee chair or liaison cannot attend. This practice ensures that each area of convention planning will be represented at every meeting of the SC and that each committee will be kept current on SC deliberations and actions. Deputies or other committee members may also be invited to attend SC meetings along with the committee chair or liaison to report on specific areas of the committee's work, but in this case only the usual representative will have a vote.
4. **Committee members:** Following ratification of appointments to the SC, each committee chair will develop a committee personnel roster in consultation with the

CC. The committee rosters are brought to a meeting of the SC for ratification by that body. There is no specific number of members mandated for any committee; the number depends upon the needs of the committee (see individual committee sections and previous convention reports for guidance). In addition to their ability to work well with the committee chair or liaison, committee personnel should be selected on the basis of their personal integrity, expertise and expressed interest in the committee's area of responsibility, and reliability in following through on commitments and assignments. Again, balance and a reflection of the chapter membership in terms of musical taste, gender, age, denominational affiliation, and ethnic background are the goals.

5. **Ad hoc committees:** *Ad hoc* committees or subcommittees may be formed as needed, with members being appointed by the CC or SC, but all decisions of such committees must be reviewed and approved by the SC.
6. **Confidentiality:** Confidentiality regarding all SC and standing committee deliberations must be maintained. During planning, many individuals and venues are suggested and discussed in committee, and there is great potential for disappointment, hurt, and embarrassment if any information is disclosed prematurely to those not directly concerned with the decision-making process. A Confidentiality Pledge (see Addendum A) must be signed by all members of committees.

## **OFFICERS OF THE CONVENTION**

### **Convention Coordinator**

#### **A. Qualifications/Characteristics**

1. Long-term involvement in the chapter and wide knowledge of the membership.
2. Proven effectiveness in chapter leadership positions.
3. Earned confidence and respect of chapter membership and ability to work with all constituencies within the chapter and on the national level.
4. Ability to clearly define assignments and responsibilities and to delegate responsibility while at the same time staying sufficiently informed about the activities of all committees to be able to assist the standing committee chairs with internal problems.
5. Proven administrative ability, as demonstrated in:
  - a. Running a smooth and efficient meeting.
  - b. Keeping a group of strong-minded individuals working together for a common purpose in a spirit of teamwork.
  - c. Anticipating multiple deadlines and motivating others to meet them.
  - d. Enabling the efficient participation of as many members as possible.
6. Ability to motivate and inspire others.
7. Ability to see that a clear vision/overview for the convention is generated and maintained.
8. Ability to divorce personal preferences from leadership role.
9. Ability to communicate with others as both speaker and listener.
10. Ability to make considered, not impulsive, decisions, to stand by those decisions, and to foresee their wider and long-term consequences.
11. Commitment to inclusiveness in all its aspects.
12. Belief in, and personal adherence to, the AGO Code of Ethics and Code of Professional Standards.
13. Ability to evaluate the strengths and abilities of others in making appointments.

#### **B. Position Description**

1. Serves as the principal administrator of the convention.
2. Represents the convention to the NC.
3. Nominates SC members for appointment by Chapter Executive Committee and subsequent ratification by NC.

4. Assists SC members in selection of individual committee personnel for SC ratification.
5. Works in cooperation with the ED and CCON.
6. Chairs meetings of the SC.
7. Serves *ex officio* on all convention committees:
  - a. Attends initial meeting.
  - b. Attends subsequent meetings as needed.
8. Monitors adherence to budgets and timelines.
9. Serves as arbiter in case of unresolved differences.
10. Represents the convention at the Annual Meeting of the Guild and/or opening event.
11. Acts as signatory on banking and investment accounts; authorizes expenditures within approved budgets; acts as signatory on hotel and other charges.
12. Ensures the availability of adequate housing for the convention; negotiates the hotel contract in consultation with the ED.
13. Makes convention decisions in cases of emergency.
14. Authorizes passes to individuals for single events.
15. Monitors confidentiality and mutual respect among colleagues.
16. Stays in contact with coordinators of recent past national conventions, ED, and CONC for consultation and advice.
17. Ensures that each SC member has copies of the Guidelines, noting their availability on the AGO website.
18. Develops convention evaluation form.
19. Becomes a member of CONC four years prior to his or her convention and remains on the committee for four years after the convention.

## **Executive Assistant**

### **A. Qualifications/Characteristics**

1. Wide acquaintance/familiarity with chapter membership.
2. Close personal respect for, and commitment to, the relationship that will develop with the CC.
3. Stature, confidence, and skill to conduct meetings of the SC and represent the SC and chapter in the absence of the CC.

### **B. Position Description**

1. Acts as second in authority in the administration of the convention and backup to the CC in case of any emergency.
2. Polls the SC for important decisions between regular meetings.
3. Maintains a calendar of all committee meetings so that the CC may attend them when possible.

4. Represents the CC when he or she is unable to be present, whether locally or at national meetings.
5. Maintains a file of reports/attachments received at SC meetings.
6. Serves as a member of the SC.
7. Acts as counsel to the CC.
8. Records the basic convention schedule, incorporating all subsequent additions and revisions.

## **Executive Secretary**

### **A. Qualifications/Characteristics**

1. Demonstrated ability to capture the essentials of a meeting in writing; excellent writing/communications skills.
2. Proven organizational and clerical skills (word processing is essential).

### **B. Position Description**

1. Serves as secretary for all meetings called by the CC:
  - a. SC.
  - b. Brainstorming meetings.
2. Arranges for convention voicemail.
3. Publishes and distributes minutes and attachments to:
  - a. SC.
  - b. ED.
  - c. CCON.
  - d. CCNM.
  - e. CONC.
4. Distributes agendas and advance reports.
5. Notifies appropriate people of any called meetings.
6. Maintains a current roster of SC names, addresses, e-mail addresses, and telephone and fax numbers, as well as those of national contacts. Distributes roster to SC, CCON, CONC, and ED.
7. Maintains and distributes roster of cell phone numbers for SC and other key personnel.
8. Receives, assembles, and distributes all final reports from SC colleagues to:
  - a. CC.
  - b. Headquarters and CONC.
  - c. next National Convention.

**Note that, if appropriate, one person may serve as both the Executive Assistant and Executive Secretary.**

## Treasurer

### A. Qualifications/Characteristics

1. Proven expertise and practical experience in budgeting and financial operations.
2. Experience with computerized bookkeeping systems and access to a computer.
3. Acquaintance with other individuals with financial expertise and fundraising abilities.
4. Firmness (polite, but unyielding) in working with the SC regarding adherence to budget limitations.

### B. Position Description

1. Serves as comptroller of the convention.
2. Serves as Chair of the Finance Committee.
3. Serves *ex officio* on the Gifts, Grants, and Donations Committee.
4. Uses existing budget template (see ADDENDUM B).
5. Establishes bookkeeping and accounting procedures.
6. Establishes banking and investment accounts and, if desired, credit card acceptance programs. National will provide vendors with financial documentation to support the convention's application for credit card processing.
7. Serves as signatory on banking and investment accounts.
8. Acquires state and local tax exemptions.
9. Projects cash-flow needs.
10. Establishes procedures for authorizing expenditures, paying bills, depositing revenue, and reporting income and expenses.
11. Develops a draft budget and subsequent revisions in consultation with other SC members, the CONC liaison and the ED, based upon:
  - a. Prior convention's experience.
  - b. Revenue expectations:
    - i. Paid registrations.
    - ii. Fee structure.
    - iii. Gifts and grants.
    - iv. Other revenue:
      1. Transportation.
      2. Exhibits.
      3. Advertising.
      4. Ticket sales.
      5. Merchandising.
  - c. Expense projections:
    - i. Individual committee proposals.

- ii. Expenses for mandatory events/programs and administrative support covered in the letter of agreement with the national organization.
- 12. Provides financial reports with accompanying detail spreadsheet to the SC, CONC liaison and ED at each meeting.
- 13. Monitors revenue and expenditures with respect to the budget.
- 14. Maintains all financial records.
- 15. Establishes procedures for receiving and accounting for cash during the convention.
- 16. Produces a final report to the SC.
- 17. Provides the final report, records, and backup information to Headquarters, and the Treasurer of the next National Convention.
- 18. Distributes any excess income over expense equally to Headquarters and the chapter.

## ***Finance Committee***

A small committee of members experienced in the world of finance can, together with the Treasurer and in close and frequent consultation with the ED, develop policies and procedures to manage the financial affairs of the convention.

Sound financial planning and strict control of the budget and accounting must go hand in hand with creative program planning and operation to assure the success of the convention. Each of the other standing committees will prepare an estimate of expenses to be submitted to the Finance Committee in order to create a total projected budget. Committees will revise budgets as planning progresses, but every effort should be made to estimate expenses responsibly and accurately. A proposed budget must be submitted to the SC for approval. After the budget has been approved by NC, the Finance Committee is responsible for monitoring individual committee expenditures to ensure that they stay within budgetary limits.

Up to \$10,000 for start-up expenses can be borrowed from National Headquarters. These expenses will probably include the printing of stationery, design of logo, and initial advertisements. This amount will be in addition to the initial fees paid for commissioned works. Ideally, fundraising activity will bring in some money before early registration, exhibits, and program book advertising revenues begin to come in. The Finance Committee should work closely with the Gifts, Grants, and Donations Committee.

## **Registrar**

### **A. Qualifications/Characteristics**

1. Business experience
2. Expertise in using computer database programs.
3. Time and ability to input registration information (with committee).
4. Organizational and motivational skills.
5. Good judgment, resourcefulness, and diplomacy.
6. Willingness to adapt the rules to special situations, but commitment to enforcing the registration policies.

### **B. Position Description**

1. Acts as Chair of the Registration Committee.
2. Establishes registration policies and fees, including online registration.
3. Arranges for convention mailing address.
4. Decides how convention groups will be identified.
5. Designs and procures registration badges.
6. Designs the registration form in coordination with Promotion for inclusion in TAO and on the convention website.

7. Establishes convention registration database to interface with the online registration function.
8. Opens and sorts convention mail.
9. Records registration information, records and deposits money, and sends deposit record to treasurer.
10. Confirms registrations promptly.
11. Staffs the registration desk, and determines its hours of operation.
12. Establishes the policy regarding refunds.
13. Arranges for the printing of tickets for individual events, in consultation with the Performances Committee.
14. Plans and oversees the stuffing of the registration packets/tote bags.
15. Publishes the convention roster.

### ***Registration Committee***

The Registration Committee is responsible for establishing registration procedures, receiving and recording convention fees, and staffing the registration desk at the convention. This committee will most likely provide registrants with their first taste of convention hospitality. Committee members staffing the registration desk should therefore be hospitable, cheerful, and interested in being of service to the registrants.

Items requiring special attention:

1. The fee structure is established by the SC as a part of the initial budget-making process, and should not be any more complicated than necessary to accommodate all the necessary categories. The customary categories are regular members, special members (under 21, 65 and over, spouse/partner), students (with current identification), host-chapter members, and non-members. Make the qualifications for special fees very clear at the outset.
2. Early registration:
  - a. A special early registration rate with an early deadline exclusively for chapter members should be available for members of the host chapter. This practice both encourages chapter members' commitment to the convention and provides funds at an early stage.
  - b. It is customary to offer a reduced fee for registrations received before February 1; however, the SC can set any reasonable deadline. (Bear in mind that the later the deadline for early registrations, the greater the likelihood for fewer full-rate registrations.)
  - c. To supplement the information published in TAO, information should be sent to all AGO chapter deans advertising the early registration rates and deadlines, and a similar announcement

- should be placed in all AGO chapter newsletters. Chapter deans' residential and email addresses may be obtained from National Headquarters.
- d. It is extremely important that each person who registers receive a response as soon as possible, confirming the registration and assigning a registration number.
3. Daily registration is customarily offered. The daily registration fee must be set high enough to encourage full registration (total number of days x daily registration fee should be more than full registration).
  4. Complimentary registrations:
    - a. See p. 7 for a complete list.
    - b. Decisions concerning complimentary registration for any host chapter members (committee chairs, etc.) should be made by the SC.
    - c. Each complimentary registrant must complete the final registration form.
    - d. The Performances Chair may be given discretion to issue a limited number of individual passes for single events, *e.g.*, to members of an artist's family or to the pastor of a church that is being used as a recital or concert venue.
  5. The SC must approve, and the Registration Committee must adhere to, a policy and deadline for the granting of refunds. Registration fees, minus a non-refundable service charge, are usually refunded until six weeks prior to the convention. Refunds on meal tickets or banquet reservations should be permitted only if the caterer will not charge the convention.
  6. Acceptable forms of payment (cash, checks, credit cards) must be approved by the SC. Be sure the acceptable forms of payment are clearly indicated in the published registration materials and on signs in the registration area. Credit Card processing fees should be factored into the cost of the registration.
  7. Final registration form:
    - a. Include as much information as possible on the registration form, such as transportation, special meals, and any other additional fee items. Ask that registrants indicate clearly their last names to avoid incorrect alphabetization. The refund policy must be clearly stated.
    - b. Registration form must include space to note special needs.
    - c. It may be necessary to limit registration for the entire convention, depending on the size of the largest facility, and to limit attendance at some workshops. Include space on the registration form to designate preferences for workshops or willingness to perform in a masterclass, etc. This will facilitate planning for these events.
    - d. Registrants who wish to be in the same group should indicate such on the registration forms.

- e. Final registration, including workshop and other program selections, must be confirmed to each registrant.
8. Hotel information should appear in all TAO advertising, on the convention website, and on all registration forms. Reservations and questions should be directed to the hotel, not to convention staff.
9. Convention badges:
  - a. The convention may need to be divided into multiple groups, identified by various colors on the identification badges, for reasons of manageability, transportation, and restricted seating capacities. One group, to include the NC, SC, and convention reviewers, will need a special badge color to be able to “float” among the events.
  - b. The committee must decide what information will be displayed on the badges (name, chapter, home town, title, Guild certification, group colors, icons for transportation or meals, etc.). Ribbons may be attached to the badges for identifying those with official roles (SC, host chapter, NC, performers, exhibitors, press, etc.). First names on badges should be large enough to be read at a comfortable distance (**at least 36 pt. bold**). Example shown is 14 pt bold.
  - c. Badge holders that hang around the neck are preferable to those that utilize clips or pins, which can damage clothing.
10. Registration packets:
  - a. The committee must decide in the early stages what will be included in the registration packet. A fee should be set for inclusion of commercial advertising material, but a separate policy for AGO or other non-profit or educational groups may be established.
  - b. The next national and regional conventions may include flyers in the packet at no charge.
  - c. Registration packets should include tickets for meals and individual events as needed, along with the convention evaluation form.
11. Registration desk:
  - a. Registration desk hours of operation should be coordinated with program times, bus departure times, etc. The desk should be open the entire day preceding the beginning of the convention, if possible, as this will be the busiest time for any convention. Additional volunteers should be available for this period, and the desk may need to open early and stay open late. As long as people are in line and need assistance, there should be personnel on duty to help them.
  - b. Registration lines, clearly marked with overhead signs, should be set up at the registration desk. Because 1,500 to 2,500 people must be registered in a relatively short period of time, the

process should be designed to be as clear and efficient as possible. The lines might be designated as follows:

- i. Pre-registrants (divided by letters of the alphabet), to be issued name badges and tote bags.
  - ii. On-site registrants.
  - iii. Daily registrants.
  - iv. Workshop assignments/late registration.
- c. Signage for the registration area is normally arranged through the company that sets up exhibits, in coordination with Exhibits.
12. Convention roster:
- a. Conventions publish rosters of registrants online and make them available to convention registrants in advance of the convention.
  - b. The final registration form should include a check box granting permission to release the registrant's name and contact information.

