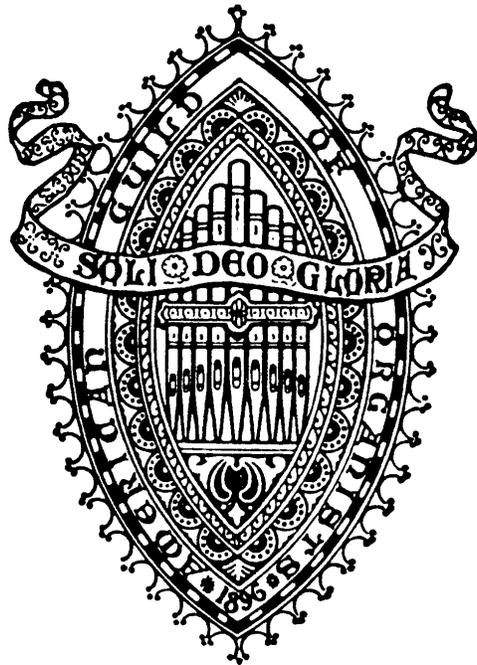


AGO NATIONAL CONVENTIONS



A CREATIVE PARTNERSHIP

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History of Revisions

10/2004	Elwell (Chair), Rich, Tall, Thomashower, Stump, Vanderwest
02/2005	Elwell (Chair), Rich, Tall, Thomashower, Stump, Vanderwest
11/2006	Elliott, Elwell, Tall (Chair), Thomashower, Stump, Vanderwest, Vogels
08/2008	Elwell, Gray, Stolk, Stump, Thomashower, Vanderwest (Chair)
08/2010	Elwell, Gray, Stolk, Stump (Chair), Thomashower, Vanderwest
2014-2018	Bratney, Charneski, Cornils, Furr, Parks, Thomashower, Velting (Chair)

Glossary of Acronyms Used In This Document

CC	Convention Coordinator
VP/CCNM	Vice President/Councillor for Competitions and New Music
CCON	Councillor for Conventions
CFC	Committee for 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 local accounting and investing
- Undertakes fundraising on a local level.
- Provides guidance to host chapter in developing budget, then ratifies and supports it
- Provides liability insurance
- Undertakes fundraising efforts on a national level.

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
- Administers registration (computers, customizing of program, process confirmations, badges, totebags)
- Provides content for consultant services (program book, mobile app, website, etc.)
- Works with local service organization to provide transportation package/budget
- Provides staff support in a timely manner
- Provides consultation through Councillor for Conventions (CCON) and Committee for Conventions (CFC) and ED; National Council (NC) reviews and ratifies the CC and the SC
- Provides contract templates (see Addendum C), reviews and executes all contracts promptly
- Publishes registration information in TAO
- Engages consultants to facilitate the following areas: Hotel/Housing, Exhibits, Information Technology, Registration, Transportation, and Advertising
- Finalizes hotel contract (initial planning for official hotel occupancy; exhibit space, sleeping, meeting, food and beverage, A/V)
- Finalizes contracts with local service organization to provide transportation package/budget

Program

- SC plans the basic convention schedule (which includes all performance, workshop, new music, and worship offerings)
- Determines event sites and instruments
- Initiates artist/presenter contact and determines availability, presents proposed program to NC and CC.
- Provides publicity and promotion for TAO, website, and blast e-mails (provide content).
- 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 and non-BMI composers
- Supports process with guidance from CCON and NC to help incorporate national events and philosophy into the convention'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
- Publishes reports in TAO
- Provides list of advertising prospects and general requirements for program book content
- Provides performance licensing for ASCAP and BMI composers

Follow-up

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

GENERAL POLICIES

1. **Host Chapter selection:** Recommending the host chapter for national conventions is the responsibility of the CFC (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 CFC 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 CFC. 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 contract between the host chapter and the national organization.
3. **The planning process/flow of accountability and approvals:**
 - a. **Selection of Coordinator:** Soon after the host chapter 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:** The CC, the ED, the site selection consultant designated by the national office, and others (if desired) will visit hotels that could serve as convention headquarters. Once the most suitable hotel has been chosen, a contract will be 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 CFC, 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 CC, in consultation with the Chapter Dean and the CCON will recommend to NC persons to serve as the convention Executive Assistant, Executive Secretary, and Treasurer. No committee appointments will have been made until NC has ratified the executive team.

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. The SC list is then submitted by the CCON to the NC 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, with care being taken to ensure the distribution of the chapter’s strengths among the committees. 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 CFC 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 CFC.

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.

- h. **Planning visit by National representatives (“Trio”):** In the autumn approximately two-and-three-quarters ($2+3/4$) years prior to the convention, a committee of three National representatives will meet with the SC in the host city. The national representatives shall normally include the ED, CCON, and the designated CFC liaison (“The Trio”). The purpose of the meeting is to discuss in the spirit of creative partnership the progress of each standing committee with the committee chair. It is expected that each committee will have completed a substantial portion of its work. In particular, it is expected that the program and budget will be in advanced stages of development. Other items to be discussed will include timeline and issues relating to each standing committee’s specific areas of responsibility. The goal is to assist the SC in the preparation of the budget and program to be presented to the NC at its winter meeting (late January), approximately three months later.

Two full days should be allocated for this meeting, with 30-60 minutes or more, if necessary, for each standing committee. The persons responsible for program and budget should plan to present early on the Trio schedule. In addition to the CC, the Executive Secretary or appropriate person should be present in order to take notes on all discussions. To help the Trio prepare for this visit, the CC will submit in advance to the Trio a proposed comprehensive budget and program. The travel, lodging, and meeting costs for the Trio meeting will be covered by the national budget.

- i. **Budget and program approval:** Upon approval and recommendation by the Trio, the CCON submits the proposed budget and program to the CFC for its review and recommendations. The CC then presents, in person, the proposed budget and program to the NC for approval at its meeting in the winter (late January), approximately two-and-one-half ($2+1/2$) years prior to the convention.

4. **Requirements:** The following are among the most critical items to be considered in planning any national convention:

- a. **Inclusiveness in selection of convention participants:** The Guild's current policy on inclusiveness will apply to all conventions. That is, issues of inclusiveness regarding gender, age, and ethnic/cultural diversity will be considered before approval is granted at any level. All AGO conventions will have as a goal a gender balance of 50/50 in each category of persons selected as participants in a convention program:
- i. Performers (including conductors).
 - ii. Composers of commissioned works.
 - iii. Workshop presenters/panelists.
 - iv. Worship leaders (speakers, readers, conductors, organists/pianists)

The Guild's membership represents a variety of views on any number of issues. Once all programmatic decisions have been made and announced, the SC should be prepared for expressions of concern and criticism from many fronts, ranging from questions about venues, instruments, choices of literature, lengths of programs, pre/post-convention events, and gender or other inclusiveness issues to appeals from artistic managements wanting more representation of their clients on the convention performance roster. After every effort has been made, at every level, to follow convention guidelines and policies, the committees, with the backing of the NC, may feel justified in standing politely, but resolutely, firm on all such decisions.

Possible problems arising from the policies about inclusiveness (*i.e.*, the necessity of changing personnel that have already been approved) may be avoided if, at all levels of decision-making, advance notice of programmatic 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) must be read and signed by everyone who will have responsibility for recommending performers/presenters and venues. Late additions to committees must also sign the Confidentiality Agreement.

- 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 contracts, 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 \$5,000 and above in as timely a manner as possible. Contracts under \$5,000 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 and Board of Regional Councilors
 - 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.
 - 3. Edward Hansen Award honoree

- 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 convention contract (customarily 1 per booth).
- 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 (note: experience tells us it is wise to schedule workshops in the morning as participation in workshops diminishes in the latter days of the convention).
- 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, whose expenses are borne by the Convention. Audio/Visual logistics are handled by the Convention, but expenses are borne by National. Awards are presented, and there are addresses by the national president and others.
- g. **Regional meetings:** The seven Regional Councillors are in charge of their respective Regional Meetings. So that everyone may attend, the meetings must be scheduled so as not to compete with any other event, and should be planned in coordination with the Convener of Regional Councillors (note: it is preferred that the Annual and the Regional meetings not be held adjacent to one another). 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. Note: locally-sponsored pre-convention events must be routed through the performance committee in order to be promoted to the convention and larger public.

- i. **Competitions:** The Guild sponsors two performance competitions in connection with national conventions. The final rounds of the NYACOP and NCOI competitions are presented during the convention or immediately prior to it. If the final rounds of the competitions are not able to be accommodated within the convention, the SC is encouraged to find a time for the winners to perform during the convention, this to bring visibility to the competitors.
- j. **Complimentary advertising** is provided in the program book and/or mobile app for the next national and regional AGO conventions. The next national convention receives two pages in the program book; the next regional conventions each receive a minimum of 1/4 page.
- k. **Receptions:** Receptions are an important part of national conventions, as they promote collegiality. The SC will plan appropriate reception(s) to accomplish this goal.
- l. **Experience** shows that the following topics need special attention by members of the SC:
 - i. Utilization of preceding conventions' minutes, forms, sample contracts, reports, and recommendations.
 - ii. Communication with the ED, the CCON and with counterparts from previous conventions.
 - iii. Confidentiality.
 - iv. Inclusiveness.
 - v. Deadlines.
 - vi. A "Plan B" (contingency plan) for artists, instruments, sites, commissions.
 - vii. Written and dated documentation, especially of arrangements and agreements made verbally.
 - viii. Contracts.
 - ix. Precise timing of all events to prevent schedule delays.
 - x. Regular monitoring of the budget.
 - xi. Contracts signed only by CC and ED (see letter c., paragraph 2, above)
- m. **Communication:** *It is expected that all SC members be accessible via current modes of communication (e-mail, social media, text messaging, and telephone.)*

THE STEERING COMMITTEE

The Steering Committee is the policy- and decision-making team for all aspects of the convention. It comprises the Officers of the Convention and the Chairs of each standing committee. Its decisions are subject to ratification only by the NC. By accepting positions of leadership, members of this committee agree to honor and respect 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 as developed by their committees and appropriate timelines. The CC shall ensure that every SC member has a copy of the National Convention Guidelines. Each SC chair shall ensure that each committee member has a copy of their appropriate section. The ED and the CCON will serve as *ex officio* members of the SC without vote. CCs of prior conventions may be contacted for information and advice. Resources from previous conventions are available upon request.

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.
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. As needed, persons with special expertise who are not members of the Guild may serve on or be consulted by the SC. Such persons are eligible for all rights and privileges extended to members of the SC.
3. **Assistants:** An assistant chair should be appointed for every SC chair. The assistant chair is selected by the SC member in consultation with the CC. Assistant Chairs 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 is represented at every meeting of the SC and that each committee is kept current on SC deliberations and actions. Assistant chairs 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.
7. **Further Considerations:** SC members are expected to support the fundraising efforts of the convention by making a donation to the convention. Full participation by SC members in the convention's fundraising efforts will make it easier to seek and secure major gifts and foundation grants.

To learn from their committee counterparts and to promote their own convention, SC members are expected to attend the national convention immediately prior to their own convention. Similarly, SC members are encouraged to attend the regional convention in the summer prior to their national convention.

SC members are expected to attend both the post-convention breakfast at the national convention prior to their own and the breakfast at the conclusion of their own convention.

SC members are expected to register for the convention and to pay their registration fees. If the convention nets a significant surplus, SC members may have their fees reimbursed at the discretion of either the convention executive committee or the chapter executive committee. Reimbursement may have tax implications.

8. **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.

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 volunteers 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.
14. Awareness of what is happening in the Guild at the national level.

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. Reassigns tasks to persons with the appropriate skill sets when needed. Some conventions have enlisted a Project Manager to chart and monitor the flow of the myriad and detailed tasks necessary for a successful convention. Tools such as SmartSheet, Microsoft Project, Google Docs, etc. allow SC members to share documents and demonstrate completion of tasks.
6. Works in cooperation with the ED and CCON.
7. Chairs meetings of the SC.
8. Serves *ex officio* on all convention committees: Attends initial meeting and attends subsequent meetings as needed.
9. Consults with the ED, the CFC, and the Convention Treasurer on a registration break-even number on which to base the budget.
10. Monitors adherence to budgets and timelines.
11. Serves as arbiter in case of unresolved differences.
12. In consultation with CCON, relieves underperforming SC members of their responsibilities if necessary.
13. Represents the convention at the Annual Meeting of the Guild and/or opening event.
14. Is included as a signatory on banking and investment accounts; authorizes expenditures within approved budgets; is included as a signatory on hotel and other charges.
15. Executes contracts up to \$5,000.00.

16. Ensures the availability of adequate housing for the convention, including recommending at least two hotels; assists in the negotiation of the hotel contract in consultation with the ED and the site selection consultant
17. Makes convention decisions in cases of emergency.
18. Authorizes passes to individuals for single events.
19. Monitors confidentiality and mutual respect among colleagues.
20. Stays in contact with coordinators of recent past national conventions, ED, and CFC for consultation and advice.
21. Ensures that each SC member has copies of the Guidelines, noting their availability on the AGO website.
22. Oversees development of convention evaluation form with Registration Committee.
23. Organizes and submits final convention report of the SC (due September of the convention year) in hard copy and electronically.

This report will include the final convention schedule and master budget report with actual financial results. Each committee chair should include as many metrics and as much data as possible; e.g., total number of registrants and registration rates with counts of registrants by category, including comps; number of attendees at each workshop; number of booths sold, donors, grantors, and advertisers; number of tickets sold, cost of tickets, and revenue from ticket sales by venue; number of transportation packages sold; survey results; etc.

When asking committee chairs for reports that include the details above, see items delineated in Addendum H (Committee Final Report Questionnaire).

24. Becomes a member of CFC three years prior to his or her convention and remains on the committee for four years after the convention.
25. Maintains all critical documents for archival purposes and forwards to national headquarters after the conclusion of the convention.

Assistant Coordinator/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.
4. Willingness to function in a support role. Offers differing opinions/perspectives as needed, but joins the CC in a united front representing the executive team.
5. Have basic computer skills.

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. Ensures there is a project manager and/or project management software system (such as SmartSheet) in place for tracking action items and due dates.
7. Acts as counsel to the CC.
8. Records the basic convention schedule, incorporating all subsequent additions and revisions.
9. Receives and fields general email inquiries; e.g., info@agoYYYY.org.

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. Advanced computer skills and familiarity and comfort with technological systems are essential.

B. Position Description

1. Serves as secretary for all meetings called by the CC:
 - a. SC.
 - b. Brainstorming meetings.
2. Tracks all motions and decisions made.
3. Tracks all discussion points

4. Arranges for convention voicemail.
5. Publishes and distributes minutes and attachments to:
 - a. SC.
 - b. ED.
 - c. CCON.
 - d. VP/CCNM.
 - e. CFC.
6. Distributes agendas and advance reports. Creates a shared organizational systems ("Cloud computing") that SC members can access.
7. Notifies appropriate people of any called meetings.
8. Develops and maintains contact data for SC members. Distributes roster to SC, CCON, CFC, and ED.
9. Receives and compiles feedback from committee chairs regarding questions, updates, and recommendations for future *Guidelines* revisions, and submits them to the CCON at the end of the convention.
10. Receives, assembles, and distributes all final reports from SC colleagues to:
 - a. CC.
 - b. Headquarters and CFC.
 - c. next National Convention.

Treasurer

- A. Qualifications/Characteristics
 1. Proven expertise and practical experience in budgeting and financial operations.
 2. Experience with computerized bookkeeping systems.
 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 and Grants Committee.

4. Uses existing budget template (see Addendum B). Other resources available include the budgets from the conventions four and six years previous.
5. Establishes bookkeeping and accounting procedures.
6. Establishes banking and investment accounts and credit card acceptance programs, including payment gateways. National Headquarters 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. Consults with the ED, the CC, and the CFC on a registration break-even number on which to base the budget.
12. Develops a draft budget and subsequent revisions in consultation with other SC members and the ED. The draft budget must show a reasonable profit of approximately \$25,000 and a contingency of not less than \$50,000.
13. The budget shall be based upon:
 - a. Prior national conventions' experiences.
 - 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 contract with the national organization.
14. Provides financial reports with accompanying detail spreadsheet to the SC and ED at each meeting.
15. Monitors revenue and expenditures with respect to the budget. Tools such as SmartSheet, Microsoft Excel, Google Sheets, etc. allow SC members to share documents and demonstrate completion of tasks.

16. Develops a change order system that goes into effect after the budget has been approved by NC.
17. Maintains all financial records.
18. Establishes procedures for receiving and accounting for cash during the convention.
19. Receives W-8 and W-9 forms returned with copies of contracts. Reminds committee chairs of the importance of safeguarding Social Security and Work Visa numbers.
20. Following the convention, prepares and mails (via USPS) 1099 forms based on W-8 and W-9 forms received. If a performer or workshop presenter is under management, treasurer checks with the agency about the appropriate process. Reviews current tax laws to ensure compliance.
21. Is onsite during the convention.
22. Produces a final report to the SC.
23. Provides the final report, records, and backup information to Headquarters and the Treasurers of the next two National Conventions.
24. Creates a name-neutral *duplicate* copy of the final budget and sends it to CC for approval (remove names of performers, composers, worship personnel, and others as needed). CC must approve this generic version of the budget. N.B.: This copy will be posted to the AGO website as a reference for future conventions.
25. 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 revenue and expenses to be submitted to the Finance Committee in order to create a total projected budget (this projected budget will be reviewed at the time of the "Trio Meeting" – see page 12). Committees will revise budgets as planning progresses, but every effort should be made to estimate revenue and expenses responsibly and accurately.

A proposed budget, with a reasonable profit, must be submitted to and approved by the SC. Subsequently, the budget must be submitted to and approved by the NC. After the budget has been approved by NC, the Finance Committee is responsible for monitoring individual committee revenue and expenditures to ensure that they are consistent with the budget.

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 and Grants Committee.

Registrar

A. Qualifications/Characteristics

1. Business experience.
2. Expertise in using computer database programs.
3. Ability to work with the registration platform; e.g., Cvent.
4. Experience building databases.
5. Time and ability to input registration information (with committee).
6. Organizational and motivational skills.
7. Good judgment, resourcefulness, and diplomacy.
8. 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 third-party vendor 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 records 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. We suggest organizing a separate committee, with many volunteers, for this task.
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. AGO National has entered into a contract with Cvent, a provider of a computer-based registration platform and CrowdCompass, a coordinated mobile app, that all national conventions are required to use. It is incumbent upon the Registration Committee to be able to learn and fully utilize the functionality of Cvent and CrowdCompass. Ideally, this will be accomplished by having a dedicated Cvent and CrowdCompass coordinator, who serves simultaneously on the Information Technology Committee and the Registration Committee.
2. 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 necessary categories. The customary categories are: regular members; age 65 and over; spouse/partner (regardless of AGO membership); young organists (under age 30); host-chapter members; and non-members. Make the qualifications for fees very clear at the outset.
 - a. As a courtesy, members of partner organizations may be permitted to register at the corresponding AGO member rate. Partner organizations may include ACDA, RCCO, RCO, RSCM, Choristers Guild, Hymn Society of America, ATOS, OHS, APOBA, AIO, AAM, ALCM, PAM, NPM, FUMWA, UCCMA, HMA, NafME, MTNA, etc.

3. Setting Registration Deadlines and Associated Rates
 - a. A special registration rate 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. Experience has shown that setting four deadlines with increasing rates maximizes the number of registrants. Examples are:
 - Super Saver -- November 1 through December 31;
 - Early Registration -- January 1 through March 31;
 - Regular Registration -- April 1 through May 31;
 - Final Registration -- June 1 through the Convention.

N.B.: The special registration rate for Young Organists ends May 31.
 - 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 e-mail 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.
4. Daily registration is customarily offered. The daily registration fee must be set high enough to encourage full registration (two or three days x daily registration fee should be more than a full registration).
5. Complimentary registrations/tickets to individual events:
 - a. See pp. 14-15, letter d., for a complete list of persons to receive complimentary registrations.
 - 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 and the Gifts and Grants 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.
6. Given that previous conventions have experienced a 5-6% cancellation rate, conventions must provide a cancellation insurance option for registrants.

7. The registration form must include a check-off box by which the registrant shall either agree to purchase the cancellation insurance option or choose to opt out.
8. Refunds on meal tickets or banquet reservations should be permitted only if included in the aforementioned cancellation insurance option.
9. For those who must cancel but did not purchase cancellation insurance, the convention should provide an option to convert their non-refundable registration fees into a tax-deductible donation to the convention. The Registrar must inform the Treasurer and the Gifts and Grants Chair about these instances so that the donation may be acknowledged
10. 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 will be assessed and should be factored into the cost of the registration (this also applies to Exhibit registrations).
11. Final registration form:
 - a. Include as much information as possible on the registration form, such as transportation, mobility issues, food allergies, and any other additional fee items. Any refund policies must be stated clearly.
 - b. Registration fields must include space to note special needs (perhaps in a "comments" section/box).
 - 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 or performances. If necessary, include fields on the registration form to sign up for workshops or indicate 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 in the registration process.
 - e. Final registration, including workshop and other program selections, must be confirmed to each registrant.
12. 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.

13. Convention badges:
 - a. The convention may need to be divided into multiple groups, identified by various colors on the identification badges, or 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, first-time attendee, 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.
14. Registration packets
 - a. Registration packets should include tickets for meals and individual events as needed, along with the convention evaluation form.
15. 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, and the entire first day of the convention, as these will be the busiest times for people arriving at the 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 a large number of 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.
16. Convention roster: Although conventions are not required to publish a convention roster, registrants may identify and communicate with each other through the mobile app.

STANDING COMMITTEES

PROGRAM COMMITTEES (New Music, Performances, Workshops, and Worship)

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 (access to 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 the Assistant Chair, 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 Performances, Workshops, and Worship committees should be held no less than 48 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 of these program committees 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 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 (per NC mandate, 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.
11. Develop contingency plans (a "Plan B") to accommodate the unanticipated problems that likely will arise.

Committees should meet on an as-needed basis until approximately 36 months prior to the convention, at which point they should begin meeting regularly. 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 and performers 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 NC and a contract has been executed. All discussions with individuals and managers must be documented in writing.
 - b. For budgeting purposes, all-inclusive flat fees are vastly preferable to fee + transportation + per diem. 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, presenter, or responsible agent, the Chair will execute a contract. Contracts for less than \$5,000 will be signed by the CC. Items for \$5,000 and above must be forwarded to the ED for signature. Copies will be retained in the "cloud computer."
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 and Grants Committee. Commissioners and other contributors should be adequately recognized in the Program Book and on the website and the mobile app and be 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 and BMI, but the convention must pay licensing fees to SESAC, OneLicense.net, etc., for public performance of copyrighted music (especially important if broadcast and/or live-stream). 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 and/or livestream convention events and performances should be included in performer and presenter contracts.
6. Foreign artists must obtain immigration visas. A minimum of 30 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, Information Technology/Website, Mobile App, and Promotion:
 - a. Requirements and deadlines must be specified in contracts. 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. High-resolution photographs must 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.
 - 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.

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 Committee for Conventions is keenly aware that responses on convention attendee surveys indicate there have been too many commissioned new works offered as part of convention programs. In addition, attendees want new works to be more usable in their professional lives. Therefore, we recommend commissioning no more than eight (8) new works for performance within the convention, and that these new works be of a variety that members will find useful.

The New Music Committee shall coordinate any and all new music commissioned for the convention. 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. The discussion should include the nomination of the AGO Distinguished Composer and preliminary considerations regarding potential convention commissions. The sample contract for the commissioning of new music, published in the addenda (see Addendum C) to these Guidelines, includes important information about the commissioning, review, acceptance, and performances of new works.

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 AGO/Marilyn Mason Competition in Organ Composition and the AGO/ECS Publishing Competition in Choral Composition. Please refer to the rules for these competitions, determined by the AGO's Committee on New Music.

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, VP/CCNM, and Chairs of Performances, Worship, and Workshops.

Duties of the committee:

1. Develop a specific committee timeline and budget and, once approved, operate within them.
2. Ensure the full participation of the AGO Distinguished Composer in the convention.
3. Discern the number and types of commissions (see paragraph, in italics, above). Consideration should be given to additions to the repertoire that provide for the spectrum of abilities and needs within the Guild's membership. The scale of the commissions can range from simple anthems to major works.
4. Collaborate with the Performance and the Worship Committees on matching commissioned compositions with performers and venues as soon as the composer roster has been approved. 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 for or positive track record in performing new music.
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. Keep in mind that commissions impose substantial fixed costs on the convention. Budgetary considerations include:
 - a. Composer fees.
 - 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 for musical scores.
 - f. Engagement of required musical forces.