## STANDING COMMITTEES

### Program Committees

The heart of every convention is its programming. Therefore, the smooth cooperation of the **New Music, Performances, Workshops, and Worship** committees is essential to a successful convention. These four committees will be discussed individually after a general introduction, which should be distributed to all four committees along with their individual sections.

### Qualifications/Characteristics of the Committee Chairs

1. Proven administrative ability.
2. Knowledge about the history of, and current developments in, the field.
3. Commitment to inclusiveness in gender, age and ethnicity in both committee membership and programming.
4. Strong organizational and computer skills (built-in secretarial help is a plus).

Each of the four committees will begin its work in a similar way. First, committee personnel are selected by the Chair, in consultation with the CC, and approved by the SC. Five or six members, including the Chair and deputy, are usually sufficient for each committee, although the Performances Committee may require a subcommittee for choral or dramatic works. One or more brainstorming sessions, announced and open to the entire chapter, are useful in developing ideas. The first meeting of the New Music Committee should be held as soon as possible after the convention has been awarded; the first meetings of the other three committees should be held about 30 months prior to the convention. These initial meetings should be attended by the CC and other Committee Chairs as appropriate.

Important issues to be addressed by each committee in the beginning stages include:

1. Appointment of a recorder or secretary to take accurate minutes of each meeting. Copies of minutes should be sent to the CC, CCON, ED, and Executive Secretary (for distribution as needed to other committee chairs).
2. Overall philosophy, goals, and policies, reflecting the early decisions made by the SC after input from the chapter.
3. Confidentiality Pledge (Addendum A).
4. Preliminary budget considerations, as outlined by the SC and ED.
5. Convention time frame, transportation schedule, buildings and seating capacities, and available organs, as determined by Facilities, including consideration of whether to split the convention into color groups or other blocks, and how many scheduling choices to give each registrant. Careful checking of attendance by badge color is probably unnecessary unless seating is particularly tight. The majority of registrants will follow their assigned schedules, and those who don't will balance one another out.

6. Criteria for selection of composers, performers, and presenters. Each committee must propose, for a vote of the SC, a policy of whether to invite host chapter or SC members to compose, perform, or give workshops, and if they are invited, whether they will be paid similarly to outside composers, performers, and presenters. Such participation can demonstrate the musical strengths and qualities of the local community and host chapter.
7. Provision for a wide variety of events and performers, balanced by gender, age, ethnicity, and management, and a cross-section of repertoire and learning experiences, both practical and scholarly. Sensitivity to a balance between North American and other artists is required.
8. Provision for a wide variety of organs. The National Council has mandated that convention planners not shun arbitrarily non-pipe technologies when structuring their programs, and that issues particular to non-pipe technologies be addressed in workshops (Spring 2004).
9. Provide the preceding convention's NYACOP and NCOI winners with performance opportunities, in coordination with the national committees that oversee these competitions.
10. Incorporation of other National topics and agendas.

Committees should meet on an as-needed basis until approximately 18 months prior to the convention, at which point they should begin meeting monthly. Communication with SC and other committees is critical throughout the process. It is often wise to invite representatives from other committees to attend meetings when items of interest to them will be on the agenda.

All composers, performers, and presenters must be approved by the SC first and then by NC. Fees should be specified when individuals or groups are submitted for approval. For purposes of overall evaluation, it is helpful if each committee can submit its roster as a package; some individual approvals will inevitably be required later due to changes or additions.

Other general considerations include:

1. Obtaining clear and consistent details for preparation of contracts:
  - a. Discussion of availability and fees should be part of the planning process, but should be kept confidential and clearly tentative until final approval by the SC and NC. All discussions with individuals and managers must be documented in writing.
  - b. All-inclusive flat fees are vastly preferable to fee + transportation + per diem for budgeting purposes. Open-ended contract riders or provisions will not be accepted. Complimentary registration may be included for a specified number of days, as prescribed by convention policy.
  - c. A written communication, either letter or email, should be drafted by the appropriate Committee Chair spelling out the major provisions of the contract for approval by each composer, performer, or presenter.
  - d. Upon written acceptance of the terms by the composer, performer, or

presenter, the Chair will prepare a final letter of agreement in triplicate on convention letterhead. Contracts will be reviewed by the ED and reviewed and initialed by the CC. Once these approvals have been secured the Chair may send the 3 copies of the agreement to the other party for signature. All signed copies will be forwarded to the ED for signature. The ED will retain one copy for Headquarters, send one copy to the other party and the remaining copy to the CC, Committee Chair or Treasurer as requested.

2. Working with Facilities to determine venues, develop policies for ushers, and assign producers for each event. Site considerations include:
  - a. Organ (style, size, placement).
  - b. Seating (capacity, placement, sight and sound lines).
  - c. Acoustics (reverberation, mechanical and outside noise).
  - d. Temperature control.
  - e. Entrances and exits (especially for ticketed performances).
  - f. Foyer/lobby/narthex (size, placement).
  - g. Parking (number of spaces, location, fees).
  - h. Security and traffic control.
3. Obtaining gifts and grants for commissions; co-commissions from performers, organizations, or religious institutions; and sponsorships for particular events. These solicitations should be coordinated with the Gifts, Grants, and Donations Committee. Commissioners and other contributors should be adequately recognized in the Program Book and given tickets or other benefits as determined by the SC.
4. Determining needs for performance licensing and copyright clearances, and securing these as early as possible. The national AGO has blanket coverage with ASCAP, but licensing fees must be paid to BMI, SESAC, etc., for public performance of copyrighted music. In the case of commissioned works, it is within the right of the composer to waive licensing fees for the premiere performance, but this waiver must be part of the contract and cannot be assumed.
5. Permission to broadcast convention events and performances should be included in performer's and presenter's contracts.
6. Foreign artists must obtain immigration visas. At least twelve months should be allowed for this process.
7. Determining union regulations for instrumentalists and for workers at public concert venues, including ushers, security guards, and sound and lighting technicians. Union fees for both rehearsals and performances must be covered under the appropriate committee budgets.
8. Obtaining photographs, biographies, programs, and program notes as needed by Program Book and Promotion:
  - a. Requirements and deadlines must be specified in contracts, if not earlier in letters of agreement. Organ specifications, obtained through Facilities, must be provided to performers well in advance of program deadlines.
  - b. Programs must be approved by the appropriate committee, keeping in

mind the themes and goals of the convention, the quality and variety of works being performed, and the need to avoid duplication. In cases of duplication, a first-come, first-served policy is usually best, with the second artist being asked to substitute a different work.

- c. It is suggested that a photograph with a minimum resolution of 300 dpi be submitted for use in the program book and for any other convention promotional needs.
- d. One person on each committee should be appointed to edit biographies and program notes in a consistent format as determined by the Program Book committee, and to submit them before the deadline. Information needed for each piece (title, larger work, composer, dates, publisher, etc.) should be requested in the contract or letter of agreement.
- e. If program notes are to be printed separately for some or all events, they must be included in the appropriate committee budget.
- f. The appropriate committee should approve the wording of advertisements and news releases in advance.

### ***New Music Committee***

Qualifications/characteristics of committee members include:

1. Interest in or experience with commissioning new music.
2. Knowledge of contemporary organ music and of new music in general.
3. Commitment to inclusiveness in selecting composers.
4. Familiarity with the commissions of previous National Conventions.
5. Ability to be professional and diplomatic in dealing with prospective composers.

The Chair of the New Music Committee and the CC should meet as early as possible after the awarding of the convention with representatives of the National Committee on New Music Competitions and Commissions. The discussion should include the nomination of the AGO Distinguished Composer and preliminary considerations regarding potential convention commissions.

The convention is strongly encouraged to commission a work from the Distinguished Composer and is required to program one performance of both winning compositions from the Holtkamp-AGO Competition in Organ Composition and AGO/ECS Publishing Competition in Choral Composition.

Committee members are nominated by the Committee Chair, in consultation with the CC, and are approved by the SC. All committee members must sign and abide by the Confidentiality Pledge (Addendum A). Brainstorming sessions, announced and open to the entire chapter, are useful in developing ideas and in recruiting personnel. The smooth cooperation of the New Music, Performances,

and Worship Committees is essential; it can be helpful for representatives from these committees to be in attendance at New Music Committee meetings throughout the planning process. Copies of minutes of all committee meetings should be sent to the CC, ED, CCON, CCNM, and Chairs of Performances, Worship and Workshops.

Other duties of the committee include:

1. Develop a specific committee timeline and budget and operate within them.
2. Ensure the full participation of the AGO Distinguished Composer in the convention.
3. Discern the number and types of commissions to enhance the theme of the convention. Consideration should be given to needed additions to the repertoire, as well as to commissioning works which showcase particular local performing resources. The scale of the commissions can range from simple anthems to major works.
4. Consider a range of composers including those who reside in the region of the host chapter. Committees should also investigate using composers from local and regional universities, as well as those nationally recognized in the fields of organ, choral and church music. It is advisable to develop a range of alternative plans of composers and possible works during initial conversations in order to provide more flexibility with the proposed slate and to ensure the timely awarding of commissions.
5. Contact potential composers for preliminary discussions regarding interest, availability and fees. All preliminary conversations must be kept confidential and clearly tentative until final approval by National Council. It is advantageous to have all discussions with composers or their agents documented in writing.
6. Develop a budget for commissions which is within the means of the overall convention budget. Budgetary considerations include:
  - a. Composer fees (gratis commissions are discouraged).
  - b. Copying costs.
  - c. Allowance for composer travel, housing, per diem, registration to attend convention premiere. This courtesy may vary depending on the scope of the individual commission and the desire of the SC.
  - d. Any expenses related to the premiere. The exact breakdown must be determined in consultation with the Performances and Worship Committees.
  - e. Rental costs.
  - f. Licensing fees.
7. Assist in obtaining gifts and grants for commissions; corporate sponsorships and matching grants; co-commissions from performers, organizations, local religious institutions, and denominational organizations. These solicitations should be coordinated with the Gifts and Grants Committee.

8. Consider establishing a competition for organ repertoire, anthems, hymn-tunes, etc. Such a competition may be held in cooperation with another organization or a publisher.
9. During the process, consult the National Committee on New Music for suggestions and assistance to ensure that commissions reflect the diversity of the national AGO, including gender, ethnicity, and the range of academic and religious affiliations of the membership.
10. After the desired slate has been approved by the Convention SC and the National Committee on New Music, the CCON will present the slate to the NC for approval. It is strongly suggested that provision be made for alternative selections in the event that certain composers or commissions are either not approved by NC or a composer is unable to accept a specific commission.
11. Obtain clear and consistent details for preparation of contracts. All contracts are signed by the ED. It is customary to pay half the total fee upon the contract signing, and the remainder upon acceptance of the finished composition.
12. Collaborate with Performance and Worship Committees on matching commissioned compositions with performers and venues. Performers and venues should be selected to provide the optimal premiere of each work; however, committees should be cautioned against agreeing with composer stipulations regarding the specifics of the premiere. Performers should be chosen who have an affinity or positive track record in performing new music.
13. Collaborate with the Workshops Committee to ensure the participation of the Distinguished Composer and commissioned composers as appropriate. Additional areas of expertise apart from composition should be explored.
14. Determine a consistent language for identifying commissioned works in the Program Book. Obtain photographs, biographies, programs, and program notes from composers as needed by Program Book and Promotion.
15. Determine needs for performance licensing and copyright clearances (such as the reprinting of a text or tune), and secure these as early as possible.

#### Contract Considerations

1. Contracts for composers must include, in addition to the provisions listed above, firm deadlines for delivery of scores. The deadline should be at least one year prior to the convention to allow adequate time for preparation by performers and conductors.
2. All scores should be delivered to the Chair of the New Music Committee, who then distributes them to the Chair of the committee responsible for the premiere.
3. A penalty clause can be included in case the deadline is not met. Performance of a commissioned work should not be guaranteed.

4. The contract should specify the format in which the score (and parts) are to be delivered, the number of copies required, and the responsibility for copying. An allowance for copying (usually no more than 10% of the commissioning fee) may be included in the contract, or the convention may hire a professional copyist. These expenses must be included in the New Music budget.
5. All other involvement, such as the composer conducting or performing the premiere, must be specified in the contract.
6. Broadcast waivers should be negotiated and included in composer contracts.

### Contract Procedures

1. Upon NC approval of the New Music commissions, the convention New Music Chair shall prepare a draft of the contract for each commissioned composer and forward each draft to the ED for review and approval. Upon approval by the ED the New Music chair shall forward to the commissioned composer three original contracts on convention stationery with a cover letter specifying the following procedures.
2. The commissioned composer shall execute all three copies and return them to the ED.
3. The ED shall sign all copies and issue a check for half the commission amount payable to the composer. The ED will keep one fully executed contract on file and return two executed originals with the check to the convention New Music committee chair. The committee chair will return one fully executed copy and the check to the composer. The New Music chair will forward a copy of the contract and check to the convention treasurer.

### ***Performances Committee***

Qualifications/characteristics of committee members include:

1. Familiarity with current performers (national and international) and performance practice.
2. Commitment to inclusiveness in programming.
3. Familiarity with the performance history of AGO conventions.
4. Experience in presenting performing artists in concert.
5. Experience in contract procedures and working with artist managements.

The Performances Committee should work with the SC to identify broad themes of the convention, and then schedule a wide variety of individual artists and groups to reflect those themes. Most artists are happy to consider suggestions, including lists of pieces the committee may want to have performed.