- g. Licensing fees.
 - h. Number of compositions commissioned.
7. Apprise the Gifts and Grants Committee of total anticipated expenses for new music. Identify potential sponsors of commissions, including individual and corporate support, matching gifts, and support from musical, denominational, or religious organizations. All solicitations must be coordinated through the Gifts and Grants Committee.
 8. During the process, consult the National Committee on New Music for suggestions and assistance.
 9. For new compositions using texts (hymns, anthems, vocal music, etc.), there needs to be consideration for a broad use of imagery for God and inclusive language for the people of God.
 10. After the desired slate has been approved by the 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. It is customary for National Headquarters to pay the first half of the total fee upon the contract signing and for the convention to pay the remainder upon acceptance of the finished composition. The convention will reimburse National Headquarters for the first half when the convention is able to do so.
 12. 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.
 13. Determine a consistent language for identifying commissioned works in the program book and on the mobile app and website. Set deadlines for photographs, biographies, programs, and program notes from composers in coordination with Program Book and Promotion. Provide production-ready content and copy for website, mobile app, social media, and program book.
 14. 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 must 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 should be included in case the deadline is not met.
 4. Performance of a commissioned work is not guaranteed.
 5. 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 should be indicated clearly. An allowance for copying (usually no more than 10% of the commissioning fee) may be included in the contract. These expenses must be included in the New Music budget.
 6. All other involvement, such as the composer conducting or performing the premiere, must be specified in the contract.
 7. Performance, recording, broadcast, and/or live-streaming permissions must 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 forward a complete contract (with the convention's logo) to the artist or artist's manager, with a cover letter.
2. The commissioned composer shall sign the contract and return it to the ED.
3. The ED shall execute the contract and issue a check for half the commission amount, payable to the composer. The ED will keep the executed contract on file and forward a copies of it to the New Music committee chair.
4. Information about the commissioned composer may be publicized following execution of the contract.

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, including diversity in gender, age, and ethnicity/culture. National Council has stated that all conventions shall have as a goal a gender balance of 50/50.
3. Familiarity with the performance history of AGO conventions.
4. Experience in planning and presenting concerts.
5. Experience in contract procedures and working with artist managements.
6. Has attended one or more national conventions.

It may be helpful to have one or more committee members who have experience in organ building, design, and/or maintenance.

Early in the planning process, coordination among the Performances, Worship, Transportation, and Facilities committees will be essential in order to lay the foundation for the schedule of the convention.

The success of the convention hinges upon logistics, logistics, logistics!

The Performances Committee should work with the SC to identify broad themes of the convention, and then schedule a 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 as part of the program.

Duties of the committee:

1. Develop a specific committee budget and timeline and operate within them.
2. Recommend performers and programs, being mindful to achieve gender balance throughout the convention, including the major evening concerts, programmed to be attended by the entire convention.
3. Determine availability of and fees for recommended performers.
4. Obtain clear and consistent details for preparation of contracts (see sample contracts in Addendum C).
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, specifically including the AGO/ECS Award in Choral Composition and the AGO/Marilyn Mason Award in Organ Composition.
8. Provide the preceding convention's NYACOP and NCOI winners with performance opportunities, in coordination with the national committees that oversee these competitions.
9. The current year's NYACOP winner should be provided a performance opportunity within the body of the convention.
10. Consider using outstanding POE alumni as artists, in coordination with the National Committee on the New Organist and the National Committee on Pipe Organ Encounters.
11. In cooperation with National Council and the Steering Committee, determine recording and live-streaming needs and secure permissions from artists. This needs to be a budgeted item. In addition to having archival value for the chapter and the national organization, these recordings are used for broadcast on Pipedreams, with permission of the artists. They also may be available through the chapter and AGO national websites, with permission of the artists.
12. Determine needs for performance licensing and copyright clearances, and secure these as early as possible.
13. Determine union regulations for instrumentalists and for workers at public concert venues.
14. For each event, assign a committee member to serve as a liaison to the Facilities and Volunteer committees.
15. Schedule practice time in coordination with Facilities.
16. Obtain programs, program notes, high-resolution photographs, and biographies as needed by the Program Book, Information Technology/Website, Mobile App, and Promotion committees.
17. Provide production-ready copy for the Program Book, Information Technology/Website, Mobile App, and Promotion committees.
18. Coordinate with the Volunteers committee to identify hosts for the artists and arrange for airport pickups and housing as needed. Artists should make their own transportation arrangements to the convention city. Housing and other reservation arrangements should be coordinated through the Housing committee, as stated in the contract with the artist.
19. 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. Develop policies for general ticket sales, tickets for limited-seating venues, and comp tickets (major donors, performers, clergy, etc.). Utilize electronic ticket vendors such as ticketleap.com and brownpapertickets.com.
- d. Some churches have policies prohibiting the sale of tickets, but will allow freewill offerings instead; thus, each church should be consulted. Some public concert halls have their own ticket policy: be sure to consult those venues.
- 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.

Contract Procedures

1. Upon NC approval of the artist(s), the convention Performances committee chair shall prepare a sample contract and send it to the ED for review and approval. Upon approval by the ED, the Performance Chair shall forward a complete contract (with the convention's logo) to the artist or artist's manager, with a cover letter.
 - a. The artist or the artist's manager shall sign and return the contract to the Performances Chair within 30 days. The Performance chair will forward the signed contract to the CC or the ED for execution.
 - b. The CC shall execute contracts up to \$5,000. The ED will execute contracts of \$5,000 or more. The CC or the ED will keep the executed contract on file and return a copy to the Performances chair.
 - c. The Performances chair will forward a copy of the executed contract to the artist or the artist's manager and 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, Youth, Professional Development, etc. The Workshops Committee should make an initial estimate of the number, types, and length of workshops to be accommodated during the convention. The SC may set a limit on the total number of workshop hours; in any case, the Workshops budget will limit the number of hours. Information about workshops and attendance from recent conventions is available from National Headquarters upon request. Early in the process, the committee should also consult with the Councillor for Education and the Regional Coordinators for Education to solicit recommendations for workshop topics and presenters.

A general call for proposals (which may include practical, hands-on workshops and/or academic papers) should be published two years prior to a national convention. Workshop proposals may also be solicited from convention artists, worship leaders, featured composers, organ builders, and other convention personnel. The committee may choose to organize proposals by general categories or type of presentation, which may also prove useful for publicity purposes.

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

Once choices have been made from the submitted and solicited proposals, the Workshops Committee should begin to fit presentations 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. Experience shows that no more than 75% of the convention attends workshops at any one time and that, as a general trend, workshop

attendance decreases as the week progresses (note: choral reading sessions tend to garner more attendees). In addition, workshops that begin before 9:00 a.m. tend to be less popular.

As many workshops as possible should be placed in the convention hotel, as 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 Committees and Staff. Expenses for these workshops will be paid out of the National budget. Contracts then should be prepared and sent, specifying honoraria, schedule, and requested A/V equipment for all presenters (see Addendum C).

Prior to issuing contracts, workshop presenters and titles must be approved by the SC. All workshop titles, descriptions, biographies, and high-resolution photographs must be received by the Workshops Committee no later than May 1 of the year prior to the convention for preparation of registration via the convention website. Each presenter will have to provide a one-paragraph description for publication in the program book and on the website and the mobile app. Production-ready copy about workshops should be sent to Program Book, Information Technology/Website, and Mobile App committees by July 1 of the year prior to the convention.

Should you choose to do sign-ups for workshops, 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 and on the website and the mobile app. Once the book has been printed, changes should be made only in cases of emergency, and these should be announced on the mobile app and website and on signs in the registration and workshop areas.

Duties of the committee:

A coordinated approach to donors/vendors/exhibitors/advertisers by the following committees: Advertising, Exhibits, Gifts and Grants, Promotion, and Workshops will result in a significant saving of time and energy and greater financial reward.

1. Develop a specific committee budget (including honoraria) and timeline, and, once approved, operate within them.
2. Define workshop topic areas (Organ, Choral, Children, etc.).

3. Issue a call for workshop proposals, through TAO and other Guild channels, two years prior to the convention.
4. Finalize availability of potential workshop presenters.
5. Identify possible workshop venues.
6. Prepare clear and detailed contracts (See Addendum C).
7. Budget and arrange for audio-visual needs:
 - a. Audio-visual needs must be spelled out in the presenter's contract. Requests for audio-visual resources beyond those listed in the contract will be denied.
 - b. Audio-visual equipment and services will be required for each workshop and will be expensive. The Workshops Committee is responsible for ensuring that audio-visual equipment is set-up and working in accordance with each presenter's contract.
 - 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 committee's workshops recorded, the Workshops Committee will assist in making those arrangements. Recording costs for National Committee workshops 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 and are expected to make their handouts available in digital formats.
 - b. If the information is available, the Workshops Committee is responsible for providing to the presenter in a timely manner the approximate number of attendees.
9. Obtain workshop titles, descriptions, biographies, and high-resolution photographs. These must be received by the Workshops Committee by May 1 of the year prior to the convention.
10. Provide production-ready workshop descriptions, high-resolution photographs, and presenter biographies by July 1 of the year prior to the convention for publication in the program book and on the website and the mobile app, and for the Promotion Committee.

11. Appoint a host and secure and train any other volunteers for each 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 audio-visual company in case problems arise during the workshop. The host should record attendance figures, distribute handouts, and help with A/V equipment.
 - b. The host should have contact information for support staff for help in dealing with technical issues such as room setup, climate, lighting, A/V support, or any emergency situations.
 - c. The host should be familiar with the workshop schedule, room assignments, and other venue locations to help direct registrants between sessions.
12. Schedule and supervise publisher-sponsored choral reading sessions. Contracting for reading sessions is handled by Workshops, in close coordination with Exhibits.
13. Arrange for pianos and other instruments as specified in each presenter's contract. It may be necessary to contract with a local or national company to provide instruments for the workshops or choral reading sessions.

Contract Procedures

1. Upon NC approval of the presenters, the Workshops chair shall prepare a sample contract for review and approval by the ED. Upon approval by the ED, the Workshops chair shall send to the presenter a contract, in electronic format (with the convention logo), with a cover letter specifying the following procedures:
 - a. The presenter shall sign the contract and return it to the Workshops chair within 30 days.
 - b. The Workshops chair shall execute the contract and return a copy to the presenter.
 - c. The Workshops chair will keep the executed contract on file and forward a copy to the ED and 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.

Early in the planning process, coordination among the Performances, Worship, Transportation, and Facilities committees will be essential in order to lay the foundation for the schedule of the convention.

The first major policy decision faced by the Worship Committee is the extent to which worship will be a component of the convention. Other policies to consider include whether to present services that are representative of the larger traditions of the particular faith, or more typical of the unique practices of local churches and synagogues. The committee will need to decide if they will use resident musicians or outside musicians. The quality of local music programs usually will be the determining factor. The policy determined by the committee must be approved by the SC. Speakers at worship services should be balanced as much as possible by gender, age, ethnicity, and denomination.

Please be aware that working with committees and organizations separate from or outside the SC (churches, outside contractors) may have a significant effect on your ability to meet internal information and production deadlines. It may be to your advantage to give these organizations deadlines that are appreciably earlier than found in this document. In addition, allow time to secure appropriate permissions from copyright holders.

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 institution. 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.

For all liturgies, the Worship Committee should be mindful to have clear and specific communication with the host institution regarding the choice of leaders, lectors, and other worship participants.

The number of 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.

Duties of the committee:

1. Develop a specific committee budget and timeline and, once approved, operate within them. Budget carefully for extra instrumentalists, audio-visual requirements, licenses (OneLicense.net), and printed programs, as well as duplicate services. Provisions for such items must be clearly specified in worship leaders' contracts and final contracts.
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, Workshops, and Facilities.
4. Any and all commissions shall be coordinated through the auspices of the New Music Committee.
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. Be sensitive to inclusivity in all texts, spoken and sung.
7. Obtain clear and consistent information for preparation of contracts.
8. Coordinate with Facilities to determine availability of venues, including service and rehearsal times. Bring recommendations to SC for approval.
9. Coordinate with Facilities and Volunteers to develop policies for ushers.
10. In coordination with Facilities and Volunteers, determine logistics for each event.
11. Obtain photographs (high-resolution) and biographies as needed by the Program Book, Information Technology/Website, Mobile App, and Promotion committees.
12. Provide production-ready content and copy for website, mobile app, social media, and program book.

13. Prepare a list of pre- and post-convention worship services:
 - a. Services may be listed in the program book and on the website and mobile app. 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.

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 a complete contract (with the convention's logo), with a cover letter.
 - a. The participant shall sign and return them to the Worship Committee chair within 30 days.
 - b. The CC shall execute contracts up to \$5,000. The ED will execute contracts of \$5,000 or more. The Worship Committee chair shall send one copy of the fully executed contract to the participant.
 - c. The Worship Committee chair will forward a copy of the fully executed contract to the ED and the convention treasurer.

LOGISTICS COMMITTEES

Logistics will make or break a convention and are of primary importance to creating the schedule!

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 Chairs of each of these logistics committees, in consultation with the CC, and approved by the SC. The Chairs of each of these logistics committees will be active, fully participatory, members of the SC from the start of convention planning and scheduling. The first meeting of each of these logistics committees should be held at least 36 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 of these logistics committees 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 and the Executive Secretary (for distribution as needed to other Committee Chairs).
2. Active contact with the Chairs of the program committees (performances, worship, workshops, and new music).
3. Supporting the overall philosophy, goals, and policies reflecting the early decisions made by the SC after input from the chapter.
4. Confidentiality pledge (see Addendum A).
5. Preliminary budget considerations, as outlined by the SC, Treasurer, and ED.
6. Develop contingency plans (a "Plan B") to accommodate the unanticipated problems that likely will arise.

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).

Early in the planning process, coordination among the Performances, Worship, Transportation, and Facilities committees will be essential in order to lay the foundation for the schedule of the convention. The inevitable need to make changes to the schedule will require committee members to be flexible.

Duties of the committee:

1. Develop a specific committee budget and timeline and, once approved, operate within them.
2. Assign a person to be the primary liaison with all communications to the venue. Communicate with other committees the importance of having that one person be the liaison.
3. The Facilities Chair, in conjunction with the CC and the Chair for Performances, will name a coordinator of ticketed events, whose responsibility it will be to determine the number of tickets to be sold to the general public, the cost for each event, and the manner in which these tickets shall be sold.
4. Conduct a facilities survey:
 - a. Identify a primary 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), with specifications, builder, and year of installation
 - iv. Acoustics/microphones.
 - v. Capability for live web streaming for key locations/events
 - vi. Restrooms.
 - vii. Access for disabled (ADA compliance), including those with therapy animals. This information should be shared in the same way as that of the Emergency Procedures (Addendum F)
 - c. Determine any fees and restrictions specific to each site.

5. 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.). Some conventions have found it helpful to have venues hold a range of dates to provide for greater flexibility. The dates will be fine-tuned as the convention approaches.
6. Complete detailed site agreements (tuning, air conditioning, noise control, etc.).
7. 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). Continue to update information regarding staff changes and any changes to instruments.
8. Establish liaisons among the host site contact, Volunteers Chair, and Performances Committee member assigned to each location/event.
9. As soon as sites have been approved, acquire current stoplists and photographs (high-resolution) for the program book, website, and mobile app.

Housing Committee

The CFC highly recommends utilizing the resources of a professional, third-party, housing facilitator to identify possible headquarters hotels and negotiate terms of the hotel contract. The facilitator will monitor the hotel room block, pick-up, and recommend adjustments to the block or contract as may be needed from time to time. As of present writing, the recommended facilitator is Andy Anastasi, vice president of ConferenceDirect. AGO National Headquarters can provide contact information.

The Housing Chair will serve as the local liaison between the SC and the hotel. All communication for the hotel needs to go through this person. It is important to develop a close working relationship with the liaison from the hotel. 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. Consider housing needs for those who need to arrive in advance of the convention: the NCOI and NYACOP competitors and judges, Rising Stars performers, etc.

Duties of the committee:

1. Develop a specific committee budget and timeline and, once approved, operate within them.
2. Confirm, in writing, the specific function rooms included in the hotel contract. In addition, confirm *a la carte* costs, such as guest room WiFi, loading dock fees, and storage. Union hotels are more expensive. These hidden costs can have a significant effect on your budget.
3. Coordinate with performances, worship, workshops, new music, competitions, Rising Stars, exhibits, and others for all housing needs specified in contracts or rules.
4. Be conversant with all details and deadlines in the hotel contract (cut-off dates, food and beverage minimums, etc.)
5. Coordinate with workshops, exhibits, and national officers for space and a/v needs within the hotel.
6. 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
7. Work closely with Hospitality and the Chairs of the various committees responsible for the above functions.
8. Monitor room pickup as it relates to the attrition clause in the hotel contract. It often is advantageous to adjust the convention's room block to accommodate the daily needs.

Transportation Committee

The Transportation Committee is responsible for getting people from place to place, no matter the mode. This includes walking, using public transportation, using commercial transportation services that provide luxury coaches, and accommodating persons choosing to drive on their own.

The Transportation Committee must assess carefully the myriad factors that can affect a convention schedule when arranging for transportation for the convention. Early in the planning process, coordination among the Performances, Worship, Transportation, and Facilities committees will be essential in order to lay the foundation for the schedule of the convention. This is a critical and challenging area of event planning, where logistics reign. An effective transportation plan can facilitate a smooth transition between events, while even the most carefully designed convention schedule can be significantly disrupted by late or lost buses.

Recent average national convention attendance has been between 1,000 and 1,400 registrants. Some registrants 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 and cost of parking at the hotel, the availability and cost of parking at convention venues, the complexity and number of vehicles normally traveling on the host city's streets, and the quality and cost of the host city's public transportation system.

Above all, keep transportation as simple as possible. It is often beneficial to encourage registrants to sign up for a transportation package, as distances between venues may be great, and as noted above, maintaining an on-time schedule is critically important for a smooth convention.

Duties of the AGO National Headquarters Transportation Consultant

AGO headquarters will engage the services of a professional transportation consultant to identify a transportation company for the convention and negotiate a contract with that company. Working in close coordination with the Transportation Chair and the Transportation Committee, the Transportation Consultant designated by AGO National Headquarters will acquire bids from transportation companies, negotiate with the companies to obtain the best terms, and negotiate the final contract with a transportation company to provide transportation to each non-hotel event as needed. The Transportation Consultant will present the final contract to the Transportation Chair, the CC, and the ED.

Upon approval by all, the ED will sign the contract (assuming the contract is for \$5,000 or greater).

In order for the consultant to obtain accurate bids, the consultant will receive from the transportation chair a detailed schedule specifying all transportation requirements for the convention. The schedule will include convention dates, names and addresses of venues, anticipated timing for loading/unloading, travel and events, the expected number of riders, and ADA requirements.

The Transportation Consultant will 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.

The Transportation Consultant will be compensated by the company chosen to provide transportation services, not by the convention or National Headquarters.

Duties of the Transportation Chair

The Transportation Chair will work closely with the national transportation consultant and will need additional committee personnel to work with other convention committees. Good communication between the Transportation Chair and the Performances, Worship, Facilities, and Housing committees is essential in developing a realistic convention schedule.

The Transportation Chair should request that the Promotion Committee and the IT Committee publicize information about transportation early in the convention advertising (website and early TAO ads).

Receive from the Registrar a list of registrants requiring special assistance so that information can be sent to each person confirming and detailing the arrangements.

During the convention, work closely with the transportation 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. An assistant chair will be helpful in organizing committee members and training and directing a pool of volunteers, in coordination with the Volunteers Committee, to assist with transportation needs, including guided group walking.

Duties of the Transportation Committee:

1. Work with the chosen transportation company to develop a specific committee budget and a timeline and, once approved, operate within them.
2. Assess transportation needs for the convention based on the convention schedule. Whenever possible, the schedule should be arranged to enable registrants to walk to events, keeping in mind the limited mobility of some registrants. If the convention is divided into groups, identification of destinations by color-coding and ample clear signage is essential.
3. A group of Transportation Committee members is strongly urged to inspect the transportation company's vehicles. The buses must be clean and have air conditioning and restrooms.
4. The Transportation Committee will 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 at least a break-even number. Attendees opting for daily registration who require only a daily access to transportation will have different needs, incur different expenses, and provide a different level of revenue than registrants requiring the full convention transportation package. Since utilization of buses will usually decline during the week, except for major events, adjust each new day's projected bus needs to reflect a potential attrition of riders and associated cost savings.
5. Make recommendations to Registration regarding how to indicate paid transportation (including daily transportation and special needs) on registration badges.
6. In cooperation with the bus company, determine the staging and parking needed for the buses at each event, and confirm that this information is communicated to all bus drivers. Acquire any special permits or assistance required from the police for bus staging and parking.
7. Report all changes in the convention schedule to the selected transportation company promptly.
8. 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 ample time for emergencies and for unloading/loading. Experience has shown that it takes far more time to load and unload buses than one might think. Check with city officials to

- determine if any proposed routes are scheduled for maintenance or repair at the time of the convention.
9. Provide to Program Book, Website, and Mobile App a transportation schedule, detailed maps, directions (with address information for use in GPS programs) for walking and driving to convention events, and information about parking options at venues.
 10. Experience has shown the value in engaging an appropriate number of transportation facilitators from the chosen transportation company or local Convention and Visitors Bureau to ensure efficient loading, unloading, and adherence to the schedule.
 11. If the transportation facilitator does not enforce the published departure times, delays will develop that will have a domino effect. It is crucial to have the loading and unloading of the buses well supervised (thus, the recommendation of a hired facilitator). One or more persons should be designated to make a final call for riders before the last bus leaves a location. Indicate in the program book, on the website, in the daily newsletter, and on the mobile app that persons who miss the bus are on their own.
 12. A convention volunteer/guide must be present on each bus to check for proper signage and to monitor registrants' color coding for the correct destinations.
 13. Coordinate with Logistics and Facilities for appropriate signage (beyond what the transportation company may supply for posting in its vehicles) to make loading efficient. This is especially important if buses will be traveling to various destinations.

OTHER STANDING COMMITTEES (Advertising; Communications: Information Technology/Website, Mobile App, Program Book; Exhibits; Gifts and Grants; Hospitality; Promotion; Volunteers; and Youth)

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 assistant chair, is usually sufficient for each committee. The Chairs of each of these other standing committees will be active, fully participatory, members of the SC from the start of convention planning and scheduling.

The first meeting of each of these other committees should be held at least 48 months prior to the convention for the purposes of budget and planning and should be attended by the CC and other chairs as appropriate. Committees should meet on an as-needed basis until approximately 24 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 CC and the Executive Secretary (for distribution as needed to other Committee Chairs).
2. Active contact with the Chairs of the program committees (performances, worship, workshops, and new music).
3. Supporting the overall philosophy, goals, and policies reflecting the early decisions made by the SC after input from the chapter.
4. Confidentiality pledge (see Addendum A).
5. Preliminary budget considerations, as outlined by the SC, Treasurer, and ED.
6. Develop contingency plans (a "Plan B") to accommodate the unanticipated events likely to occur.

Advertising

Advertising is an important source of revenue for the convention. AGO National Headquarters will provide a vendor who will solicit national advertisers. The Advertising Committee will work to solicit local advertisers.

Qualifications/characteristics of the Chair and committee members should include:

1. Good organizational skills and attention to detail.
2. Proven experience in working with advertisers and generating revenue from ad sales.
3. Ability to meet and enforce deadlines, yet have an ability to be flexible.

Duties of the Committee:

A coordinated approach to donors/vendors/exhibitors/advertisers by the following committees: Advertising, Exhibits, Gifts and Grants, Performances, Promotion, and Workshops will result in a significant saving of time and energy and greater financial reward.

The Advertising Committee collaborates with other convention committees, namely Program Book, Information Technology (for website and mobile app), Exhibits, Performances, and Promotion (tote bags, other opportunities), to avoid duplication of efforts in order to ensure that needs are met and advertisers are satisfied. Communication with the third-party vendor contracted to assist this area of the convention will help to recognize and realize the broader scope of advertising.