Other duties of the committee include:

1. Develop a specific committee budget and timeline and operate within them.
2. Recommend performers and programs.
3. Determine availability and fees of recommended performers.
4. Obtain clear and consistent details for preparation of contracts.
5. Schedule performances by each of the winners of the previous year's AGO/Quimby Regional Competitions for Young Organists ("Rising Stars").
6. Schedule the St. Cecilia recital and reception. See ADDENDUM D.
7. Schedule commissioned and competition-winning works, in coordination with New Music.
8. Provide the preceding convention's NYACOP and NCOI winners with performance opportunities, in coordination with the national committees that oversee these competitions.
9. Use exceptional POE alumni as artists, in coordination with the national Committee on the New Organist.
10. In cooperation with National Council and the Steering Committee, determine recording needs and secure permissions from artists.
11. Determine needs for performance licensing and copyright clearances, and secure these as early as possible.
12. Determine union regulations for instrumentalists and for workers at public concert venues.
13. Assign a producer, secure and train other volunteers for each event in coordination with Facilities and Volunteers.
14. Schedule practice time in coordination with Facilities.
15. Obtain programs, program notes, photographs, and biographies as needed by Program Book and Promotion.
16. Secure artist hosts from Volunteers and arrange for airport pickups and housing as needed. Artists should be encouraged to make their own transportation to the convention city. Housing and other reservation arrangements should be coordinated through the Housing committee as stated in the convention contract proposal with the artist.
17. Decide which events will be open to the public, and arrange for managing and promoting those events. The publicity from such events can be highly beneficial to the Guild and to the local chapter, but the responsibilities of concert promotion can be substantial. Items to be considered include:
  - a. Seating capacities (allowing enough space for the convention) and numbering.
  - b. Ticket costs for various seating areas. At-the-door fees or suggested donations may be considered for certain events.
  - c. Printing and sale of tickets. Tickets should be printed for individual events that may be open to the public, and plans for selling the tickets should be made with care, in coordination with Registration and/or Hospitality. Some churches have policies prohibiting the sale

of tickets, but will allow free-will offerings instead, so each church should be consulted before tickets have been printed. Some public concert halls require tickets for all seats, including those held by convention registrants. This policy could necessitate issuing tickets for registrants, either as general admission or with specific seat locations (arrangements should be made in advance to handle the registrants who will inevitably forget to bring their tickets to a concert). Organizations such as symphony orchestras and opera companies, which may be hired as performers by the convention, sometimes have their own ticket agencies. Agencies such as Ticketmaster charge substantial processing fees and may insist on selling all tickets for the convention.

- d. Policies for sale of extra tickets for spouses and other guests of registrants. These guests often want to attend only a few programs rather than registering for the entire convention. A package of tickets for multiple events can be helpful.
- e. Possible need for additional ushers to take tickets. At non-ticketed concerts, ushers are required only to look for registration badges, which can be done cursorily unless seating is especially tight. At ticketed concerts, ushers not only have to tear tickets, but may also have to direct registrants to one area and ticket holders to another area.
- f. Promotion of public concerts, including paid advertising and public service announcements. The local classical radio station is usually a good place to start.

### Contract Procedures

1. Upon NC approval of the artist(s), the convention Performances committee chair shall prepare a draft of the contract for each artist and forward each draft to the ED for review and approval. Upon approval by the ED the Performance chair shall forward to the artist(s) three original contracts on convention stationery with a cover letter specifying the following procedures:
  - a. The artist(s) shall execute all three copies and return them to the ED within 30 days.
  - b. The ED shall sign all copies. The ED will keep one fully executed contract on file and return two executed originals to the convention Performances chair.
  - c. The Performances chair will return one fully executed copy to the composer. The Performances committee chair will forward a copy of the contract to the convention treasurer.

### ***Workshops Committee***

Qualifications/characteristics of committee members include:

1. Broad awareness of educational and professional issues in the field.
2. Commitment to inclusiveness in programming.
3. Appreciation of the wide variety of members' interests.
4. Knowledge of current trends and personalities in national AGO committees and leadership.

Workshops may be organized under headings such as Organ Literature, Organ Performance, Improvisation, Choral, Children, Professional Development, etc. The Workshops Committee must initially make a general decision as to how many hours will be offered under each heading, and whether "tracks" will be offered in various subjects (one workshop on a particular subject in each time period). The NC or SC may set a limit on the total number of workshop hours; in any case, the Workshops budget will limit the number of hours. Historical information about workshops and attendance from recent conventions is available from National headquarters upon request. The committee should also consult with the Councillor for Education early in the process to solicit recommendations for workshop topics and presenters. Regional Coordinators for Education may be consulted as additional sources for information.

Close coordination with the New Music, Performances, Worship, and Facilities committees is required because the composers and artists being hired by these committees are often logical choices as workshop presenters. The SC must set a policy regarding proportional division of expenses in cases where an artist presents both a performance and a workshop.

After listing potential presenters and determining their availability and fees, the Workshops Committee should begin to fit workshops into the schedule by time, location, and projected attendance, maintaining a variety of choices in each time period. Rehearsal and performance times will affect the scheduling of convention artists. Enough total seating should be allowed to accommodate the entire convention. As many workshops as possible should be placed in the convention hotel; busing to workshops can be a logistical problem. Workshops outside the hotel should be kept within easy walking distance. Ample time must be allowed in the schedule for walking or busing between workshops.

The Workshops Committee should anticipate the need to accommodate and be prepared to schedule up to 12 workshops for National Councillors. Expenses for these workshops will be paid out of the National budget.

All workshop titles, descriptions, presenters, biographies, and photographs must be received by the Workshops Committee no later than August 31 prior to the convention. **Workshop presenters and titles must be approved by the SC and NC in time** (usually during November of the year prior to the convention) **for preparation of the registration section for TAO and the convention website.** Each presenter will have to provide a one-paragraph description for use in the

registration section and Program Book. The Workshops Chair should request periodic reports from the Registrar in case room assignments need to be shifted to allow for greater- or less-than-expected attendance. Any changes in location should be reflected in the Program Book; once the book has been printed, changes should be made only in cases of emergency, and these should be announced in the daily newsletter and on signs in the registration and workshop areas.

Other duties of the committee include:

1. Develop a specific committee budget and timeline and operate within them.
2. Define workshop topic areas (Organ, Choral, Children, etc.).
3. Issue a call for workshop proposals, through TAO, two years prior to the convention.
4. Determine availability and fees of potential workshop presenters.
5. Identify possible workshop venues.
6. Obtain clear and consistent details for preparation of contracts.
7. Budget and arrange for audiovisual needs:
  - a. Audiovisual requirements must be spelled out in the presenter's letter of agreement and final contract. Requests for audiovisual resources beyond those listed in the contract may have to be denied.
  - b. Although convention hotels usually have in-house audiovisual companies, outside companies may be just as proficient and less expensive. A competitive bidding process is highly recommended.
  - c. Adequate microphones must be provided for every workshop. If registrants are to be seated away from the action (as in the nave of a church where the presenter is in the gallery), arrangements must be made for them to see and hear as well as those who are close to the presenter.
  - d. If the SC chooses to record selected workshops, the Workshops Committee must make those arrangements and budget for them. A clause allowing the recording of the workshop should be included in each presenter's contract.
  - e. If National Councillors wish to have any of their workshops recorded, the Workshops Committee will assist in making those arrangements. Recording costs are covered by the National budget. A clause allowing the recording of the workshop should be included in each presenter's contract.
8. Handouts:
  - a. Presenters are responsible for providing their own handouts.
  - b. The Workshops Committee is responsible for providing to the presenter the approximate number of attendees in a timely manner.
9. Obtain workshop descriptions and photographs and biographies of presenters as needed by Program Book and Promotion.

10. Appoint a host, secure and train any other volunteers for every workshop in coordination with Facilities and Volunteers:
  - a. The host should have enough information to introduce the topic and presenter, and should have ready access to the Workshops Chair and the audiovisual company in case problems arise during the workshop. The host may be given other duties such as checking attendance, distributing handouts, and helping with audiovisual equipment.
  - b. The host should be familiar enough with the workshop schedule and locations to help direct registrants between sessions.
11. Schedule and supervise choral reading sessions. These are often held in the workshop rooms of the convention hotel. Contracting for reading sessions is handled by Workshops, but should be closely coordinated with Exhibits.
12. Arrange for pianos and other instruments:
  - a. Instrument requirements must be clearly specified in the presenter's letter of agreement and final contract.
  - b. Coordinate with Facilities Committee, which may want to contract with a local company to supply enough pianos for the entire convention (including rehearsals and performances).

#### Contract Procedures

1. Upon NC approval of the presenters, the convention Workshops committee chair shall prepare a draft of the contract for each presenter and forward each draft to the ED for review and approval. Upon approval by the ED, the Workshops chair shall forward to the presenter three original contracts on convention stationery with a cover letter specifying the following procedures:
  - a. The presenter shall execute all three copies and return them to the Workshops chair within 30 days.
  - b. The Workshops chair shall sign all copies and return one to the presenter.
  - c. The committee chair will keep one fully executed contract on file, send the third original to the ED, and forward a copy to the convention treasurer.

#### ***Worship Committee***

Qualifications/characteristics of committee members include:

1. Background in diverse worship styles and traditions.
2. Knowledge about the history of, and current trends in, the field.
3. Commitment to inclusiveness in programming.
4. Ability to evaluate local resources realistically.

5. Vision regarding the importance of worship to the national membership.
6. Diplomatic skills.

The first major decision faced by the Worship Committee is whether to present services typical of local churches and synagogues, using the resident musicians, or to present more concertized services, using at least some outside musicians. The quality of local music programs will usually be the primary determining factor. The policy determined by the committee must be approved by the SC and then adhered to.

At least one major interdenominational service should be planned, preferably with the entire convention in attendance. The Opening Convocation and Closing Worship are traditional forms of these, but others are possible. Such services must be intentionally inclusive by denomination and gender, although they may be shaped according to the general rubrics of the hosting denomination. It is recommended that national, regional, and local AGO officials be invited to participate in some way. If there is to be a procession, a person should be appointed to organize and lead it.

The number of additional worship services offered will depend on the overall convention schedule, the programming ideas under consideration, the number of potential venues, and the seating capacities of those venues. Some conventions have offered denominational services for particular occasions such as Christmas and Easter; others have held additional ecumenical services such as hymn festivals.

Speakers at worship services should be balanced as much as possible by gender, age, ethnicity, and denomination, and must be approved by the SC and NC.

Other duties of the committee include:

1. Develop a specific committee budget and timeline and operate within them.
2. Determine worship goals: *e.g.*, designed liturgies vs. local traditions.
3. Plan worship services consistent with the overall shape of the convention, in coordination with Performance, New Music, and Facilities.
4. Commission or sponsor competitions for service music, hymns, or anthems, in cooperation with the convention's New Music Committee. Such competitions may be administered by the convention, possibly in cooperation with other organizations such as the Hymn Society in the United States and Canada.
5. Encourage the involvement of clergy. This is an excellent opportunity for building bridges. In addition to convention worship programs, opportunities for clergy involvement include morning meditations in the

- convention hotel or nearby religious institutions, regular services that are publicized to the convention and pre- and post-convention services.
6. Prepare a list of pre- and post-convention worship services:
    - a. Services may be listed in the Program Book, and bulletins or programs may be made available at the convention hotel. Deadlines for receipt of materials should be published well in advance in the chapter newsletter and other local media.
    - b. Transportation is not usually provided for pre- and post-convention events. Therefore, churches and synagogues within walking distance of the convention hotel are the most logical locations. Outlying churches and synagogues may want to provide van, bus, or carpool transportation if available.
  7. The Worship Committee may want to encourage the incorporation of a convention hymn or other themes and music of the convention.
  8. Obtain clear and consistent details for preparation of contracts.
  9. Work with Facilities to determine venues and develop policies for ushers. Assign producer, secure and train volunteers for each event in coordination with Facilities and Volunteers.
  10. Budget carefully for extra instrumentalists, audiovisual requirements, and printed programs. Provisions for such items must be clearly specified in worship leaders' letters of agreement and final contracts.
  11. Obtain photographs and biographies as needed by Program Book and Promotion.

### Contract Procedures

1. Upon NC approval of the participants, the convention Worship committee chair shall prepare a draft of the contract for each participant and forward each draft to the ED for review and approval. Upon approval by the ED, the Worship chair shall forward to the participant three original contracts on convention stationery with a cover letter specifying the following procedures:
  - a. The participant shall execute all three copies and return them to the Worship chair within 30 days.
  - b. The Worship chair shall sign all copies and return one to the participant.
  - c. The committee chair will keep one fully executed contract on file, send the third original to the ED, and forward a copy to the convention treasurer.

## **Logistics Committees**

There are three logistics committees: **Facilities, Housing, and Transportation**. These committees will be discussed individually after a general introduction, which should be distributed to all three along with their individual sections.

### Qualifications/Characteristics of the committee Chairs

1. Good interpersonal and organizational skills.
2. Capacity to keep the entire schedule in mind and see how all aspects interact.
3. Willingness to become completely familiar with all facilities and routes.
4. Capacity to evaluate spatial relationships.

Committee personnel are selected by the Chair, in consultation with the CC, and approved by the SC. The first meeting of each committee should be held about 30 months prior to the convention and should be attended by the CC and other Committee Chairs as appropriate. Committees should meet on an as-needed basis until approximately 18 months prior to the convention, at which point they should begin meeting monthly. Communication with the SC and other committees is critical throughout the process. It is often wise to invite representatives from other committees to attend meetings when items of interest to them will be on the agenda.

Important issues to be addressed by each committee in the beginning stages include:

1. Appointment of a recorder or secretary to take accurate minutes of each meeting. Copies of minutes should be sent to the ED, CC, and Executive Secretary (for distribution as needed to other Committee Chairs).
2. Overall philosophy, goals, and policies, reflecting the early decisions made by the SC after input from the chapter.
3. Confidentiality pledge (see Addendum A).
4. Preliminary budget considerations, as outlined by the SC, Treasurer, and ED.

### ***Facilities Committee***

The Facilities Committee coordinates arrangements for the use of all non-hotel facilities needed for the convention (principally churches, synagogues, concert halls, and schools).

Duties of the committee include:

1. Develop a specific committee budget and timeline and operate within them.
2. Conduct a facilities survey:
  - a. Identify a contact person for the site agreement at each facility.

- b. Send survey to all potential sites and create a database for storing the following information on each site:
      - i. Location.
      - ii. Seating capacity.
      - iii. Instrument(s).
      - iv. Acoustics/microphones.
      - v. Restrooms.
      - vi. Access for disabled.
    - c. Determine any fees and restrictions specific to each site.
  3. Once exact sites have been determined, confirm in writing, as far in advance as possible, that each facility is reserved for convention needs (clear of weddings, etc.).
  4. Complete detailed site agreements (tuning, air conditioning, noise control, etc.).
  5. Create a host site information sheet for each facility for Volunteers and Performances (some sites may have or require in-house ushers and other help).
  6. Establish liaisons among the host site contact, Volunteers Chair, and Performances Committee member assigned to each location/event.
  7. Acquire current stoplists and photographs for Program Book as soon as sites have been confirmed.

### ***Housing Committee***

The Housing Committee makes arrangements for the convention's housing needs in consultation with representatives of the chosen hotel(s). If the host chapter has a member who is skilled in the area of hotel or restaurant management, he or she would be an ideal recruit.

It is financially and logistically beneficial to encourage all attendees to stay at the convention hotel. Alternative housing may be necessary for the Rising Stars, and for NCOI and NYACOP competitors.

Duties of the committee include:

1. Develop a specific committee budget and timeline and operate within them.
2. Work with hotel personnel to establish a detailed, hour-by-hour schedule for all events, including those involving food/catering, that occur in the hotel, and to determine the setup/services required for each. Categories may include:
  - a. Registration.
  - b. Hospitality/Message Center.
  - c. Convention office.
  - d. National Headquarters booth.