1. Develop a specific committee budget and timeline and, upon approval, operate within them.
2. Generate and maximize advertising sales for the mobile app, program book, recital programs, tote bag and tote bag inserts, and website.
3. Advertising
 - a. Compile a list of potential advertisers from TAO, prospective exhibitors, and previous conventions.
 - b. Set deadlines, specifications, and fees. Be prepared to do follow-up phone calls and emails.
 - 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 and Grants).

- 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.

The Promotion, Advertising, and Exhibits committees must decide in the early stages what will be included in the tote bag. 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. The next national and regional conventions may include flyers in the tote bag at no charge. Promotional information for other national events, such as POEs, may be included at no charge.

Communications (Information Technology/Website, Program Book, Mobile App)

These committees are responsible for gathering all information from the various convention committees and publishing this information in an artistic and convenient way to disseminate to the convention attendees in various formats, including convention book, mobile app, website, and handouts.

These committees will need to collaborate early in the process in order to create budgets and make a recommendation to the SC for approval of the balance of digital and printed materials.

Information Technology/Website

Qualifications/characteristics of the Chair and committee members include:

- 1. Comfortable working with and understanding the technology needs of the convention as they relate to the Internet, website, mobile app, 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 set and enforce deadlines.
- 4. Ability to work with the AGO National Director of Information Technology.

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 the 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.

AGO National has entered into a contract with Cvent, a provider of a computer-based registration platform and CrowdCompass, a coordinated mobile app, that all national conventions are required to use. It is incumbent upon the Information Technology Committee, in conjunction with the Registration Committee, to be able to learn and fully utilize the functionality of Cvent and CrowdCompass. Ideally, this will be accomplished by having a dedicated Cvent and CrowdCompass coordinator, who serves simultaneously on the Information Technology Committee and the Registration Committee. Please contact National Headquarters for more information about the Cvent and CrowdCompass applications.

Duties of the Committee:

1. Develop a specific committee budget and timeline and, upon approval, operate within them.
2. Ensures seamless integration of website, mobile app, and registration platforms.
3. Contracts with the web developer to design, develop, and maintain a comprehensive website for the convention. In coordination with the website developer, the Registration, Exhibits, Advertising, Performances, Program Book, and Mobile App committees:
 - a. Identify the needs of each convention committee that needs to have information on the convention website.
 - b. Determine formats in which all material is to be submitted.
 - c. Establish and enforce deadlines for receipt of all material.
 - d. Establish and enforce a schedule of due dates for each committee.
 - e. Coordinate with the web developer on the launch of the website.
 - f. Keep the website up to date. Committee chairs shall send updated information to the website master.

4. Create and manage other forms of online presence for the convention, including social media (Facebook, Twitter, Pinterest, etc.). Coordinate with the AGO National Director of Information Technology and Digital Communication.
5. Contact National Headquarters for information about coordinating e-blasts and other forms of electronic communication and media presence.
6. Develop a convention cloud storage site (DropBox, Google Docs, etc.) for photos, bios, and other information. Make it accessible to Mobile App, Program, Program Book, Workshops, and Worship.
7. At the conclusion of the convention, continuing financial support for the maintenance of the website will be handled by AGO National Headquarters.

Mobile Application (App)

The Mobile App Committee produces the mobile app for the Convention, an important tool for the success of the convention. This app, along with the program book, provides practical program information, projects your image as a Convention, generates revenue, and is a publicity vehicle.

Due to the changing balance of program book and digital applications, this committee will work hand-in-hand with Information Technology/Website and Program Book. The duties of these committees will have significant overlap; thus, an ability to work together will be essential.

The trend is clear: as mobile app functionality expands, program books will shrink. These committees should weigh carefully what and how much to include on the mobile app, in the program book, and handouts. Points to consider:

These items are difficult to represent or read in an app on a phone or tablet:

- Organ specifications
- Workshop handout of PDFs (for that matter, almost any PDF)

These items will most likely require download through a web connection in an app:

- Artist photos and bios
- Instrument or venue histories, descriptions
- Program notes
- Anything with memory-heavy data

These items should be available without web access directly integrated from registration platform to the mobile app:

- Attendee registration choices and schedule
- The overall convention schedule with each location given (address, meeting room name/number, etc.)
- Maps of the convention hotel/exhibition hall
- Local maps with venue locations and transportation pick-up/drop-off spots
- Lists of restaurants with short descriptions and links to their websites and locations on google maps.

Consider including these items in the program book:

- Full schedule of the convention
- Programs and worship services and short versions of artist bios
- Organ specifications
- Welcomes, greetings, and an index of days, locations, advertisers, and exhibitors.

Duties of the Committee:

1. Contract with an experienced vendor to produce the app.
2. For the app itself, the committee should contract with a designer (consider using CrowdCompass via Cvent) to populate and post the app.
In coordination with the designer:
 - a. Determine formats in which all material must be submitted.
 - b. Establish a schedule for distribution of screen-shots to advertisers.
 - c. Plan layout and composition.
 - d. Coordinate photographs (high-resolution images, with a minimum of 300 dpi) with Promotion, TAO, and other committees; secure photo credit/permission information as needed:
 - i. Artist/presenter publicity photos.
 - ii. Organ cases.
 - iii. Facility photos.
 - iv. VIPs (award winners, St. Cecilia, etc.)
 - e. If needed, coordinate with Performances and Worship to secure permissions for publication of copyrighted music and text.
 - f. Collect and edit all material for the mobile app, including general information, program notes, descriptions of workshops, biographies of performers, presenters, and composers, organ specifications, and maps.

- g. Compile and format:
 - i. General information pages.
 - ii. Maps and Convention at-a-glance.*
 - iii. Convention schedule.*
 - iv. Letters from officials.
 - v. National Awards (must be in printed program book):
 - a. President's Award
 - b. Edward A. Hansen Leadership Award
 - c. Distinguished Composer Award
 - vi. St. Cecilia Recital and Reception (must be in printed program book: see Addendum D)
 - vii. Concert programs.*
 - viii. Worship service programs.*
 - ix. Workshop descriptions.*
 - x. Biographies.*
 - xi. Organ specifications.*
 - xii. Lists, indices, directories.
- h. In addition to the content from the program book (listed above), consider inclusion of:
 - i. Interactive local and hotel maps
 - ii. Access/Links to web content for exhibitors, performers, sponsors, etc.
 - iii. Links to local highlights, information
 - iv. Photo album for sharing personal photos at convention events
 - v. Message center
 - vi. Social media links
 - vii. Section for personal notes
 - viii. Other content as appropriate
- 3. Work with Advertising Committee to populate app with ads (banners, flash ads, home page ads/logos, etc.)
- 4. Continue to monitor and update the app prior to, throughout, and following the convention.

* = full content for these items may be appropriate to include only in the mobile app or concert handouts.

Program Book

The Program Book Committee produces the program book for the Convention, a visible and lasting record of the Convention. This book, along with the app, provides practical program information, projects your image as a Convention, generates revenue, and is a publicity vehicle.

Due to the changing balance of program book and digital applications, this committee will work hand-in-hand with Information Technology/Website and Mobile App. The duties of these committees will have significant overlap; thus, an ability to work together will be essential.

Qualifications/characteristics of the Chair and committee members include:

1. Good organizational skills and attention to detail.
2. Computer-literate (pluses would be proficiency in multi-purpose apps and experience with web-based content management systems).
3. Track record of working with graphic designers to produce effective brochures and programs.
4. Proven experience in working with advertisers, printers, and designers or similar business vendors.
5. Ability to meet and enforce deadlines, yet have an ability to be flexible (iron fist in a velvet glove).

The trend is clear: as mobile app functionality expands, program books will shrink. The committee should weigh carefully what and how much to include on the mobile app, in the program book, and handouts. Points to consider:

These items are difficult to represent or read in an app on a phone or tablet:

- Organ specifications
- Workshop handout of PDFs (for that matter, almost any PDF)

These items will most likely require download through a web connection in an app:

- Artist photos and bios
- Instrument or venue histories, descriptions
- Program notes
- Anything with memory-heavy data

These items should be available without web access directly integrated from registration platform to the mobile app:

- Attendee registration choices and schedule
- The overall convention schedule with each location given (address, meeting room name/number, etc.)
- Maps of the convention hotel/exhibition hall
- Local maps with venue locations and transportation pick-up/drop-off spots
- Lists of restaurants with short descriptions and links to their websites and locations on google maps.

Consider including these items in the program book:

- Full schedule of the convention
- Programs and worship services and short versions of artist bios
- Organ specifications
- Welcomes, greetings, and an index of days, locations, advertisers, and exhibitors.

The Program Book chair must have some experience with editing materials for publication. The committee must work closely with the program committees to ensure accurate information is published.

Duties of the committee:

1. Develop a specific committee budget and timeline and, once approved operate within them.
2. Produce production-ready content.
3. Establish and disseminate a production schedule and deadlines for receipt of information.
4. Establish a system for proofreading and corrections (TAO's experienced editorial staff is available to assist).
5. Set up a strict system to control the flow of information to be published and be sure the correct final versions are used throughout.
6. Choose and negotiate with a printer.

For the program book itself, the committee should contract with a designer and a publisher to produce the program book. In coordination with the designer and the publisher:

1. Determine a digital/electronic format in which all material must be submitted.
2. Establish a schedule for distribution of tear sheets or screen-shots to advertisers.

3. Plan layout and composition.
4. Coordinate photographs (high-resolution images, with a minimum of 300 dpi) with Promotion, TAO, and other committees; secure photo credit/permission information as needed:
 - a. Artist/presenter publicity photos.
 - b. Organ cases.
 - c. Facility photos.
 - d. VIPs (award winners, St. Cecilia, etc.)
5. Coordinate with Performances and Worship to secure permissions for publication of copyrighted music and text.
6. Collect and edit all material for the book/mobile app, including general information, program notes, descriptions of workshops, biographies of performers, presenters, and composers, organ specifications, and maps.
7. Compile and format:
 - a. General information pages.
 - b. Maps and Convention at-a-glance.*
 - c. Convention schedule.*
 - d. Letters from officials.
 - e. National Awards (must be in printed program book)
 - i. President's Award
 - ii. Edward A. Hansen Leadership Award
 - iii. Distinguished Composer Award
 - f. St. Cecilia Recital and Reception
(must be in printed program book: see Addendum D)
 - g. Concert programs.*
 - h. Worship service programs.*
 - i. Workshop descriptions.*
 - j. Biographies.*
 - k. Organ specifications.*
 - l. Lists, indices, directories.
8. Be sure to print enough program books for:
 - a. all registrants
 - b. artists and presenters
 - c. exhibitors
 - d. advertisers
 - e. contributors and sponsors
 - f. two copies for Chapter archives
 - g. send one carton of program books to National Headquarters as a part of the Final Convention Report (due September 30)

9. Coordinate delivery of program books to convention site.

* = full content for these items may be appropriate to include only in the mobile app or concert handouts.

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.

A coordinated approach to donors/vendors/exhibitors/advertisers by the following committees: Advertising, Exhibits, Gifts and Grants, Promotion, and Workshops will result in a significant saving of time and energy and greater financial reward.

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 and providing them detailed information about exhibiting at the convention. In addition, the committee is responsible for 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: To that end, consult the Exhibits Customary, which may be downloaded from the convention documents pages at <https://www.agohq.org/wp-content/uploads/2018/11/Exhibiting-Customary-National.pdf>

Approximately 60 - 80 companies, schools, agencies, etc. 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 shall provide earphones (as specified in the exhibitor agreement).

Additional duties of the committee:

1. Develop a specific committee budget and timeline and, once approved, operate within them.
2. In cooperation with the headquarters hotel representative, determine and map out the space available for exhibitors, including electrical and Internet connections, and determine liability insurance requirements. Be aware of the incidental costs the exhibitors must bear.
3. Recommend the fees for booths and rooms.
4. Coordinate with Advertising and Gifts and Grants about a unified approach to exhibitors, donors, and advertisers. Think beyond the fee for being an exhibitor: Develop a schedule of fees for including materials in the tote bags, the program book, or on the mobile app.
5. Exhibitors may be willing to sponsor a reception or other event. Solicitation of such sponsorships must be coordinated with the Gifts and Grants Committee.
6. In consultation with the SC, determine the convention policy regarding complimentary registration for exhibitors (customarily 1 per booth).
7. Determine convention badge identification for exhibitors, in consultation with Registration.
8. 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. Be prepared to enforce the schedule.
9. Schedule receptions and cash bars in or near the main exhibit hall, in coordination with Hospitality, to encourage exhibit traffic.