- e. Workshops.
  - f. Receptions/cash bars.
  - g. Banquets/lunches/dinners/continental breakfasts.
  - h. Meetings—regional, state, chapter deans, etc.
  - i. Exhibits.
  - j. Advertising.
3. Work closely with Hospitality and the Chairs of the various committees responsible for the above functions.
  4. Monitor room pickup as it relates to the attrition clause in the hotel contract. The Convention's room block may need to be adjusted up or down based on room pickup.

### ***Transportation Committee***

This is a critical and challenging area of event planning. A convention schedule can be disrupted by late or lost buses. Average national convention attendance is between 1,500 and 2,500 people, some of whom may opt to use their own vehicles to attend convention events. The number of registrants who choose their own transportation will depend upon the availability of parking at the hotel and the complexity of the host city's street or public transportation system. Host chapters are urged to estimate carefully the various factors in arranging for public transportation for the convention. Keep transportation as simple as possible. It is beneficial to encourage registrants to sign up for the transportation package, as distances may be great, and an on-time schedule is important for a smooth convention.

The Transportation Chair may initially choose to work alone, but will need additional committee personnel to work with the other convention committees. Good communication between the Transportation Committee and the four program committees is essential. The Transportation Chair may serve as an *ex officio* member of any or all of these committees.

The Transportation Committee is responsible for contracting with a transportation company to provide transportation to each non-hotel event as needed, and will work with the CC and selected committees; e.g., Performances to develop a daily schedule. When the schedule is in place, the next step will be to identify locations for events planned by the program committees (and, in some cases, the Hospitality Committee) that occur away from the hotel.

Duties of the committee include:

1. Develop a specific committee budget and timeline and operate within them.
2. Assess transportation needs for the convention based on the convention schedule. The schedule should be arranged in such a way

that registrants may walk to some events. Buses should leave from a central point (headquarters hotel) most of the time. If the convention is divided into groups, to avoid confusion, it is best *not* to have various groups going to different locations leaving at the *same time* from the *same place*. For clarity, identification by color-coding and good signage is essential.

3. Acquire bids from transportation companies and inspect their vehicles. The fleet should have air conditioning and restrooms, and the company's supervisors should understand the complexities of moving large groups among multiple locations over the span of the convention. Both supervisors and drivers should know the scheduled departure and arrival times.
4. Negotiate the final contract(s) in coordination with the ED.
5. Recommend daily and convention-long transportation fees to the convention Treasurer. The availability of public transportation will have a significant impact on the number of registrants using the transportation package. It is recommended that the budgeted transportation figure be a break-even number. Consider how daily transportation registrants, as opposed to full convention transportation registrants, may impact on needs, expenses, and revenue. Adjust each new day's projected bus needs to reflect a potential drop-off for cost savings. Utilization of buses will usually decline during the week, except for major events.
6. Make recommendations to Registration regarding how to indicate paid transportation (including daily transportation) on registration badges.
7. Negotiate with public and private bus companies and van or limousine services to develop a plan and establish fees for transporting registrants with disabilities or special needs. Publicize this information early in the convention advertising. Those needing this service should have a way to easily notify the Registrar in writing. The Registrar should then provide a list of registrants requiring special assistance to the Transportation Chair, so that information can be sent to each person confirming and detailing the arrangements.
8. In cooperation with the bus company, determine the parking needed for the buses at each event in advance of the convention, and confirm that this information is communicated to all bus drivers. Acquire any special permits or assistance required from the police for bus parking.
9. Report any changes in the convention schedule to the selected transportation company.
10. Conduct a dry run(s), with buses from the transportation company, of all routes at the same time of day and same day of the week as the vehicles will be traveling during the convention, to be certain enough time is allotted. Leave enough extra time for emergencies and for unloading/loading. Check with city officials to determine if any proposed routes are scheduled for maintenance or repair at the time of the convention.

11. Provide a transportation schedule and detailed maps, if needed, to Program Book for convention events.
12. During the convention, work closely with the company's supervisor, who will act as a liaison with the drivers, getting the buses to and from the proper places and making sure the transportation proceeds with as little trouble as possible. The Chair's job is full-time during the convention. A Deputy Chair may be helpful in organizing committee members, and in overseeing and directing a pool of volunteers to assist registrants riding the buses. Cell phones are vital for communication among the Chair, Deputy, and bus company supervisor.
13. Ensure that each bus has a host on board to enforce directions or destinations to the driver, to check for proper signage, and to watch registrants' color coding for the correct destinations. Adhere to the published bus departure schedule, which should always be clearly displayed at the departure point. It can be difficult to get people out of the hotel. If the guide (host) does not enforce the published departure times, delays will develop that will affect the convention schedule. It is crucial to have the loading and unloading of the buses well supervised. One or more persons should be designated to make a final call before the last bus leaves a location. This practice will save on cab fare for those still admiring the console, talking with artists, or using the facilities.

## **Other Standing Committees**

Committee personnel are selected by the committee chair, in consultation with the CC, and approved by the SC. A maximum of six members, including the chair and deputy, is usually sufficient for each committee. The first meeting of each committee should be held about 30 months prior to the convention and should be attended by the CC and other chairs as appropriate. Committees should meet on an as-needed basis until approximately 18 months prior to the convention, at which point they should begin meeting monthly. Communication with the SC and other committees is critical throughout the process. It is often wise to invite representatives from other committees to attend meetings when items of interest to them will be on the agenda.

Important issues to be addressed by each committee in the beginning stages include:

1. Appointment of a recorder or secretary to take accurate minutes of each meeting. Copies of minutes should be sent to the ED, CC, and Executive Secretary (for distribution as needed to other chairs).
2. Overall philosophy, goals, and policies, reflecting the early decisions made by the SC after input from the chapter.
3. Confidentiality pledge (see Addendum A).
4. Preliminary budget considerations, as outlined by the SC, Treasurer, and ED.

### ***Exhibits Committee***

Qualifications/characteristics of the Chair and committee members include:

1. Familiarity with exhibitors and exposition service companies.
2. Ability to visualize spatial arrangements and artistic flair for creating an attractive milieu for exhibitors.
3. Willingness to work with other committees for effective scheduling of exhibit hours.
4. Good interpersonal skills.

Early in the convention process, a list of potential exhibitors must be developed, including exhibitors from previous national conventions, potential local exhibitors and companies suggested by National Headquarters.

The Exhibits Committee is responsible for contacting exhibitors, arranging the exhibit space, supervising the setting up of exhibits, and seeing to the welfare of the exhibitors during the convention. Exhibitors are engaging in an important convention activity, and every effort should be made to accommodate their needs.

More than 100 companies usually exhibit at a national convention. Spaces of

varying sizes will be needed for different exhibits. An exposition services company is essential in planning the exhibits and displays, including the setup of pipe and drape for booths, signage, and registration counters. The headquarters hotel or local convention bureau can recommend such companies. The contract with the display company is negotiated in consultation with and signed by the ED.

It is important that the Chair and other committee members be present, along with representatives of the display company, when exhibits are set up to ensure that all assignments and signs are correct. It is also essential for committee members to monitor the breakdown/move-out process.

Organ companies with instruments on display should be placed in an area separate from other exhibitors, ideally in individual soundproof rooms. Exhibitors selling CDs and electronic equipment should be told to provide earphones.

Additional duties of the committee include:

1. Develop a specific committee budget and timeline and operate within them.
2. In cooperation with the headquarters hotel representative, determine and map out the space available for exhibitors, including electrical/electronics connections.
3. Recommend the fees for booths, rooms, tabletop displays, and advertising in registration packets. Exhibitors may be willing to sponsor a reception or other event in lieu of a fee for a space. Solicitation of such sponsorships must be coordinated with the Gifts, Grants, and Donations Committee.
4. In consultation with the SC, determine the convention policy regarding complimentary registration for exhibitors (customarily 1 per booth).
5. Determine convention badge identification for exhibitors, in consultation with Registration.
6. Determine exhibit hours, in consultation with the SC, to coordinate with the overall convention schedule. Exhibits have traditionally been open during meal times and after each night's scheduled convention events (except perhaps the last night). Exhibits must be closed during the opening service or convocation, the Annual Meeting and the Regional Meetings. The SC must decide whether exhibits will remain open during other scheduled events. Exhibit hours should not be changed once they have been established and announced.
7. Schedule receptions and cash bars in or near the main exhibit hall, in coordination with Hospitality, to encourage exhibit traffic.
8. Provide exhibitors (especially music dealers) with lists of repertoire to be performed and materials to be used in workshops as soon as they have been approved. It is to the advantage of the exhibitors, and a convenience to registrants, to have scores and materials available for purchase.

9. Provide ample complimentary space for a large Headquarters Booth to display certification information and other educational resources. The AGO booth should be at the entrance or in an equally prominent location.
10. Collaborate with Workshops to plan publishers' reading sessions, including reserving rooms, arranging for pianos/keyboards, and making sure that publishers provide enough packets for the number of attendees registered for their reading session.
11. Provide a list of exhibitors, exhibit hours and detailed maps of the exhibit areas to Program Book.
12. Monitor/troubleshoot move-in, setup, exhibit hours, and move-out.
13. Invoice exhibitors, and deposit checks with the convention Treasurer.
14. Arrange for security for all exhibits before, during, and after exhibit hours.

### ***Gifts, Grants, and Donations Committee***

A small committee shall be appointed to seek gifts, grants, and donations in support of the convention. This committee works closely with the Finance Committee.

Financial support in the form of contributions or sponsorships of various convention events helps to keep registration fees down. The support of a significant sponsor can also increase the visibility of the AGO. Local donors and foundations with an interest in the cultural activity of the host city and the organizations that advertise products to AGO members are the most likely sources for funding.

The National Endowment for the Arts program in New Music Performance has funded a portion of the new music expenses for a previous convention. The national organization will work with the SC to apply for NEA grants for each convention. Grants have also been received from national foundations for significant new works, expenses related to moving historic instruments, etc. The Foundation Center (888 Seventh Avenue, New York, NY 10019, 212-975-1120) publishes *The Foundation Directory* (available in local libraries) as a basic source of information about foundations, listed by state. Local arts agencies and libraries can provide additional information.

Note: State and municipal arts funding agencies will generally require that any events receiving funding be open to the public.

Proposals to any funding agency, once the interest of the agency has been verified, must be specific and submitted with due regard for application deadlines. Budget information included in the application must accurately reflect the convention's projected needs.

Duties of the committee include:

1. Develop a committee timeline and budget and operate with them.
2. Coordinate with revenue-producing areas of the convention (registration, exhibits, program book advertising).
3. Create a spreadsheet of items that might be sponsored or donated to the convention, including:
  - a. Commissioned works.
  - b. Early registration prizes.
  - c. Receptions, coffee breaks, meals.
  - d. Tote bags and individual items such as guidebooks, maps, pencils, pads.
  - e. Individual recitals, concerts, workshops.
  - f. Special ensembles (choirs, orchestras, etc.).
  - g. Special instruments.
  - h. Rehearsals.
  - i. Competition awards.
  - j. Daily newsletters.
4. Match sources of support with the above possibilities, informing potential donors of the entire list. Likely sources within the organ and choral community include:
  - a. Local congregations (co-sponsorships).
  - b. Organ building firms.
  - c. Music publishing firms.
  - d. Retail music distributors.
  - e. Suppliers of other related equipment (bells, vestments, liturgical furnishings, music stands, etc.).
  - f. Denominationally related agencies such as insurance companies, pension plans, etc.
  - g. Chapters (to be hosts for receptions, etc.).
5. Develop other likely sources of support, including:
  - a. Private individuals.
  - b. Private foundations.
  - c. State arts councils.
  - d. Local arts councils.
  - e. Local corporations/businesses.
  - f. Local chapters of the American Federation of Musicians (Music Performance Trust Fund grants may be available for performances involving instrumentalists and open to the general public free of charge).
  - g. National Endowment for the Arts.
6. Conduct "silent auction" (optional).

## ***Hospitality Committee***

Qualifications/characteristics of the Chair and committee members include:

1. Good organizational skills.
2. Experience in working with caterers and other suppliers.
3. Congeniality and understanding of gracious, generous hospitality.
4. In-depth knowledge of the host city.
5. Complete understanding of, and familiarity with, the convention program and daily schedule.

The volunteers staffing the Hospitality desk need to be intimately familiar with the layout of the hotel, the amenities of the city, and the details of the convention schedule, including the transportation arrangements. It is helpful to have someone from Housing at the Hospitality desk, especially in the first couple of days. People attending conventions in unfamiliar cities appreciate restaurant suggestions.

The SC will decide on the number of and types of receptions to be offered at the convention. NC may request other receptions at their expense.

Additional duties of the committee include:

1. Develop a specific committee budget and timeline and operate within them.
2. Assume responsibility for all convention-sponsored hospitality events and all convention-sponsored food and beverage arrangements in the headquarters hotel. Arrange space, food, and beverage for events that may include:
  - a. Opening and closing receptions. Sponsors may be sought for these receptions, in coordination with Exhibits and Gifts, Grants, and Donations. Payment should be received in advance, and full acknowledgment of the sponsorship should be made.
  - b. Evening cash bars with snacks in the exhibits/gathering area. Sponsors may be sought for these receptions, in coordination with Exhibits and Gifts, Grants, and Donations. Payment should be received in advance, and full acknowledgment of the sponsorship should be made.
  - c. Coffee breaks, exhibitors' refreshments, convention office refreshments.
  - d. NC meeting (usually with breakfast or lunch) is paid for by National budget and coordinated with ED and National President.
  - e. Regional meetings paid from National budget and coordinated with the Convener of Regional Councillors.

- f. CCON's post-convention breakfast or lunch paid from the National budget for current and future SC's.
3. Advise on food and beverage at events in the hotel sponsored by alumni groups, national committee meetings, etc.
4. Provide restaurant, nightlife, and shopping information for Program Book and have available at the Hospitality desk.
5. Organize and staff the on-site hospitality desk; coordinate hospitality desk hours.
6. Train and schedule volunteers.
7. Organize and supervise the convention Message Center.
8. Organize and conduct cash sales (T-shirts, tote bags, extra program books, etc.) in coordination with Registration.

### ***Information Technology Committee***

Qualifications/characteristics of the Chair and committee members include:

1. Comfortable working with and understanding the technology needs of the convention as it relates to the internet, website, and other technology that may be used in conjunction with registration, the program book, and advertising.
2. Good organizational skills and attention to detail.
3. Ability to enforce deadlines
4. Working with the AGO National CIO to take advantage of existing owned website, registration, sponsorship, and e-commerce capabilities, guide the customization and branding that will be unique for the particular convention.

The Information Technology Committee oversees the development of the specific convention website, including its branding and content development that makes it unique from other national or regional conventions. The website is single most visible and important face of the convention. This is where the majority of the attendees will look for information and register, exhibitors will register for display booths, advertisers will buy advertising, participants will provide biographies and photos, and the SC will provide the latest and most complete information about the convention. The information, links and interfaces, and forms on the website must be presented in a user-friendly manner and be complete and accurate.

Duties of the committee include:

1. Looking at the AGO web development owned assets and vendors with the AGO National CIO that can be utilized for the national convention to potentially jump-start and reduce overall costs.
2. Develop a specific committee budget and timeline and operate within them for any new or customization for this specific convention website.

3. The website:  
Contract with the final web developer chosen to design, develop, and maintain a comprehensive website for the convention. In coordination with the developer, the Registration, Exhibits, Advertising, Performances, and Program Book committees:
  - a. Identify the needs of each convention area to have information on the convention website.
  - b. Determine a computer format for all material to be submitted.
  - c. Establish and enforce deadlines for all material.
  - d. Establish a schedule of due dates for each committee.
  - e. Plan layout and composition.
  - f. Coordinate the deployment of the website.
  - g. Monitor the website after deployment for content, verify maintenance, and general operability of the website.

### ***Program Book/Advertising Committee***

Qualifications/characteristics of the Chair and committee members include:

5. Word-processing and electronic-publishing skills.
6. Track record of producing effective brochures and programs.
7. Proven experience in working with advertisers, printers, and mailing services.
8. Good organizational skills and attention to detail.
9. Ability to enforce deadlines
10. Ability to generate and maximize advertising sales for the program book.

The Program Book/Advertising Committee produces the Program Book for the convention. This book is the single most lasting and visible record of the convention and, in addition to providing comprehensive and accurate information for registrants, is both a source of revenue and a major publicity vehicle.

The committee can be divided into two subcommittees so that the two important areas of its responsibility can be adequately addressed.

Duties of the committee include:

4. Develop a specific committee budget and timeline and operate within them.
5. The Program Book:  
Contract with designer and publisher to produce the program book. In coordination with designer and publisher:
  - a. Determine a computer format for all material to be submitted.
  - b. Establish and enforce deadlines for all material.

- c. Establish a mailing schedule, if the book is to be mailed to:
  - i. Registrants.
  - ii. Exhibitors.
  - iii. Advertisers.
- d. Plan layout and composition.
- e. Coordinate photographs with Promotion, TAO and other committees:
  - i. Artist/presenter publicity photos.
  - ii. Organ cases.
  - iii. Exterior photos.
  - iv. VIPs.
- f. Collect and edit all material for the book, including general information, program notes, descriptions of workshops and seminars, biographical sketches of presenters, organ specifications, and maps.
- g. Compile and format:
  - i. General information pages.
  - ii. Foldouts (map, convention at a glance).
  - iii. Convention schedule.
  - iv. Letters from officials.
  - v. Recital and concert programs.
  - vi. Worship service programs.
  - vii. Workshop descriptions.
  - viii. Biographies.
  - ix. Organ specifications (from Facilities).
  - x. Lists, indices, directories.
- h. Proofread and correct manuscripts, galley proofs, and page proofs.
- i. Send page proofs to TAO staff for proof reading.
- 6. Advertising:
  - a. Compile a list of potential advertisers from TAO, prospective exhibitors, and previous conventions.
  - b. Set deadlines, specifications, and fees.
  - c. Prepare rate cards and media kits.
  - d. Send initial contact and follow-up letters.
  - e. Coordinate with other revenue-producing areas of the convention (Exhibits, Hospitality, and Gifts, Grants, and Donations).
  - f. Reserve space (two full pages for the next national convention and at least one quarter page for each of the next regional conventions) at no charge.
  - g. Invoice advertisers, and deposit checks with the convention Treasurer.

**Promotion Committee**

Qualifications/characteristics of the Chair and committee members include:

1. Experience in promotion, public relations, advertising, and media relations.
2. Experience in working with designers and publishers.
3. Writing/editorial skills.
4. Organizational and planning skills.

This committee is responsible for serving as a liaison to TAO and its extensive promotion of the convention. It also develops promotional material for the website and other national and local media, with the goal of encouraging attendance and increasing the general public's awareness of the organ world.

Duties of the committee include:

1. Develop a specific committee budget and timeline and operate within them.
2. Engage a graphic designer to create a convention logo for approval by the SC. Choose a distinctive typeface to be used on every piece of literature associated with the convention.
3. Establish convention Web site. The committee may engage its own webmaster, Web site host, and graphic designer at the convention's expense or it may use the national Web site and webmaster provided by national headquarters at no direct cost to the convention.
4. Produce monthly advertisements for TAO.
5. Work with Registration to design the registration form.
6. Coordinate the taking and use of photographs with Program Book and other committees.
7. Engage one or more official convention photographers.
8. Produce a daily newsletter during the convention.
9. Serve as the local and national media contact to ensure maximum visibility, and coordinate with publications and activities of other music organizations (ACDA, MTNA, etc.).
10. Produce advance promotional materials, such as ads for preceding national and regional convention books and distinctive items (notepads, pencils, buttons, etc.) for prior distribution. All regional conventions will provide a minimum quarter-page ad to the next national convention at no cost. Each national convention will provide space for two full-page ads for the next national convention at no cost.
11. Arrange for local coverage of the convention by meeting in advance with local arts reviewers and scheduling live TV and radio interviews with performers/presenters.
12. Plan extensive advertising of major events open to the general public, and explore the possibility of live broadcasts.
13. Arrange for design and purchase of tote bags in cooperation with Registration. Many conventions have found businesses to underwrite

the cost of tote bags for the registration packets. Sponsorships should be coordinated with Gifts, Grants, and Donations.

### ***Volunteers Committee***

Qualifications/characteristics of the Chair and committee members include:

1. Wide knowledge of the membership and individual members' skills.
2. Ability to recruit and motivate volunteers.
3. Exceptional organizational and interpersonal skills.

It is important to involve as many host chapter members as possible in the day-to-day operation of a convention. The greater the number of chapter members who participate, the more widespread will be the feeling of accomplishment and pride in a successful event. Those performing in or attending the convention will appreciate the assistance and will be impressed by the host chapter's enthusiasm and commitment!

There is almost no end to the ways in which volunteers can be used, so there will be a job for everyone who is interested. Start recruiting early and plan to hold orientation meetings two to four weeks ahead of the convention and again just before the convention opens.

Duties of the committee include:

1. Develop a specific committee budget and timeline and operate within them.
2. Determine needs for volunteers from SC members.
3. Recruit, assign, and coordinate the volunteer staff for the convention. Many volunteers will be needed in various roles in the following areas:
  - a. Hospitality.
  - b. Registration.
  - c. Artist hosts.
  - d. On-site event producers
  - e. Ushers.
  - f. Workshop hosts.
  - g. Bus hosts.
4. Inform chapter members of volunteer opportunities.
5. Arrange for a pool of volunteers which could include members from other surrounding AGO chapters, people from outside the AGO; e.g., choir members, etc.

## **Liaisons**

1. These are individuals whose primary roles as members of the SC are to coordinate planning and arrangements between the convention and the chapter membership or national competitions and events. Past experience has shown that separate persons for NYACOP, NCOI and Rising Stars are preferable because of the different requirements for each.

### Qualifications/Characteristics

1. Good organizational and communication skills.
2. Familiarity with chapter membership and venues.

### ***Chapter Liaison***

This liaison's duties include:

1. Keep the Chapter Executive Committee and membership informed about the convention. The Dean of the chapter has served effectively in this role.
2. Promote enthusiasm within the chapter.

### ***Rising Stars Liaison***

Expenses related to the Rising Stars will be paid by National. In consultation with the Director of the RCYO Committee, this liaison should perform the following tasks:

1. Obtain photographs and biographies of the nine winners of the previous year's AGO/Quimby Regional Competitions for Young Organists ("Rising Stars") from AGO National Headquarters. This information should be provided to the Performances Committee and Program Book.
2. Contact each Rising Star performer with information about the performance venue, instrument and practice time as soon as they are identified.
3. Obtain programs and program notes from each Rising Star performer in the required format for the Program Book.
4. Coordinate schedules and practice time with each Rising Star performer.
5. Assist in obtaining housing and transportation as necessary.
6. Coordinate social functions as requested.
7. Coordinate local publicity through the Promotion Chair.
8. Ensure that all references to the Rising Stars performances include the wording "made possible by a generous grant from Michael Quimby, President, Quimby Pipe Organs, Inc".
9. Be available at all times during the practice sessions and performances.

## ***NYACOP and NCOI Liaisons***

All expenses related to both competitions are paid by National. These liaisons maintain close contact with the directors of the appropriate national committees, make local arrangements for each competition, and report regularly to the SC. The liaison may be the resident organist at the competition site.

The Guild's biennial National Young Artists Competition in Organ Performance (NYACOP) and National Competition in Organ Improvisation (NCOI) are held in conjunction with the national convention. The semifinals of the NYACOP competition are held in a different city preceding the convention. The semifinals of the NCOI competition are held at the time of the convention. The finals of both competitions are held during the convention. Rules for these competitions are determined by the appropriate national committees and are published in TAO and are on the AGO website. The Competition Liaison, in consultation with Performances and Facilities, will recommend possible sites for each competition. The individual national competition committees will make the final choice for each competition. They will be guided by the following criteria:

1. Suitability of the organ for the particular competition. Multiple memory levels are required.
2. Availability of substantial practice time as required by the competition rules.
3. Placement of the organ (competitors must be screened from the judges).
4. Acoustics and general ambience.
5. Seating capacity.
6. Accessibility to the convention hotel (walking distance is preferable, but not mandatory).
7. Be available at all times during the practice sessions and competitions.

Duties of the liaisons include:

1. As needed, assist the appropriate national committee in arranging housing and transportation for judges, competitors, and committee members. Housing near the competition site may be requested by the competition committees for the competitors. Volunteers may also be needed to drive competitors to and from practice and competitions. These volunteers should be obtained through the Volunteers chair.
2. Schedule practice time at the direction of the national committees. Plenty of time must be booked well in advance to avoid conflicts with weddings and other functions. Individual allotments of practice time will be made by the national committee.
3. Coordinate schedules with Transportation. Convention transportation is provided to finals if their sites are not within walking distance.
4. Schedule award presentations in consultation with the CCNM, the SC,

and the committee chairs. Assist the national committee and national officers with the presentations. Winners should be announced in the convention newsletter if possible, and awards should be given at a time when the entire convention is present.

5. Coordinate social functions as requested. Expenses of these functions are to be paid by the national budget.
6. Coordinate local publicity for the competitions through the Promotion Chair. National publicity (mainly in TAO) is handled by the appropriate national committee.

## **TIMELINE FOR NATIONAL CONVENTIONS**

The following timeline has been drawn from the experience of the past several AGO national conventions. It is presented in checklist form; for ease of reference, the appropriate year may be filled in after each annual heading. Note that ongoing actions, such as regular committee meetings or coordination with outside agencies, are listed only when they should begin and end, or when a change may be necessary.

Some adjustments may need to be made to reflect decisions of each particular Steering Committee. For example, this timeline assumes that the Program Book is to be mailed to registrants in advance of the convention. If the decision is made to distribute the book at the convention, deadlines may be moved back accordingly.

Because much more detail is contained in the text and appendices of the Guidelines for National Conventions than could possibly be included in a checklist, Committee Chairs should not assume that all of their responsibilities are listed here. Functions of liaisons are not covered in this timeline, except where they affect the schedules of committee chairs, because their jobs generally fall under the direction of national committees.

The individual committees have been alphabetized and are in no particular order of importance.

### **C-8 [Year of Convention minus 8 years]**

- CONC invites letters of interest by means of a notice published in TAO and on the website and mailed to chapter deans.

### **C-7**

- Deadline for submission of letters of interest; invitation to selected chapters from CONC for detailed proposals (including hotel availability).
- CONC recommends convention site for approval by NC.

### **C-6**

- ED meets with chapter leadership to obtain hotel contracts and begin planning process.
- Chapter Executive Committee selects Coordinator, in consultation with CCON for approval by NC.
- Letter of agreement executed between national organization and host chapter.
- Chapter sends initial news release to local media.
- Coordinator appoints New Music Committee for approval by Chapter Executive Committee. The committee begins identification of potential composers in consultation with the National New Music Committee.

## **C-5-6**

### **COORDINATOR**

- Conducts brainstorming sessions open to all chapter members, inviting the ED and one or more representatives from CONC to attend; begins educating chapter about convention procedures and available positions.
- Begins to consider personnel for SC, in consultation with chapter leadership.

## **C-5**

### **COORDINATOR**

- Nominates personnel for SC to Chapter Executive Committee, for ratification by NC.

### **GIFTS AND GRANTS**

- Begins identification of potential donors for commissions and major gifts.
- Begins identification of potential corporate and foundation donors, in coordination with AGO National Headquarters.

### **NEW MUSIC**

- Finishes screening potential composers; prepares list of commissions for approval by SC and by NC.
- Sends letters of intent to composers.

## **C-4**

### **BUDGET AND FINANCE**

- Briefs committee chairs on budget process; begins rough draft of budget, in coordination with CC, Treasurer, and ED.

### **COMMITTEE CHAIRS**

- Conduct brainstorming sessions open to all chapter members; begin soliciting volunteers.
- Begin appointment of deputies and committee personnel for ratification by SC.

### **COORDINATOR**

- Conducts initial SC meeting, distributes job descriptions and convention guidelines, sets future meeting schedule.

### **EXECUTIVE ASSISTANT**

- Solicits proposals for convention logo (preferably donated), to be approved by SC.
- Obtains stationery and office supplies.
- Sets up long-distance and local telephone systems, in coordination with chapter Treasurer.

### **FACILITIES**

- Begins identification of potential sites and compilation of site information.

### **HOUSING**

- Maintains contact with hotel convention sales personnel.

### **NEW MUSIC**

- Finishes budget for approval by SC and NC.
- Sends completed contracts to ED for signature.

### **PERFORMANCES**

- Begins considering potential performers.

#### PROMOTIONS

- Sends news release announcing commissions to local media.

#### REGISTRAR

- Begins investigation of computer software from previous conventions.

#### TRANSPORTATION

- Solicits proposals for transportation services, in coordination with ED.

#### TREASURER

- Opens convention bank account with seed money from National; solicits credit-card proposals from banks (if desired) for approval by SC.
- Obtains software and supplies for budgeting and accounting.

### **C-3**

#### BUDGET AND FINANCE

- Solicits preliminary budgets from all committee chairs.
- Refines budget, in coordination with CC, Treasurer, and ED. Presents budget to NC.

#### COMMITTEE CHAIRS

- Distribute confidentiality pledges (as appropriate) for signature by committee members.
- Establish convention policies and themes.

#### COORDINATOR

- Begins regular SC meeting schedule (bimonthly or quarterly).

#### EXHIBITS

- Obtains samples and mailing lists from previous conventions; drafts fee schedule for budgeting.
- Solicits proposals from display companies, in coordination with ED.

#### FACILITIES

- Prepares and mails questionnaires for site information.

#### GIFTS AND GRANTS

- Continues contacts with corporations and foundations, in coordination with ED.
- Prepares grant proposals and individual donor lists.