10. 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.
11. 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.
12. Provide complimentary booth space for the next national convention.
13. 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.
14. Provide a list of exhibitors, exhibit hours, and detailed maps of the exhibit areas to Program Book/Mobile App/Website.
15. Create schedule for and monitor move-in, setup, exhibit hours, and move-out. Communicate these items to the exhibitors. There may be fees assessed by the hotel for services such as docking fees and transporting exhibit materials within the hotel.
16. Coordinate with Registration to develop online exhibitor enrollment and payment processing (credit card, PayPal, etc.) for exhibit space rentals and liability insurance as needed. N.B.: The process for applying for and purchasing exhibit space (booths, demonstration rooms, or information tables) now is administered through the online registration platforms (currently through Cvent) accessible via the convention's website. Please be in communication with Cvent about required information to enable this process.
17. Arrange for security for all exhibits before, during, and after exhibit hours. You may have to budget for this.
18. Follow up with exhibitors as needed to ascertain compliance with liability insurance requirements.

Gifts and Grants Committee

A committee shall be appointed to seek gifts and grants in support of the convention. This committee works closely with Advertising, Finance, Exhibits, Program Book/Mobile App/Website, IT, Registration, and Promotion. *A coordinated approach to donors/vendors/exhibitors/advertisers by the following committees: Advertising, Exhibits, Gifts and Grants, Promotion, and Workshops will result in a significant saving of time and energy and greater financial reward.*

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 previous conventions. 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 (32 Old Slip, New York, NY 10005, www.foundationcenter.org) publishes *The Foundation Directory* (available in local libraries) as a comprehensive source of information about foundations. Local arts agencies and libraries can provide additional information.

Note: Government 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:

1. Develop a committee timeline and budget and, once approved, operate with them.
2. Coordinate with Advertising, all Communications committees, Exhibits, all Program committees, and Registration to develop a comprehensive approach to donors.

3. Coordinate efforts with the AGO's National Director of Development
4. Develop a donate button on the website and the mobile app and via the registration form.
5. 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 and concerts.
 - f. Workshops
 - g. Special ensembles (choirs, orchestras, etc.).
 - h. Special instruments.
6. 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. Organ building firms (tuning or maintenance)
 - b. Music publishing firms.
 - c. Retail music distributors.
 - d. Suppliers of other related equipment (bells, vestments, liturgical furnishings, music stands, etc.).
 - e. Denominationally-related agencies such as insurance companies, pension plans, etc.
 - f. Chapters (to underwrite workshops or performances given by persons from their region, etc.).
7. Develop other likely sources of support, including:
 - a. Private individuals and foundations
 - b. State and local arts councils
 - c. Local corporations/businesses.
 - d. Conservatories or colleges and universities
 - e. 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).
 - f. National Endowment for the Arts.
 - g. SC members
 - h. AGO National officers and councillors
 - i. Members of the host chapter
8. Many foundations require submission of a report detailing the use of the funds they have provided after the conclusion of the event for which the

funds were given. The Gifts and Grants Chair shall ensure that this report is submitted in a timely fashion.

AGO National is a resource for documents and information to support grant applications.

Hospitality Committee

Hospitality is the function of each steering committee member and each chapter member.

Qualifications/characteristics of the Chair and committee members include:

1. Good organizational and people skills.
2. Experience in working with caterers and other suppliers.
3. Congeniality and understanding of gracious, generous hospitality.
4. Patience.
5. In-depth knowledge of the host city.
6. 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 incumbent to have Hospitality Committee members and someone from the Housing Committee at the Hospitality desk, especially in the first couple of days. The Hospitality Desk will need to be open many hours in the day prior to and throughout the convention. 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, upon approval, operate within them. Several previous conventions noted they exceeded their budgets in this area due to unanticipated costs.
2. Assume responsibility for all convention-sponsored hospitality events and all convention-sponsored food and beverage arrangements in the

- headquarters hotel. Establish a relationship with the hotel's food services liaison in order to maximize the offerings at the best prices.
3. 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 and Grants. 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 and Grants. 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 SCs.
 4. Advise on food and beverage at events in the hotel sponsored by college, university, and conservatory alumni groups, national committees, etc.
 5. Provide restaurant, nightlife, and shopping information, along with maps for Program Book/Mobile App/Website and have available at the Hospitality desk.
 6. Organize and staff the on-site hospitality desk; coordinate hospitality desk hours.
 7. Assist the Volunteers Committee in training for hospitality-related endeavors. Such volunteers need to be well-versed in the city and have the temperament to provide helpful answers to a gamut of questions.
 8. Organize and supervise the convention Message Center.
 9. Organize and conduct cash sales (T-shirts, tote bags, extra program books, etc.) in coordination with Registration.
 10. Be in communication with all committees to determine and ensure placement of appropriate signage.

Promotion Committee

This committee has two goals:

- promote attendance at the Convention, and
- increase the general public's awareness of the convention and, by extension, the organ.

Knowledge and sophistication in writing, computer use, publicity and promotion, and advertising are valuable skills for this 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 all arms of the Guild and its extensive promotion of the convention. It also develops promotional material for the website, mobile app, and national and local media. *A coordinated approach to donors/vendors/exhibitors/advertisers by the following committees: Advertising, Exhibits, Gifts and Grants, Promotion, and Workshops will result in a significant saving of time and energy and greater financial reward.*

Duties of the committee include:

1. Develop a specific committee budget and timeline and, upon approval, operate within them.
2. Compile a media list for press releases/promotional kits:
 - a. Social media (Facebook, Instagram, Twitter, Snap, etc.)
 - b. Trade magazines and newsletters (*The Diapason, Pastoral Musician*, etc.)
 - c. All radio and television stations
 - d. Denominational papers and magazines
 - e. Daily newspapers' Arts/Entertainment and Religion editors
 - f. Local magazines
 - g. Area arts publications
 - h. Colleges and universities
 - i. Music dealers

3. Engage a graphic designer to create a convention logo and branding for approval by the SC. Choose a distinctive typeface to be used on every piece of literature associated with the convention.
4. Produce monthly insertions for TAO beginning publication in September before the convention. Among other topics, be sure to include information about transportation for persons with limited mobility.
5. Develop and distribute to all AGO chapter webmasters and newsletter editors promotional information, monthly, beginning 12 months out.
6. Engage photographers (high-res. images needed)
 - a. Professional photographer for specific, required photos (develop a list as determined by committees' needs).
 - b. Photographer for posting of photos on social media (Facebook, Pinterest, Twitter) and website.
 - c. Encourage convention attendees to post photos onto the convention's mobile app and on their own social media accounts.
7. Maximize social media exposure - Facebook, Instagram, Twitter, Snapchat, Pinterest, blog posts, etc.).
8. Develop video greetings for use on YouTube, convention website, etc.
9. Publicize newly commissioned works.
10. Produce a daily update on the convention app highlighting events and announcing any changes in schedule. This can be used as the daily newsletter.
11. Serve as the local and national media contact to ensure maximum visibility by contacting all other related music associations (such as ACDA, AIO, ATOS, APOBA, Chorus America, Handbell Association of America, OHS, RCCO, RCO, and The Hymn Society) well in advance of the registration period to coordinate with their publications and activities. Reciprocal member registration rates, print/website/mobile advertising swaps, and cross-organizational announcements on websites, through email, and publications are all avenues that can be explored in early communications with other music organizations.
12. Produce advance promotional materials, such as ads to be used for preceding national and regional convention books and distinctive items (notepads, pencils, buttons, etc.) for prior distribution.
13. All regional conventions will provide a minimum quarter-page ad to the next national convention at no cost. Similarly, the regional conventions immediately preceding each national convention will be offered a quarter-page ad by the succeeding national convention at no cost.
14. Each national convention will provide space for two full-page ads for the next national convention at no cost.

15. Arrange for local coverage of the convention by meeting in advance with local arts reviewers and scheduling live TV and radio interviews with performers and presenters.
16. Plan extensive advertising of major events open to the general public, and explore the possibility of live broadcast and/or live-streamings.
17. Arrange for design and purchase of tote bags. Many conventions have found businesses to underwrite the cost of tote bags for convention materials. Coordinate sponsorships with Gifts and Grants, and other materials with Advertising and Exhibits.

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:

1. Develop a specific committee budget and timeline and, upon approval, operate within them.
2. Determine needs for volunteers from SC members.
3. Inform chapter members of volunteer opportunities.
4. Decide how volunteers will be identified (vests, caps, etc.)
5. Recruit volunteers in the autumn of the year prior to the convention. Consider using an electronic sign-up system such as Sign-Up Genius, etc.

6. In February of the convention year, begin to assign responsibilities to volunteers.
7. Hold orientation and training sessions two to four weeks ahead of the convention and again just before the convention opens.
8. Determine:
 - who does what, when
 - who needs to be where, when
 - what equipment needs to be in place, when
 - where and when buses will load
 - where and when hospitality offerings (coffee breaks, etc.) will be
9. 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.
10. 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.
11. Provide emergency procedures for volunteers (see Addendum F)
12. Send thank-you notes to all volunteers (get contact information in advance -- develop database of volunteer information)

Young Organist Committee

This committee supports the AGO's commitment to fostering interest and enthusiasm for the organ among college, high school students, and youth.

Qualifications/characteristics of the Chair and committee members include:

1. Good organizational skills
2. Experience in working with youth and young professionals.
3. Creative and engaging thinker.
4. Committee comprises youth and young adults, perhaps even as chair.

Duties of the committee:

1. Determine the scope of the committee's outreach (college, high school, children, families, etc.)
2. Create opportunities and activities to engage each age group. Contact other chapters and previous convention committees and POEs for information about their own initiatives for young organists. Possible options for youth/college students are:
 - a. a convention day for youth
 - b. bench day for college students and high school (prior to the convention)
 - c. commissioned work for young organists
 - d. family day pre/post-convention event
 - e. target specific performances for families, youth, and college students
 - f. plan social events during convention for youth, and young professional organists
3. Develop a specific committee budget and timeline and, upon approval, operate within them.
4. Work with Gifts and Grants to raise funds for scholarships. Supervise scholarship opportunities based on established resources and guidelines, as well as new funding. Also contact National Headquarters for information about available scholarship funds and related guidelines, such as the AGO National Convention Scholarship for Youth/College Students: A Financial Aid Program of the Houston Chapter of the AGO.
5. Review guidelines for working with minors. If activities involve unsupervised minors, a parental release of responsibility form must be provided (see Addendum G).
6. Use social media to attract young people.
7. Contact AGO Young Organists (AGOYO) to coordinate publicity and activities, including an AGOYO reception.

8. Contact AGO National Headquarters to obtain a list of youth/college students who attended previous conventions and POEs.
9. Encourage future support of young organist development by adding to the national scholarship funds.

LIAISONS

These are individuals whose primary roles as members of the SC are to coordinate planning and arrangements between the convention and the chapter membership, national competitions, and events. They attend SC meetings as needed in consultation with the CC. They regularly attend SC meetings starting 18 months prior to the convention.

Experience shows 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. For RCYO liaison: Ability to work with minors
3. Familiarity with chapter membership, venues, and competition rules

Chapter Liaison

This liaison's duties include:

1. Keeping the Chapter Executive Committee and membership informed about the convention. The Dean of the chapter has served effectively in this role.
2. Promoting 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 Competitions Committee, this liaison should perform the following tasks:

1. Obtain photographs (high-resolution images) and biographies of the seven 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, Program Book, Information Technology/Website, and Mobile App committees.

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 formats for the program book, website, and mobile app.
4. Coordinate schedules and practice time with each Rising Star performer.
5. Assist in arranging hotel accommodations for the Rising Stars and obtaining transportation as necessary. All competitors must be housed in individual hotel rooms. No home stays are allowed.
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. Arrange for a responsible individual to be available to the Rising Star performers at all times during the practice sessions and performances.
10. Ensure that all Rising Stars who will be under the age of 18 at the time of the convention will be accompanied to the convention by a parent or guardian. If this cannot be verified, the minor competitor will not be allowed to perform.

NYACOP and NCOI Liaisons

All expenses related to both competitions are paid by National. These liaisons maintain close contact with the Director of the Competitions Committee, assist in making 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 NYACOP may be held in a different city and can precede the convention. Consult the rules of this competition, published in TAO in the spring of the year preceding the convention. The rules also are available from the Director of the Competitions Committee.

The semifinals of the NCOI may be held in connection with the national convention or at one of the regional conventions in the year preceding the

national convention. Consult the manager of competitions at AGO national headquarters. The rules also are available from the Director of the Competitions Committee.

The finals of both competitions are held within the purview of the convention. Rules for these competitions are determined by the Competitions Committee and are published in TAO and are on the AGO website.

The Competition Liaisons, in consultation with the Performances and the Facilities committee, will recommend possible sites for each competition. The Competitions Committee will make the final choice for each competition. It 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 (consult the rules).
4. Acoustics and general ambience.
5. Seating capacity.
6. Accessibility to the convention hotel (walking distance is preferable, but not mandatory; thus, convention volunteers may be called upon to provide transportation).
7. Arrange for a responsible individual to be available to each competitor at all times during the practice sessions and performances.

Duties of the liaisons include:

1. As needed, assist the Conventions 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 Competitions Committee. 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 sites for the final rounds if they are not within walking distance.
4. Schedule award presentations in consultation with the VP/CCNM, the

SC, and the committee chairs. Assist the Competitions Committee and national officers with the presentations. Winners should be announced on the convention app and website, 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 Promotions Chair. National publicity (mainly in TAO) is handled by the National Competitions Committee.

TIMELINE FOR NATIONAL CONVENTIONS

The following timeline has been drawn from the experience of the past several AGO national conventions. 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.

Because much more detail is contained in the text and addenda (available online, www.agohq.org) 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.

Convention Year, minus 7 years

Deadline for Chapters to submit letter of interest.

CFC invites selected Chapters to submit detailed proposals, including hotel availability.

CFC recommends convention site for approval by NC.

Convention Year, minus 6 years

Winter

Chapter recommends and National Council appoints the Convention Coordinator.

Letter of Agreement executed between national organization and host chapter.

Convention Coordinator, in conjunction with the executive director, national hotel contractor, and Councillor for Conventions, selects hotel, negotiates, and executes contract.

Convention Year, minus 4 and one-half years

Fall

Coordinator recommends and NC appoints Steering Committee chairs (committees should not be staffed until steering committee chairs have been approved and permission has been granted by the Convention Coordinator).

Chapter Brainstorming Session (administer and record skill-set inventory and ask for interests)

Announce Steering Committee

Convention Year, minus 4 years

NEW MUSIC COMMITTEE

Identify potential composers in consultation with the National New Music Committee.

GIFTS AND GRANTS COMMITTEE

Identify potential donors for commissions and major gifts.

Identify potential corporate and foundation donors in coordination with AGO National Headquarters.

Develop acknowledgement policies and processes.

Fall

COORDINATOR

Conduct initial SC meeting, distribute job descriptions and convention guidelines, and sets future meeting schedule.

Secure signatures for confidentiality pledge from SC members (include in prose note about replacement committee members needing to sign the confidentiality pledge).

Establish deadline (June/July, one year before the convention = C-1) for receipt of materials for publication on Mobile App and in the Program Book.

Initiate development of password access-only repository of documents for SC.

STEERING COMMITTEE

Establish convention policies and themes, including chain of command, vetting and promotion of pre- and post-convention events and early deadlines for receipt of information about these events, and registration cancellation deadlines and attendant financial implications.

October

NC approve commissioned works
(limit commissions to four; remember the required E.C. Schirmer and Marilyn Mason commissions will bring the total number of commissions to six)

Fall

COMMITTEES

Begin meeting on a quarterly basis; each chair secures signatures for confidentiality pledge from its committee members.

PROMOTION

Solicit proposals for convention logo (preferably donated), to be approved by SC.

FACILITIES

Begin identification of potential sites and compilation of site information. This information can be posted to the Chapter's website, irrespective of convention needs and use.

Convention Year, minus 3 years

January

Sign contracts for commissions

All committees develop program schedule and budget, preparing for the Trio meeting in the fall (6-9 months from now)

REGISTRATION

Begin attending CVent video training seminar

TREASURER

Create letters acknowledging receipt of contributions in the just-completed tax year (downloadable template available)

ADVERTISING

Solicit bids for tote bags

EXHIBITS

Obtain sample communications (consult downloadable documents at www.agohq.org) and database of mailing lists from the national office.

In coordination with ED, solicit proposals from display companies.

FACILITIES

Complete venue survey: organ specs, photos, seating capacity, disabled access, ticket policies/permissions, built-in infrastructure (live-stream capability), etc. (see downloadable documents at www.agohq.org); make the survey results available on the Chapter website.

FINANCE

Brief committee chairs on budget process.

Solicit income and expense budgets from all committee chairs.

Develop proposed total budget, in coordination with CC, Treasurer, and ED, in preparation for meeting with the Trio. Following the meeting of the Trio (in the fall), request adjustments from committee chairs in order to move toward approval by SC in winter of C-2 for subsequent presentation to/approval by NC.

GIFTS AND GRANTS

Continue contacts with corporations and foundations, in coordination with ED.

Prepare grant proposals and individual donor lists.

HOSPITALITY

Investigate locations and plan budgets for major functions.

PROGRAM COMMITTEES (PERFORMANCES, NEW MUSIC, WORKSHOPS, WORSHIP)

Strategize plan for coordinated approach to developing the convention program, with the intent of sharing information for the purpose of seeing and understanding the larger picture.

PERFORMANCES

Begin considering potential performers.

Propose ticket prices for public events, in coordination with Facilities and Finance, for approval by SC.

In coordination with New Music and Worship, consider artists and venues for premieres of new commissions and national competition winning pieces (AGO/Marilyn Mason Organ Composition Competition and AGO/ECS Publishing Award in Choral Composition).

PROGRAM BOOK/MOBILE APP

Solicit graphic design and printing proposals.

In coordination with the National advertising contractor, review/adjust sample advertiser letter and contract (available at www.agohq.org) and obtain mailing lists/databases.

Establish policies for submission of material from various committees.

PROMOTION

Solicit proposals for branding, logo, promotional brochures, and social/print/broadcast media advertising.

REGISTRAR

Draft break-even registration goals and fees for budgeting

Budget for badges.

TRANSPORTATION

Solicit proposals for transportation services, in coordination with the National Office.

TREASURER

Open convention bank account with seed money from National

Solicit credit-card acceptance proposals per Cvent system requirements for approval by SC.

WORKSHOPS

Begin considering potential presenters.

WORSHIP

Begin identifying potential venues and participants.

Fall

Trio meeting (ability to move forward is contingent upon firm budget and program proposals being approved by the Trio representatives)

Convention Year, minus 2 years

TREASURER

Create letters acknowledging receipt of contributions in the just-completed tax year (downloadable template available)

Winter

SC and individual committees move from quarterly to monthly meetings.

SC approves proposed budget.

Coordinator presents program and budget to NC for their approval.

FACILITIES

Following NC approval, create and send Letters of Agreement to venues confirming timeframes to be blocked for potential rehearsals and performances. See downloadable sample letter and contract at www.agohq.org. Be sure to account for weddings and funerals.

PERFORMANCES

Prepare performers contracts for signatures. Include in the contract the deadline for receipt of programs, bios, and photos. Send a draft of the model contract to ED.

Remind performers about their processes and responsibilities for any necessary work visas.

COORDINATOR

Begin to develop “convention at-a-glance,” in consultation with SC.

GIFTS AND GRANTS

Establish levels of giving and benefits for individual donors.

PROMOTION

Design and produce convention brochure. Distribute at National Convention prior to yours, along with other music conferences.

Develop TAO advertising schedule, in coordination with TAO editor.

Select companies to provide tote bags (move to Advertising).

REGISTRAR

Work within the Cvent platform to reflect convention fees and schedule.

Establish convention mailing address

TREASURER

Investigate local (municipal and county) and state sales tax requirements.

VOLUNTEERS

Chair begins to build interest in volunteers' involvement.

June/July

Attend National Convention (have booth/information at Exhibits; make presentation at Annual Meeting)

SC chairs attend breakfast hosted by the CCON with current convention SC ("passing the torch")

July/August

Launch teaser website

August-September

COORDINATOR

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

FACILITIES

Finish database of site information; distributes to SC.

PROGRAM BOOK/MOBILE APP

Finish advertiser mailing list, in coordination with the National advertising contractor.

COORDINATOR AND STEERING COMMITTEE

Refine “convention at-a-glance” based on decisions of program committees.

Build detailed schedule.

WORKSHOPS

Issue call for workshop proposals through TAO.

October-December

COORDINATOR

Develop strategy and assignments for promotion at regional conventions.

EXHIBITS

Prepare solicitation materials

PROGRAM BOOK/MOBILE APP

Prepare advertising solicitation materials.

YOUNG ORGANIST

Determine the scope of the committee’s outreach (college, high school, children, families, etc.)

Create opportunities and activities to engage each age group. Contact other chapters and previous convention committees and POEs for information about their own initiatives for young organists.

Develop a specific committee budget and timeline and, upon approval, operate within them.

Work with Gifts and Grants to raise funds for scholarships. Supervise scholarship opportunities based on established resources and guidelines, as well as new funding. Contact National Headquarters for information about available scholarship funds and related guidelines.

Convention Year, minus 1 year

January-March

EXHIBITS

Finish exhibitor mailing list.

CHAIRS OF ADVERTISING, EXHIBITS, GIFTS AND GRANTS, HOSPITALITY, PROGRAM BOOK/MOBILE APP, AND PROMOTION

Strategize a plan for coordinated approach to individual and corporate donors, with the aim of avoiding redundancy in requests for support.

LOGISTICS (FACILITIES, HOUSING, AND TRANSPORTATION)

Coordinate with all committees needing logistical support.

PERFORMANCES

Finish compiling programs, program notes, and biographies and forward to Registrar and Program Book/Mobile App in advance of the June/July deadline.

PROGRAM BOOK/MOBILE APP

Coordinate receipt of materials in order to be in accord with the June/July deadline.

Finish cover design for approval by SC.

Finish list of advertisers in coordination with National advertising contractor.

NEW MUSIC

Check with composers on status of commissioned works.

TREASURER

Create letters acknowledging receipt of contributions in the just-completed tax year (downloadable template available).

WORSHIP

Finish compiling programs, program notes, and biographies and forward to Program Book/Mobile App in advance of June/July deadline.

YOUNG ORGANIST

Begin social media campaign to attract young people.

April-May

EXHIBITS

Mail solicitation materials.

PERFORMANCES

Develop detailed lists of staging and rehearsal requirements, in coordination with Facilities.

PROGRAM BOOK/MOBILE APP

Finish design concept with graphic artist.

Remind committee chairs of policies and deadlines.

Send advertising solicitation materials (also include with Advertising).

PROMOTION

Notify appropriate chairs of deadlines for TAO advertising material.

WORKSHOPS

Prepare contracts for signature by CC. Send sample draft of contracts to ED.

Investigate audio/visual companies for hotel and outside workshops, addressing needs of presenters as they are received.

WORSHIP

Prepare contracts for signature by CC (unless more than \$5,000); sends sample draft of contracts to ED.

Begin to develop detailed lists of staging and rehearsal requirements, in coordination with Facilities.

June-July

FACILITIES

Finish compiling organ specifications and photograph and forward to Program Book/Mobile App.

HOSPITALITY

Determine number of gift bags (performers, NC, composers).

HOUSING

Verify room rates and maintain monthly contact with National hotel contractor.

NEW MUSIC

Ensure receipt of all commissioned works and forward to performers.

COORDINATOR/PERFORMANCE CHAIRS/STEERING COMMITTEE

Choose and invite official reviewers and reporters.

PERFORMANCES

Select and contract recording engineers.

Decide which performances will be live-streamed.

PROMOTION

Select and contract a convention photographer.

REGISTRATION

Generate and distribute comp and discount codes (performers, NC, etc.)

Create hard-copy version of Registration Form.

Provide access to Registration software fields for Appropriate Committee Chairs.

In coordination with Promotion, develop registration information for publication in TAO.

STEERING COMMITTEE

Attend regional conventions and promote convention.