#### HOSPITALITY

- Investigates locations and budgets for major functions.

#### PERFORMANCES

- Sets up subcommittees for special-interest areas and major events.
- Begins considering potential performers.
- Proposes ticket prices for public events, in coordination with Facilities and Finance, for approval by SC.
- Plans artists and venues for premieres of new commissions and national competition winning pieces (AGO Organ Composition Competition and AGO/ECS Choral Composition Competition), in coordination with New Music and Worship.

#### PROGRAM BOOK

- Solicits graphic design and printing proposals for budget preparation.

- Obtains advertising solicitation samples and mailing lists from previous conventions; drafts fee schedule for budgeting.
- Prepares policies for submission of material from various committees.

#### PROMOTIONS

- Solicits proposals from graphic artists for brochure and advertising production.
- Solicits bids for tote bags.

#### REGISTRAR

- Drafts break-even registration goals and fees for budgeting.
- Solicits bids for registration materials such as badges.

#### WORKSHOPS

- Begins considering potential presenters.

#### WORSHIP

- Begins identification of potential venues and participants.

### **C-2**

#### BUDGET AND FINANCE

- Finishes detailed budget for approval by SC and NC.

#### COMMITTEE CHAIRS

- Begin regular committee meetings.
- Propose specific fees and financial policies for approval by SC.

#### COORDINATOR

- Begins monthly meetings of SC.
- Begins to develop “convention at a glance,” in consultation with SC.

#### GIFTS AND GRANTS

- Establishes levels of giving and benefits for individual donors.

#### PROMOTION

- Designs and produces convention brochure to distribute at previous National Convention and other summer music conferences, spotlighting local organs and attractions.
- Develops TAO advertising schedule, in coordination with Editor.
- Selects companies to provide tote bags.

#### REGISTRAR

- Begins customization of computer software to reflect convention fees and schedule.
- Selects companies to provide registration materials such as badges.
- Establish convention mailing address

#### TREASURER

- Sets up credit-card processing account.
- Investigates local and state sales tax requirements.

#### VOLUNTEERS

- Builds excitement about chapter involvement, in coordination with Chapter Liaison, Dean, and newsletter editor.

### **June-July**

#### COORDINATOR AND ALL COMMITTEE CHAIRS

- Attend previous National Convention, meet with counterparts, promote convention (exhibit booth, brochures, handouts, personal contact), and identify particular areas of concern.

## **August-September**

### COORDINATOR

- Debriefs SC members who attended convention, focusing on similarities, differences, and potential problem areas.

### EXHIBITS

- Finishes exhibitor mailing list, with input from previous convention.

### FACILITIES

- Finishes database of site information; distributes to SC.
- Investigates ticketing policies for churches and concert halls.

### PROGRAM BOOK

- Finishes advertiser mailing list, with input from previous convention.

### STEERING COMMITTEE

- Completes roster of performers, presenters, fees, and venues for ratification by NC.
- Refines “convention at a glance” and budget based on decisions of program committees.

### WORKSHOPS

- Issues call for workshop proposals through TAO.

### WORSHIP

- Develops and distributes criteria for hymn competition if desired.

## **October-December**

### COORDINATOR

- Develops strategy for promotion at regional conventions.

### EXHIBITS

- Prepares initial solicitation package.

### PROGRAM BOOK

- Prepares initial advertising solicitation package.

### REGISTRAR

- Develops early registration form and procedures for registration processing.

## **C-1**

### **January-March**

#### COORDINATOR

- Develops strategy for promotion at regional conventions.

#### NEW MUSIC

- Checks with composers on status of commissioned works.

### **April-May**

#### EXHIBITS

- Mails initial solicitation package.

#### PERFORMANCES

- Prepares contracts for signature. Sends drafts of contracts to ED.
- Ensures application process is under way for any necessary visas.
- Begins to develop detailed lists of staging and rehearsal requirements, in coordination with Facilities.

#### PROGRAM BOOK

- Finishes design concept with graphic artist.
- Notifies committee chairs of policies and deadlines.
- Mails initial advertising solicitation package.

#### PROMOTIONS

After ratification of artists by NC:

- Sends news release highlighting convention artists and performances to local media.
- Notifies appropriate chairs of deadlines for TAO advertising material.

#### WORKSHOPS

- Prepares contracts for signature. Sends drafts of contracts to ED.
- Investigates audiovisual companies for hotel and outside workshops, addressing needs of presenters as they are received.

#### WORSHIP

- Prepares contracts for signature. Prepares drafts of contracts to ED.
- Begins to develop detailed lists of staging and rehearsal requirements, in coordination with Facilities.

### **June-July**

#### HOUSING

- Locks in room rates at convention hotel.

#### NEW MUSIC

- Ensures receipt of all commissioned works, and forwards to performers.

#### PROMOTIONS

- Chooses and invites official reviewers and reporters, in coordination with SC and TAO Editor.

#### STEERING COMMITTEE

- Attend regional conventions and promote convention.

#### TRANSPORTATION

- Finalizes contracts for transportation and any desired tour services.

### **August-October**

#### GIFTS AND GRANTS

- Prepares package for mailing to individual donors, in coordination with Performances and Registrar (public events).

#### EXHIBITS

- Finishes roster of exhibitors, following up as necessary, and forwards to Registrar and Program Book.

#### FACILITIES

- Finishes compiling organ specifications and photographs, and forwards to Program Book.
- Completes site contracts for all events.

#### HOSPITALITY

- Continues planning with hotel and other locations; coordinates with ED on invitation policies.

#### PERFORMANCES

- Sends completed contracts to ED for signature.
- Finishes compiling programs, program notes, and biographies, and forwards to Registrar and Program Book.

#### PROGRAM BOOK

- Coordinates receipt of materials, forwarding to typesetter or graphic artist as necessary.

#### PROMOTIONS

- Begins monthly TAO advertising.

#### REGISTRAR

- Begins processing early registrations and mailing confirmations.

#### WORKSHOPS

- Sends completed contracts to ED for signature.
- Finishes compiling workshop descriptions and biographies.
- Assigns locations in coordination with Logistics.
- Forwards appropriate information to Registrar and Program Book.

#### WORSHIP

- Sends completed contracts to ED for signature.
- Notifies chapter membership of policies for pre-convention services.
- Finishes compiling worship programs, program notes, and biographies, and forwards to Registrar and Program Book.

### **November-December**

#### COORDINATOR

- Oversees production of TAO registration-preview section for February issue, in coordination with Editor.

#### FACILITIES

- Ensures execution of all site contracts.
- Develops maps in coordination with Program Book.

#### GIFTS AND GRANTS

- Mails solicitation package to individual donors.

#### HOUSING

- Monitor room pickup

#### PROGRAM BOOK

- Finishes cover design for approval by SC.
- Finishes list of advertisers, following up as necessary; forwards material to printer.

#### REGISTRAR

- Develops TAO registration section in coordination with appropriate committees.

#### WORSHIP

- Finishes list of pre-convention services, and forwards to Program Book and Promotions.

## **Convention Year**

### **January**

#### EXHIBITS

- Notifies Facilities of needs for pianos (publishers' reading sessions) and any other special equipment.

#### HOSPITALITY

- Solicits sponsors for food functions, in coordination with Treasurer and Exhibits.
- Notifies Facilities of needs for pianos or any other special equipment.

#### HOUSING

- Monitor room pickup

#### PROGRAM BOOK

- Finishes proofreading, in coordination with appropriate committees.

#### PROMOTIONS

- Begins sending regular news releases, especially to monthly publications with early deadlines.

#### WORKSHOPS

- Coordinates audiovisual and instrument needs with Facilities.

### **February**

#### HOUSING

- Monitor room pickup

#### PROGRAM BOOK

- Sends editorial material to printer.

#### REGISTRAR

- Completes early registration process; forwards roster to TAO.

### **March**

#### CONVENTION COORDINATOR

- Develop convention evaluation form

#### EXECUTIVE ASSISTANT

- Coordinates convention housing, communication, and other needs of SC personnel.

#### HOSPITALITY

- Notifies Volunteers of needs for hospitality booth and other volunteers.
- Prepares annotated list of local restaurants for registration packets.

#### HOUSING

- Monitor room pickup

#### PERFORMANCES

- Finishes assignment of rehearsal time, in coordination with Facilities.
- Notifies Hospitality of artists' transportation and housing needs.
- Notifies Volunteers of needs for ushers and other volunteers.
- Notifies Program Book of needs for program overprints for public events, or arranges for printing of extra programs.

#### PROGRAM BOOK

- Coordinates shipping of books and delivery of additional copies for registration.

#### REGISTRAR

- Begins regular registration process, including assignment of programs and workshops.
- Notifies Volunteers of needs for registration booth.

#### TRANSPORTATION

- Notifies Volunteers of needs for bus hosts.

#### WORKSHOPS

- Notifies Hospitality of presenters' transportation and housing needs.
- Notifies Volunteers of needs for workshop hosts.

#### WORSHIP

- Finishes assignment of rehearsal time, in coordination with Facilities.
- Notifies Hospitality of artists' transportation and housing needs.
- Notifies Volunteers of needs for ushers and other volunteers.

### **April**

#### COORDINATOR

- Gives progress report to NC.

#### GIFTS AND GRANTS

- Makes final appeals for gifts and grants.

#### HOUSING

- Submit information for detailed banquet event orders (BEO's) to hotel.
- Monitor room pickup.

#### PROMOTIONS

- Prepares any local advertising needed for public events.

#### VOLUNTEERS

- Holds chapter job fair for volunteer sign-up.

### **May**

#### FACILITIES

- Double-checks site plans, including light and sound.

#### HOUSING

- Review BEO's with hotel.
- Monitor room pickup.

#### HOSPITALITY

- Sends out invitations to special functions, in coordination with ED.

#### PROMOTIONS

- Sends out final media kits, including press passes and program books.

#### TRANSPORTATION

- Reviews bus routes with transportation company.
- Conducts dry runs at appropriate times of day.

#### WORKSHOPS

- Begins duplicating handout material.

## June

### COORDINATOR

- Holds final pre-convention SC meeting at hotel.

### EXHIBITS

- Holds final run-through with hotel and display company.
- Coordinates arrival of exhibitors.

### FACILITIES

- Oversees light and sound at rehearsals.

### HOSPITALITY

- Makes final checks on food functions, including up-to-date counts.
- Sets up hospitality booth at hotel, in coordination with Facilities.

### HOUSING

- Coordinates final run-through with hotel.
- Monitor room pickup.

### NEW MUSIC

- Coordinates arrival of composers and rehearsals of commissioned works.

### PERFORMANCES

- Coordinates arrival of artists and rehearsals.

### PROMOTIONS

- Delivers any necessary material to local media
- Coordinates seating for media at convention events.
- Coordinates availability of convention personalities for interviews.

### REGISTRAR

- Begins daily registration updates.
- Distributes rosters to appropriate committees.
- Stuffs registration packets, including the convention evaluation form.
- Sets up registration booth at hotel

### TREASURER

- Begins daily accounting updates.
- Establishes policies for writing checks during convention.

### VOLUNTEERS

- Holds training sessions for volunteers.
- Coordinates volunteer needs with other committees.

### WORKSHOPS

- Coordinates arrival of presenters and audiovisual run-throughs.

### WORSHIP

- Coordinates arrival of artists and rehearsals.

## July

### STEERING COMMITTEE

- Hold pre-con meeting with Hotel staff and ED
- Enjoy convention.
- Meet with next SC after the convention.

### **Post-convention (as soon as practical)**

### COORDINATOR, TREASURER

- Meet with hotel personnel to review charges.

### **August-October**

#### **COORDINATOR**

- Holds post-convention SC meeting.
- Requests reports from all chairs and forwards them to ED.
- Writes thank-you notes as appropriate.

#### **EXHIBITS**

- Completes list of exhibitors for next convention.

#### **PROGRAM BOOK**

- Returns materials as appropriate.
- Completes list of advertisers for next convention.

#### **REGISTRAR**

- Closes out registration books, clearing any remaining refunds with Coordinator, Treasurer, and ED.

#### **TREASURER**

- Follows up on any outstanding payables or receivables.
- Closes accounts with hotel, transportation company, and any others.

### **November-conclusion**

#### **COMMITTEE CHAIRS**

- Retain enough files to help future convention counterparts as needed.

#### **COORDINATOR**

- Holds final SC meeting.
- Makes final report to NC.
- Makes final report to chapter.

#### **REGISTRAR**

- Forwards registration software to ED for use by next convention.

#### **TREASURER**

- Closes out books and forwards records to ED.



## **ADDENDUM B**

### **SAMPLE BUDGET**

	Units	Unit Price	Extension	Group Total	Total
<b>INCOME</b>					
<b>Advertising</b>	Total ads placed:		<b>163</b>		
Covers	3	1950.00	5,850		
4 color full page	24	1500.00	36,000		
BW full page	20	1000.00	20,000		
BW half page	26	600.00	15,600		
BW quarter page	30	400.00	12,000		
BW business card	60	100.00	6,000		
Misc.			0		
<b>Total Advertising Income</b>				95,450	
<b>Exhibits</b>	Total booths available:		<b>127</b>		
Booth Rental					
1 booth	60	780.00	46,800		
2 booths	19	1510.00	28,690		
3 booths	3	2250.00	6,750		
4 booths	2	3020.00	6,040		
5 booths	1	3800.00	3,800		
AGO National	3	0.00	0		
Refreshment Centers	4	0.00	0		
Demo Rooms/sq ft	8115	3.15	25,562		
Packet Inserts	30	260.00	7,800		
Daily Passes (non-AGO member to exhibits)	15	25.00	375		
Misc.			0		
<b>Total Exhibits Income</b>				125,817	
<b>General &amp; Admin</b>					
Misc			0		
<b>Total Admin Income</b>				0	
<b>Gifts &amp; Grants Income</b>					
General Donations			12,000		
Underwriting - Hospitality			0		
Underwriting - New Music			5,500		
Underwriting - Performances			21,000		
Underwriting - Promotions			0		
Underwriting - Workshops			0		
Underwriting - Worship			10,000		
Misc.			0		
<b>Total Gifts &amp; Grants Income</b>				48,500	
<b>Hospitality</b>					
Special Event	800	60.00	48,000		
Misc.			0		
<b>Total Hospitality Income</b>				48,000	

<b>Performances (Ticket Sales)</b>			
Concert 1	100	20.00	2,000
Concert 2	100	20.00	2,000
Concert 3	100	10.00	1,000
Concert 4	100	20.00	2,000
Misc.			0
<b>Total Performances Income</b>			<b>7,000</b>
<b>Promotions</b>			
Posters	200	10.00	2,000
Misc.	0	0.00	0
<b>Total Promotion Income</b>			<b>2,000</b>
<b>Registration</b>			
	Total full registrations:		<b>1500</b>
Early chapter member (15% discount from full Regular)	37	350.00	12,950
Early chapter senior (15% discount from full Senior)	28	310.00	8,680
Early chapter student (15% discount from full Student)	5	240.00	1,200
Pre Regular (10% discount from full Regular)	628	370.00	232,360
Pre Senior (10% discount from full Senior)	354	330.00	116,820
Pre Student (10% discount from full Student)	42	260.00	10,920
Regular	252	410.00	103,320
Senior (10% discount from full Regular)	56	370.00	20,720
Student (30% discount from full Regular)	42	290.00	12,180
Non-Member	56	510.00	28,560
Daily	9	110.00	990
Misc.			0
<b>Total Registration Income</b>			<b>547,710</b>
<b>Transportation</b>			
Bus - Full convention	1500	120.00	180,000
Bus - Daily pass	15	25.00	375
Misc.			0
<b>Total Transportation Income</b>			<b>180,375</b>
<b>TOTAL INCOME</b>			<b>1,054,852</b>
<b>EXPENSES</b>			
<b>General &amp; Admin</b>			
Convention Coordinator			25,000
Logo			1,500
Stationary			2,500
Postage			300
Supplies			300
Telephone			200
Misc.			200
<b>Total General &amp; Admin Expense</b>			<b>30,000</b>

**Exhibits**

Exhibitors Complimentary Passes	0	0.00	0
Exhibits contracted services			12,367
Booth setup charges	127	90.00	11,430
Sat. move-in charge			625
Post-show exhibit hall cleaning/hr	12	26.00	312
Printing - 400 exhibitor invitation packages			520
Postage			580
Advertiser package assembly			2,250
Photocopying			2,000
Supplies			315
Telephone			100
Misc.			250
<b>Total Exhibit Expense</b>			<b>18,382</b>

**Facilities**

Building Rental			50,815
Venue 1		0	
Venue 2		3,250	
Venue 3		3,050	
Venue 4		380	
Venue 5		1,000	
Venue 6		175	
Venue 7		4,250	
Venue 8		33,000	
Venue 9		510	
Venue 10		350	
Venue 11		1,550	
Venue 12		1,650	
Venue 13		600	
Venue 14		200	
Venue 15		500	
Venue 16		350	
Tuning/Maintenance			0
Postage			0
Photocopying			0
Supplies			0
Telephone			0
Misc.			250
<b>Total Facilities Expense</b>			<b>51,065</b>

**Gifts & Grants Expense**

Postage			675
Supplies			200
Printing			50
Telephone			100
Misc.			50
<b>Total Gifts &amp; Grants Expense</b>			<b>1,075</b>

**Housing**

Convention Office Refreshments				800	
Telephone Service for Convention Office				300	
Daily Newsletter				2,000	
Misc (supplies, postage, telephone, etc.)				1,000	
<b>Total Housing Expense</b>					4,100

**Hospitality**

Cash Bar (3 nights)				896	
Continental Breakfast Stations				0	
Box Lunches				17,794	
Lunch 1	1500	7.25	10,875		
Lunch 2	375	9.50	3,563		
Lunch 3	375	8.95	3,356		
Closing Reception (including cash bar)				63,000	
Food	1500	42.00	63,000		
Special Event				40,900	
Buffet Dinner	800	42.00	33,600		
Cash bar				500	
Entertainment 1				3,500	
Entertainment 2				1,200	
Security				1,500	
Labor				600	
Misc.				250	
<b>Total Hospitality Expense</b>					122,840

**New Music**

Fees				45,350	
Composer 1			5,500		
Composer 2			6,000		
Composer 3			4,500		
Composer 4			6,500		
Composer 5			3,400		
Composer 6			5,000		
Composer 7			4,500		
Composer 8			4,200		
Composer 9			3,000		
Composer 10			1,250		
Composer 11			1,500		
Travel Expenses				4,300	
Lodging				1,512	
Postage				0	
Photocopying				2,000	
Telephone				0	
Supplies				0	
Misc.				100	
<b>Total New Music Expense</b>					53,262

**Performances**

Fees				303,925	
Lodging (net)				-3,649	

Lodging			11,449	
Comp room nights ((attendees x nights/person)/50)	1500	2.75		
# comp room nights x daily rate	83	183.00	-15,098	
Travel				8,400
Scores				1,500
Copyright fees (non-ASCAP)				1,000
Audio/Visual				8,000
Recording (Barone)				5,000
Photocopying				1,000
Telephone				500
Supplies				0
Performance Committee Expenses				5,000
Misc.				250
<b>Total Performances Expense</b>				<b>330,927</b>
<b>Program Book</b>				
Printing	2500			40,902
Prep layout/design				30,000
Photography				3,500
Color Ads - collating				500
Printing - advertising packages				600
Postage				1,000
Photocopying				1,000
Supplies				200
Telephone				250
Misc.				250
<b>Total Program Book Expense</b>				<b>78,202</b>
<b>Promotions</b>				
Promotional Materials				3,219
Item 1			419	
Item 2			200	
Item 3	200	3.00	600	
Item 4			2,000	
Design - TAO layouts				3,500
Printing				1,000
Advertising				3,000
Graphic Design				1,000
Street Banners				2,500
Tote Bags	2400	5.00	12,000	
Photocopying				300
Telephone				60
Postage				1,350
Supplies				250
Misc.				1,100
<b>Total Promotion Expense</b>				<b>29,279</b>
<b>Registration</b>				
Telephone				224
Postage				1,575

Supplies			1,155	
Computer Accessories			390	
Credit Card Services (( $\$410 \times 2.85\%$ ) + .15) = 11.84	1500	11.84	17,760	
Supplies			1,184	
Nametag & Holder			1,658	
Roster printing			2,000	
Registration Refunds ( $\$410 - \$75$ fee)	25	335.00	8,375	
PO Box			160	
Misc.			250	
<b>Total Registration Expense</b>				<b>34,731</b>
<b>Transportation</b>				
Bus Rental	1500	140	210,000	
Handicap van			3,000	
Signage			500	
Postage			20	
Misc.			100	
<b>Total Transportation Expense</b>				<b>213,620</b>
<b>Volunteers</b>				
Vests			1,400	
Logo embroidery			800	
Ribbons			350	
Misc.			450	
<b>Total Volunteers Expense</b>				<b>3,000</b>
<b>Workshops</b>				
Fees			16,800	
Forum Discussion Panelists			1,500	
Instrument Rental & Maintenance			6,000	
Audio/Visual Equipment			6,000	
Travel			1,500	
Meals			420	
Photocopying			1,700	
Postage			200	
Misc.			250	
<b>Total Workshop Expense</b>				<b>34,370</b>
<b>Worship</b>				
Fees			26,550	
Travel			6,100	
Lodging			3,924	
Instrumentalists			6,000	
Instrument rental			1,000	
Photocopying			2,000	
Copyright fees (non-ASCAP)			1,500	
Telephone			350	
Postage			250	
Supplies			250	
Misc.			250	

Total Worship Expense

48,174

TOTAL EXPENSES

1,053,026

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*NET*

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**1,826**

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## **ADDENDUM C**

### **CONTRACT TEMPLATES**

***Facilities***

***Contact Name***

***Facility Name***

***Address***

Dear ***Contact***,

Thank you for your willingness to share the facilities at your institution for the ***Convention Name*** convention next July. This letter is a follow-up to previous contacts made by e-mail and/or telephone. The intent of this letter is to serve as a contractual agreement between your institution and the American Guild of Organists and to confirm information that you have already provided. It would be most helpful to us if you can return this signed contract (by mail or FAX) by ***Due Date***.

DATE: ***Date(s)***  
TIME: ***Time(s)***  
PROGRAM: ***Program(s)***

DATE: ***Date(s)***  
TIME: ***Time(s)***  
PROGRAM: ***Program(s)***

DATE: ***Date(s)***  
TIME: ***Time(s)***  
PROGRAM: ***Program(s)***

FEE: ***\$ Amount. List any other specifics such as overtime fees, schedule of fees if multiple fee structures apply, services to be provided by the facility, etc. Example:*** The American Guild of Organists agrees to pay the standard overtime rate of \$25 per man-hour should any additional time be required outside of the specified schedule listed above which falls outside Cathedral business hours and would require overtime from the Cathedral maintenance staff.

We would very much appreciate if you would return a signed copy of this to letter to us by ***(due date)***.

Sincerely,

***Facility Chair***

***Contact Information***

AUTHORIZED SIGNATURES

\_\_\_\_\_  
***Contact's Name***  
***Name of Facility***

\_\_\_\_\_  
Date

\_\_\_\_\_  
James E. Thomashower, Executive Director  
American Guild of Organists

\_\_\_\_\_  
Date

*New Music*

**(LETTERHEAD HERE)**

**LETTER OF AGREEMENT**

Between

*Composer Name*  
*Composer Address*

and

American Guild of Organists  
475 Riverside Drive, Suite 1260  
New York, NY 10115

This Letter will constitute the commissioning agreement between the AMERICAN GUILD OF ORGANISTS, a corporation, with offices at 475 Riverside Drive, Suite 1260, New York, New York 10115 (hereinafter referred to as “Commissioner”) and *Composer Name* (hereinafter referred to as “Composer”). The Commissioner and the Composer agree in the following:

1. That the Commissioner commissions and the Composer agrees to compose a work for (*instrument(s)*), (*length of composition*) in length, of a (*level of difficulty*) of performance to be performed at the (*convention year*) AGO National Convention in (*convention city*).
2. The Composer will deliver a complete, bound, camera-ready, preferably computer-set copy of the full score (*include any extra instrumental parts here*) to the Commissioner’s nominee, (*name and address of New Music chairperson*), on or before (*due date*). The Commissioner will reproduce at its own expense sufficient quantities of the parts for performance. The Composer will retain, as personal property, the manuscript of the score. The copy delivered to the Commissioner will become the property of the Commissioner. Following the performance specified above, the Commissioner will retain single copies of each part for archival purposes only; all other copies will be sent to the Composer. The Commissioner will consider failure of the Composer to deliver said copy of the score as agreed a material breach of this agreement. This may result in the Commissioner’s demanding the return of any fees paid in advance and additional remuneration.
3. That the Commissioner will pay the Composer a fee of (*written out amount*) United States dollars (US *numeric \$ amount*), one-half of the commission fee (*\$ amount*) to be paid upon signing of all parties to this agreement, the balance to be paid upon receipt and acceptance of a complete, bound, camera-ready, preferably computer-set copy of the *full score and individual instrumental parts (or “said work”)* delivered to the Commissioner’s nominee, (*name of New Music chair*). In order for the Composer to attend the premiere, the Commissioner will provide one day of complimentary convention registration, three nights of lodging, and (*\$ amount*) towards travel expenses and meals. (*any additions or changes to these considerations should be listed here*) The Composer shall advise (*name of New Music chair*) no later than (*date*), of hotel accommodation needs.
4. That the work will be wholly created and composed by the Composer and that it does not infringe upon any copyright of another. If a text is used the text must be approved by the New Music committee. If a text is not in public domain, it is the responsibility of the composer to secure and pay for the rights to use the text.
5. That the Composer will grant to the Commissioner the exclusive right to present the world premiere performances of the work described above, provided that such performances be presented during the

*(convention year)* National Convention of the American Guild of Organists, between *(dates of convention)*, in or near *(convention city)*.

6. That the Composer grants the Commissioner the right to make an archival audio and/or video recording of the world premiere performances for review purposes only. The Composer also grants the Commissioner the right to make a recording of the convention performance for possible radio broadcast of the work in reference to the Convention.

7. That the original manuscript and any published editions of the work shall bear, on the title page or at the head of the first page of music, the following acknowledgment as specifically requested by the convention's New Music Committee:

“Commissioned by the American Guild of Organists  
for the Biennial National Convention in  
*(convention city and date)*”

8. That the Commissioner reserves the exclusive right to make the first public announcement of this commission.

9. That the Composer will furnish to the Commissioner a biographical sketch and two black and white glossy photographs of the Composer, suitable for publication, on or before *(due date for program book)*. Electronic copies of these materials are acceptable. Photographs in electronic format must be in 300dpi High Resolution and in either JPEG or TIFF format.

10. That the Commissioner shall have the right and obligation to publicize the commissioned work and the Composer as part of its promotion of the *(convention year)* National Convention of the American Guild of Organists.

11. That the Composer warrants that nothing contained in this agreement contravenes any preexisting agreement with any publisher or any other party. The Composer agrees that any subsequent agreement with a publisher shall be subject to the rights granted to the Commissioner in this agreement.

12. That all rights in the commissioned work not otherwise granted to the Commissioner in this agreement are reserved to the Composer. The Commissioner agrees not to lend, sell, rent, or in any other way make the commissioned work available to any other musical group without prior written permission of the Composer.

13. That this agreement is made solely between the parties named at the outset and that nothing in this agreement shall be interpreted to imply any rights or obligation on the part of the *(name of sponsoring chapter)* of the American Guild of Organists, a duly authorized subordinate unit of the Commissioner.

14. That this agreement will be in effect upon the signature of all persons named below, and will be interpreted and governed by the laws of the State of New York.



## *Performances*

### LETTER OF AGREEMENT

Between

The AMERICAN GUILD OF ORGANISTS, a corporation, with offices at 475 Riverside Drive, Suite 1260, New York, New York 10115 (hereinafter referred to as “AGO”) and (*artist’s name*) (hereinafter referred to as “Artist”) to perform at the (*convention year*) National AGO Convention in (*convention city*).

The parties agree as follows:

**Program:** *description of program and any specifics – repeated once, etc.*

**Date(s):** *date(s) of program(s)*

**Time(s):** *time(s) of program(s)*

**Venue:** *place and address of program(s)*

**Rehearsal:** The date and time of the rehearsals shall be established by mutual agreement between the Artist’s representative and (*name of Performances chair*) (the “AGO Representative”), on behalf of the AGO.

**Fees:** (*numeric \$ amount*) (*written amount* U.S. dollars) payable no later than (*date of program*) and made payable to (*artist’s name*).

1. The AGO will not be responsible for any expenses incurred by the Artist other than those listed in this paragraph. (*List any special expenses to be paid – convention registration, hotel, transportation, meals, etc.*)
2. The Artist will furnish to the AGO a biographical sketch, two black and white glossy photographs of the Artist, suitable for publication, and a copy of the intended program (the “Materials”) on or before (*due date*). All materials should be sent to the AGO Representative in two formats: 1.) hard copies of the biographical sketch, intended program, and photographs (*no smaller than 3 x 4 inches*) by post, and 2.) photographs (*300dpi High Resolution JPEG or TIFF file*), intended program, and biographical sketch as e-mail attachments. Artist hereby grants to the AGO a license to use the Materials in connection with the promotion and presentation of the performance and the Convention. The AGO shall have the right to approve the content of the balance of the intended program.
3. Artists are prohibited from making any public statements disparaging any instrument or builder, nor will they use a national convention performance to advertise or promote one product over another.
4. The AGO reserves the right to make video/audio recordings of the event for archival purposes and the AGO will be the sole owner of such recordings. The AGO shall also have the right to utilize such recordings for broadcast and promotional purposes, provided that if the Artist’s performance is to be utilized for such purposes, the Artist shall be provided the opportunity to approve the final edited version, which approval shall not be unreasonably withheld. The Artist shall not be entitled to any additional compensation for such recording; provided that if any recording is to be utilized for commercial sale or distribution (including, for example, a CD or DVD) express written authorization from the Artist will be required.

5. This agreement is made solely between the parties named at the outset and nothing in this agreement shall be interpreted to imply any rights or obligation on the part of any third party, including without limitation, the (*sponsoring chapter name*) Chapter of the American Guild of Organists.
6. This agreement will become effective upon the signature of the Artist and AGO, constitutes the entire agreement between the parties, may be amended only in writing signed by both parties and shall be interpreted and governed by the laws of the State of New York without reference to conflicts of laws.
7. Any dispute arising under the terms of this agreement shall be resolved by arbitration in New York City, New York, under the then prevailing rules of the American Arbitration Association, before one arbitrator. Any such arbitration shall be held on an expedited basis and shall be concluded within one day. The decision of any such arbitrator shall be final and entry of the award of any such arbitrator may be entered by any court of competent jurisdiction.

**For the American Guild of Organists,  
(*convention year*) National Convention  
Steering Committee**

**Artist**

\_\_\_\_\_  
James E. Thomashower                      Date  
Executive Director, AGO

\_\_\_\_\_  
(*Artist's Name*)    Date

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_  
Address

\_\_\_\_\_  
Phone

\_\_\_\_\_  
Fax

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

\_\_\_\_\_  
Social Security Number

**Workshops**

**(LETTERHEAD HERE)**

**LETTER OF AGREEMENT**

**(Date)**

**(First/Last Name of Presenter)**

**(Address)**

**(City, State, Zip Code)**

Dear **(First Name)**:

We are pleased to send you this letter of agreement to confirm our invitation for you to be a workshop presenter for the **(insert the name of your convention here)**. Please look over the details of this agreement carefully. If any information is inconsistent with your understanding of our agreement, please apprise us of any changes needed, so that we can prepare a corrected form to re-submit to you. You may wish to make a copy of this agreement for your own records.

It is agreed that you will present the following event:

**(Title of event)**

**(Date of event)**

**(Time of event)**

**(Place of event)**

It is understood and imperative that all sessions begin and end on time. Each workshop session is scheduled for **(insert duration of event here)**. There will be a volunteer assigned to your session to assist you.

In consideration of your participation, you will receive an honorarium of **(insert \$ amount here)** to be paid at the conclusion of your presentation. **(Any other special considerations should be listed here)** No other expenses or amenities will be provided other than those listed in this agreement. Should you wish to attend convention events you will need to register as an attendee. A convention registration form is published each month in **The American Organist** magazine. It is available online at the convention's website:

**(Insert website address here)**

It is agreed that each presenter will provide sufficient copies of any handouts needed at his/her own expense. We will let you know shortly before the convention how many people will attend.

We will provide the following audio-visual equipment that you have requested:

**(List all audio-visual equipment here)**

Thank you for agreeing to share your expertise with musicians from all over the world at the convention. We are looking forward to your presentation as an important part of what promises to be a spectacular week of music, learning, and good fellowship.

Please sign all three copies, place in the enclosed prepaid envelope and mail to James Thomashower, Executive Director, American Guild of Organists, 475 Riverside Drive, Suite 1260, New York, NY 10115.

If you have any questions, please feel free to contact me directly.

Sincerely,  
*(Signature)*  
*(Workshops chair name here)*,  
Chairman Workshops Committee  
*(Address)*  
*(Phone)*  
*(FAX)*  
*(E-mail)*

AGREED TO AS OUTLINED ABOVE

**For the American Guild of Organists,  
(convention year) National Convention  
Steering Committee**

**Presenter**

\_\_\_\_\_  
*(Workshops chair)*

Date

\_\_\_\_\_  
*(Presenter's Name)*

Date

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_  
Address

\_\_\_\_\_  
Phone

\_\_\_\_\_  
Fax

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

\_\_\_\_\_  
Social Security Number

***Worship***

***(LETTERHEAD HERE)***

***Participant Name***  
***Participant Address***

We are glad to have (***participant name***) with us for the (***convention year***) AGO National Convention in (***convention city***). This letter, when signed, will constitute the agreement between (***participant name***) and the AMERICAN GUILD OF ORGANISTS, the national organization, for your participation in a worship service during the national convention on (***date of worship service***). We are sending three copies of this agreement. Please sign and, using the enclosed envelope, return them to James Thomashower, Executive Director, American Guild of Organists, 475 Riverside Drive, Suite 1260, New York, NY 10015. Mr. Thomashower will sign and return a copy to you.

It is agreed that (***participant name***) will participate in the following event:

***Name of event***  
***Date and time of event***  
***Place of event***

It is also agreed that (***participant name***) will be paid a fee of (***\$ amount***) for (***description of role or service to be provided***). Payment will be made in full on the date of the performance. (***Any other special arrangements or provisions may go here. Ex: transportation, housing, registration, expenses, etc.***)

If you have any questions about these arrangements, please contact (***name of Worship chair***), Chairman of the Worship Committee at (***contact information***). We are especially grateful for your participation.

AGREED AS OUTLINED ABOVE:

**For the American Guild of Organists,  
(convention year) National Convention  
Steering Committee**

**Participant**

---

*(Worship chair)*  
Date

---

*Participant's Name*

Date

---

Address

---

Phone

---

Fax

---

E-mail

---

Social Security Number

## **ADDENDUM D**

American Guild of Organists

### **ST. CECILIA RECITAL**

ENDOWED BY DISTINGUISHED ORGANIST

### **MARIANNE WEBB**

(FINAL as of July 11, 2007)

#### **Section I**

##### **Description**

The ST. CECILIA RECITAL was established in 2007 through the generosity of Marianne Webb, Professor of Music and Distinguished University Organist at Southern Illinois University Carbondale, in gratitude to God for a lifelong career as a concert organist and educator. Miss Webb's endowment, established in perpetuity, will present world-renowned concert organists in recital during the biennial National Conventions of the American Guild of Organists.

#### **Section II**

##### **Operations**

The ST. CECILIA RECITAL is a gift to the American Guild of Organists and will take place during each biennial AGO National Convention. It is to be held in a dramatic venue with an excellent pipe organ and good acoustics capable of accommodating all convention attendees, and members of the host community, as space permits. Convention attendees are to be given priority seating.

The ST. CECILIA RECITAL program, along with the paragraph acknowledging its endowment, will be printed in the convention program book. See Exhibit A for the recital program template with endowment acknowledgment. Miss Webb's biography and photograph

shall likewise appear in each biennial AGO National Convention program book. See Exhibit B. Printed programs of excellent quality will be provided for the general public.

It is desirable to schedule the recital in the evening with an artist's reception following. The reception shall be open to all convention registrants as dictated by available space for such and as finances allow.

### **Section III**

#### **Selection**

The St. Cecilia recitalist should be a distinguished concert organist of world-renowned reputation. The selection of the St. Cecilia recitalist is to be made by the AGO National Convention Program Committee, approved by the AGO National Convention Steering Committee, and presented to the AGO National Council as part of the proposed convention program. Final approval of the St. Cecilia recitalist rests with the AGO National Council. It is the benefactor's intention that excellence in organ performance and literature be represented in the ST. CECILIA RECITAL.

### **Section IV**

#### **Finances**

The ST. CECILIA RECITAL is supported by the Marianne Webb ST. CECILIA RECITAL Fund. This endowment is managed and invested by the AGO Budget and Finance and Development Committees, operating under the direction of the AGO National Council. Expenditure of the funds shall be approved by the AGO National Council. Up to 80% of the endowment's biennial earnings may be used to underwrite: the ST. CECILIA RECITAL artist's fee, 50% of artist's travel,

an artist's reception, and a full-page display ad announcing each biennial ST. CECILIA RECITAL in THE AMERICAN ORGANIST Magazine. The AGO National Convention will provide 50% of travel, complimentary convention registration, meals, and hospitality for the St. Cecilia recitalist, as well as the costs of any publicity beyond the aforementioned full-page advertisement. The remaining 20% or more of the endowment's biennial earnings shall be returned to the endowment as principal. The ST. CECILIA RECITAL and related activities are to be maintained with a commitment to excellence while operating with fiduciary responsibility.

## **Section V**

### **Promotion and Acknowledgments**

A full-page display advertisement announcing the ST. CECILIA RECITAL shall appear in the January issue of THE AMERICAN ORGANIST Magazine during AGO National Convention years. The ST. CECILIA RECITAL is to be included in all AGO National Convention promotion, including but not limited to print, broadcast, and digital advertising through AGO publications and Web sites, and in the local press. Acknowledgment language shall appear exactly as stated in **Section I Description** above.

## MARIANNE WEBB BIOGRAPHY

Marianne Webb has maintained a balanced career as an internationally recognized performer and teacher. She is Distinguished University Organist at Southern Illinois University Carbondale (SIUC), where she has taught organ and music theory since 1965. She built a thriving organ department and established, organized, and directed the nationally acclaimed SIUC Organ Festival (1966–1980), the first of its kind in the country. She sought funding for and designed the 58-rank Reuter pipe organ in Shryock Auditorium in 1969. The instrument is named in her honor. Together with her husband, David N. Bateman, she established the endowed Marianne Webb and David N. Bateman Distinguished Organ Recital Series.

Miss Webb is a graduate of Washburn University in Topeka, Kans., and obtained the master of music degree, with highest distinction, from the University of Michigan in 1959. Her teachers were Jerald Hamilton, Marilyn Mason, Max Miller, and Robert Noehren. In 1961, she was awarded a Fulbright scholarship to continue her studies in Paris with André Marchal. While in Paris she served as supply organist for the American Cathedral of the Holy Trinity (Episcopal). Further graduate study was with Arthur Poister at Syracuse University and Russell Saunders at the Eastman School of Music.

As a concert artist and clinician, Miss Webb toured extensively throughout the United States performing at AGO regional and national conventions, and for the national conventions of Sigma Alpha Iota International Music Fraternity and the Fellowship of American Baptist Musicians, as well as for local AGO chapters, churches, colleges, and universities. She has recorded on the Pro Organo and Pleiades labels and was featured on American Public Media's *Pipedreams*.

An active member of the AGO, Miss Webb served as a member of the national committees on Educational Resources, Chapter Development, and Membership Development and Chapter Support. She re-established the Southern Illinois AGO Chapter in 1983 and served as its dean for six years. She is a member of the Clarence Dickinson Society and founded the AGO St. Cecilia Recital series in 2007. Through this magnanimous gift to the American Guild of Organists, Marianne Webb will be remembered, in perpetuity, for her musical artistry, excellence in teaching, and as a woman of quiet strength, courage, generosity, and abiding faith.

(October 18, 2007)

# ADDENDUM E

## CONVENTION EVALUATION

### AMERICAN GUILD OF ORGANISTS NATIONAL BIENNIAL CONVENTION

Los Angeles, CA  
July 4-9, 2004

1. How many previous national AGO conventions have you attended? \_\_\_\_\_
2. How many regional AGO conventions have you attended? \_\_\_\_\_
3. Did you visit the LA 2004 website? Circle One    Never    A few times    Many times
4. Did you use Modern Travel to book your airline reservations?    Circle One    Yes    No
5. Would you use a travel service again if coming to a convention? Circle One    Yes    No
6. Are you planning to attend the Chicago 2006 AGO Convention? Circle One    Yes    No

Please express your assessment of this convention by circling the letters to the right of each statement below, using the code

SD = Strongly Disagree  
D = Disagree  
FN = Feel Neutral  
A = Agree  
SA = Strongly Agree

On the back of this page, please provide your comments and reactions to this convention. Suggestions are welcome and will be appreciated by chapters planning future conventions.

- |   |    |   |    |   |    |
|---|----|---|----|---|----|
| 7. Pre-registration information instructions were clear and sufficiently detailed | SD | D | FN | A | SA |
| 8. Pre-registration questions were promptly and courteously answered              | SD | D | FN | A | SA |
| 9. The headquarters hotel accommodations were satisfactory                        | SD | D | FN | A | SA |
| 10. The schedule was well planned   | SD | D | FN | A | SA |

11. The schedule ran smoothly	SD	D	FN	A	SA
12. There was sufficient time for meals	SD	D	FN	A	SA
13. Buses were on time	SD	D	FN	A	SA
14. Buses were clearly identified as to destination	SD	D	FN	A	SA
15. The on-site registration process was efficiently handled	SD	D	FN	A	SA
16. The convention book was “user friendly”	SD	D	FN	A	SA
17. Receiving the convention book in advance of the convention was helpful	SD	D	FN	A	SA
18. The hospitality desk provided helpful and accurate information	SD	D	FN	A	SA
19. Visiting the exhibits was an important part of the convention for me	SD	D	FN	A	SA
20. There was sufficient time to visit the exhibits	SD	D	FN	A	SA
21. Attending workshops is one of the main reasons I come to national conventions	SD	D	FN	A	SA
22. Workshops covered a sufficiently broad range of topics	SD	D	FN	A	SA
23. The quality of the workshops was high	SD	D	FN	A	SA
24. The quality of the performances was high	SD	D	FN	A	SA
25. The quality of the Services of Worship was high	SD	D	FN	A	SA
26. The quality of commissioned works was high	SD	D	FN	A	SA
27. The musical repertoire was balanced so that there was something for everyone	SD	D	FN	A	SA
28. Having FREE time (Thursday afternoon) is something I would welcome at future conventions	SD	D	FN	A	SA

29. If space is available, I would like a banquet at every convention	SD	D	FN	A	SA
30. Having guest tickets available so family and friends can join in is important	SD	D	FN	A	SA
31. I feel I got my money's worth	SD	D	FN	A	SA

What did you like most about the LA 2004 convention?

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What did you like least about the LA 2004 convention?

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Additional comments and suggestions may be added below:

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Commissioning new music is a very important part of our national conventions. Our goal is to encourage the creation of new music that will hopefully become a permanent part of organ and choral repertoire. In order to help us achieve that goal, please place a check mark by those you feel you would like to hear again; maybe even learn to perform yourself to become a part of your repertoire.

- Byron Adams "Praises of Jerusalem"
- Mary Beth Bennett "Preludes to the Apocalypse" for Organ and Two Trumpets in C
- David Conte "Prelude and Fugue" in memoriam Nadia Boulanger for Organ Solo
- James Hopkins "Concerto de Los Angeles" for Organ and Orchestra
- Ian Krouse "Chiaconca" (after Bertali) for Organ and Guitar
- Erica Muhl "Fleet" for Organ and Percussion
- Margaret Sandresky "The Mystery of Faith" for Organ Solo
- Williamette Spencer "O Come, Let us Sing (Venite, exultemus)" for SATB and Organ

**PLEASE DEPOSIT THIS EVALUATION IN THE BOX AT THE HOTEL REGISTRATION DESK BEFORE YOU LEAVE THE CONVENTION,  
OR MAIL TO AGO HEADQUARTERS, 475 RIVERSIDE DRIVE, SUITE 1260, NEW YORK, NY 10115.**