TRANSPORTATION

In coordination with ED, finalize contracts for transportation and any desired tour services.

WORKSHOPS

Notify Facilities of needs for pianos or any other special equipment.

YOUNG ORGANIST

Contact AGO National Headquarters to obtain a list of youth and college students who attended previous conventions and POEs.

August-October

October: NC fall meeting is in host city with SC

ADVERTISING

Begin Advertiser registration

EXHIBITS

Finish roster of exhibitors and forward to Registrar and Program Book/Mobile App.

Begin Exhibitor registration.

FACILITIES

Update Letter of Agreement with venues, providing specific rehearsal and performance and worship times and the designation of equipment and personnel to be provided by the venue or the AGO.

HOSPITALITY

Continue planning with hotel and other locations.

In coordination with National Headquarters, identify events for which invitations need to be prepared; determine who (Convention or National Office) will prepare these invitations.

HOUSING

Collect data about sleeping room arrangement needs for comp and discount artists, NC, and other convention guests.

Remind SC that all communication regarding the hotel is through the Housing Chair.

PROMOTION

Begin monthly TAO advertising.

Contact all other related music associations (such as ACDA, AIO, ATOS,

APOBA, Chorus America, Handbell Association of America, OHS, RCCO, RCO, and The Hymn Society) to coordinate with their publications and activities. Include reciprocal member registration rates, print/website/mobile advertising swaps, and cross-organizational announcements.

REGISTRATION

Begin processing Exhibitor and Advertiser registrations.

Inform and provide to the Program Committees and NC the registration and hotel comp and discount codes.

WORKSHOPS

Assign locations in coordination with Facilities, Housing, and Transportation.

YOUNG ORGANIST

Contact AGO Young Organists (AGOYO) to coordinate publicity and activities, including an AGOYO reception.

November-December

HOSPITALITY

Collect items for gift bags for artists.

REGISTRATION

Early registration begins.

Convention Year

January

HOUSING

Reminder: In coordination with National hotel contractor, monitor room pickup.

PROGRAM BOOK/MOBILE APP

Finish proofreading, in coordination with appropriate committees.

Forward a draft of the program book to the ED for review.

PROMOTION

Begin sending press kits.

Prepare and distribute monthly e-newsletter to registered guests.

TREASURER

Create letters acknowledging receipt of contributions in the just-completed tax year (downloadable template available).

WORKSHOPS

Coordinate audio/visual and instrument needs with Facilities and Housing.

February

HOSPITALITY

Assemble and store gift bags for artists.

HOUSING

Review and verify hotel deadlines.

REGISTRATION

Assess needs for and procure computer hardware for registration check-in process.

March

CONVENTION COORDINATOR

Customize convention evaluation form and request survey questions from next convention.

EXECUTIVE ASSISTANT

Coordinate convention housing, communication, and other needs of SC personnel.

HOSPITALITY

Update Volunteers of needs for hospitality booth and other convention areas.

Prepare annotated list of local restaurants for registration packets.

HOUSING

Monitor room pickup.

PERFORMANCES/WORSHIP

Assign specific individuals to handle artists' transportation (to/from airport and practice and performance venues) and other needs.

Confirm housing arrangements for artists.

Notify Volunteers of needs for ushers.

REGISTRATION

Early registration closes; regular registration opens.

If needed, assign registrants to programs and workshops.

Notify Volunteers of needs for registration booth.

TRANSPORTATION

Notify Volunteers of needs for bus hosts.

WORKSHOPS

Notify Volunteers of needs for workshop presenters.

VOLUNTEERS

Create digital sign-up for volunteers.

April

HOUSING

Submit information for detailed banquet event orders (BEOs) to hotel.

PROMOTION

Prepare local advertising needed for public events.

May

HOUSING

Review BEOs with hotel.

Be in communication with national hotel contractor about room pick-up and cutoff dates.

HOSPITALITY

Send invitations to invitees for special functions, in coordination with ED.

PROGRAM BOOK

In early May, send final draft to the printer.

Coordinate shipping and delivery.

Create individual program handouts for program events (as needed).

PROMOTION

Send/post promotional materials to social/broadcast/print media. Include press passes.

Inquire about radio and television interviews immediately before the convention.

REGISTRATION

Commence electronic ticket sales for events open to the public.

TRANSPORTATION

Provide driving directions and drop-off/pick-up and parking instructions to the bus company.

Prepare signs for bus windows, cognizant that one bus may have many destinations on any given day.

Conduct dry runs at appropriate times of day.

VOLUNTEERS

Hold training sessions for volunteers.

June

COORDINATOR

Lead final pre-convention SC meeting.

Immediately before the convention, attend pre-con meeting with Hotel staff and ED.

EXHIBITS

Hold final run-through with hotel and display company.

Coordinate arrival of exhibitors.

FACILITIES

Double-check site plans, including light and sound.

Oversee light and sound at rehearsals.

HOSPITALITY

Make final checks on food functions, including up-to-date head counts.

Set up hospitality booth at hotel, in coordination with Facilities.

Secure and distribute comp parking passes for artists, officers, guests, etc.

HOUSING

Coordinate final run-through of schedule with hotel (this helps the hotel to staff its stations properly).

Be in communication with national hotel contractor about room pick-up and cutoff dates.

NEW MUSIC

Coordinate arrival of composers and rehearsals of commissioned works.

PERFORMANCES

Coordinate arrival of artists and rehearsals.

Provide tickets or form of admission for comp guests of performing artists and any host clergy.

REGISTRATION

Begin daily registration updates.

Stuff registration packets with the aid of volunteers.

Set up registration booth at hotel.

TREASURER

Begin daily accounting updates.

Establish policies for writing checks during convention (from convention to its vendors, performers, and presenters).

WORKSHOPS

Coordinate arrival of presenters.

Do audio/visual checks.

During the Convention

STEERING COMMITTEE

All SC members are hosts: Hospitality comes first.

Immediately following the Convention

STEERING COMMITTEE

Attend the breakfast hosted by CCON with the SC of the next convention.

Post-convention (as soon as practical)

COORDINATOR, TREASURER

Meet with hotel personnel to review charges.

YOUNG ORGANIST

Encourage future support of young organist development by adding to the national scholarship funds.

Post-convention: August-October

COORDINATOR

Hold post-convention SC meeting.

Request reports from all chairs and forward them to ED.

Write thank-you notes as appropriate.

EXHIBITS

Provide complete list of exhibitors for next convention.

PROGRAM BOOK/MOBILE APP

Provide complete list of advertisers for next convention.

REGISTRATION

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

TREASURER

Follow up on any outstanding payables or receivables.

Close accounts with hotel, transportation company, and any others.

Prepare and send appropriate IRS forms to artists under and not under management.

Prepare and send tax/contribution letters.

Create and provide a name-neutral *duplicate* copy of the final budget to the CC (remove names of performers, composers, worship personnel, and others as needed). CC must approve, then send this generic version of the budget to the ED and Executive Assistant at Headquarters. This copy will be posted to the AGO website as a reference for future conventions.

Post-convention: November-Conclusion

COMMITTEE CHAIRS

Keep files in an electronic format to help future convention counterparts.

COORDINATOR

Hold final SC meeting.

Submit final report to NC, next CC, and host chapter.

Receive from Treasurer a name-neutral *duplicate* copy of the final budget to send to Coordinators of the next two National Conventions, the ED, and the Executive Assistant at Headquarters (remove names of performers, composers, worship personnel, and others as needed). This copy will be posted to the AGO website as a reference for future conventions.

TREASURER

Close out books and forward records to ED.

ADDENDUM B

SAMPLE BUDGET

Given the nature of the Excel files in which the sample budgets are presented, please download the final budgets from the last two national conventions. These are available at <https://www.agohq.org/conventions/national-convention-planning-documents/>

ADDENDUM C

CONTRACT TEMPLATES

AGO National Conventions **SAMPLE ADVERTISING DOCUMENT/CONTRACT**

Note: This is a “media kit” that should be reformatted and enhanced with graphics and color in order to communicate to potential advertisers the professionalism inherent in electronic and print media used to support and promote the convention.

About the American Guild of Organists

The AGO is the national professional association serving the organ and choral music fields and supporting approximately 14,000 members in more than 300 local chapters throughout the United States and abroad. The mission of the AGO is to foster a thriving community of musicians who share their knowledge and inspire passion for the organ.

About the Convention

It is expected that there will be more than ??? attendees at the 20__ AGO national convention in ???. Attendees include organists, choir directors, handbell ringers, organ builders, professors, teachers, and organ enthusiasts.

Advertising Options

The Mobile App

The mobile app (for iOS and Android devices) is the standard tool for communicating with conference attendees. Information such as attendee schedules, maps, stoplists, and performer bios will be available via the app. Based upon usage at the most recent national convention, we expect that more than 1,000 attendees will download the app, and the app will be consulted more than 50,000 times.

The Program Book

The program book is the supplemental tool for providing attendees with schedules, programming, and convention events. Program books are frequently kept long after the convention as keepsakes. The program book will be approximately 80 pages in length.

The Website

The convention website is visited regularly by members and non-members to access information about the convention, including registration, accommodations, performers, venues, and maps.

Concert Programs

Each concert will be accompanied by a printed program providing program and venue information. This will also be an opportunity for advertisers to place half page ads on the back cover of the concert programs. Full page color ads will be available for the opening, closing, and St. Cecilia concerts. This will be especially desirable to organ builders whose instruments will be played or performers and management agencies who wish to promote their artists.

Tote Bag Fillers

Each attendee will be provided with a tote bag for use during and after the convention. The tote bag will include promotional materials such as flyers, brochures, CDs, thumb drives, or other agreed-upon items.

General Policies and Conditions

The publishers reserve the right to decline any advertisement, before or after published closing date, which does not meet with their approval. Acceptance of advertising does not imply endorsement. Publishers reserve the right to head and/or box advertisements that in their opinion bear confusing resemblance to editorial matter. Improper or exaggerated copy will not be accepted. Placement location within the program book or concert program is not guaranteed, and is left to the discretion of the editor.

The publishers will not be bound by any condition, printed or otherwise, appearing on any order blanks, insertion orders, or contracts when they conflict with the terms and conditions of this media kit or any amendment hereof.

Advertiser and/or advertising agency assume liability for all content (including text and illustrations) of advertisements printed, and also assume responsibility for any claims therefrom made against the publisher, and agree to indemnify the publisher against any expense and loss suffered by reason of such claims.

All artwork is due by ???. Submit all advertising materials to ??? at ???

All ads are non-commissionable. There are no cash discounts.

All ads must be paid for in advance.

Placement of advertising assumes agreement with all stated policies in this media kit.

Mobile App and Website Requirements

Mobile App General Information, Guidelines, and Specifications

The convention is pleased to recommend skilled designers if needed.

Ad space will be rotating, and is available on a first-come, first-served basis.

Ad run will begin when the app is launched, during the first two weeks of June, 20__.

All ads are labeled "advertisement."

Clicks on your ad will be tracked and the results made available to you.

All ads are subject to the approval of the convention, including, but not limited to, subject matter, size, image, hyperlink, and typography.

The convention reserves the right to remove advertisements at any time.

The convention is not responsible for the design of ads or for errors.

Resolution: 72 dpi

PNG, JPG, or GIF files only (animated GIFs subject to approval by the administrator; no flash)

Ads will be hyperlinked to the website of your choice. Please plan on submitting that information.

Ad artwork is due ???.

Website General Information, Guidelines, and Specifications

The convention is pleased to recommend skilled designers if needed.

Ad space on any given page is limited, and is available on a first-come, first-served basis.

Ad run will begin when the website is launched, most likely in September 20__.

All ads are labeled "advertisement."

The webmaster will track clicks on your ad and make the results available to you.

All ads are subject to the approval of the convention, including, but not limited to, subject matter, size, image, hyperlink, and typography.

The convention reserves the right to remove advertisements at any time.

The convention is not responsible for the design of ads or for errors.

Ads will consist of a submitted image (without text) as well as a limited amount of text (up to 90 characters) that will be placed under the image, such as "XYZ Organ builders." Please plan on submitting that text at the time of image submission.

Resolution: 72 dpi; JPG files only

Ads will be hyperlinked to files the website of your choice. Please plan on submitting that information.

Mobile App and Website Sizes and Rates

Mobile App

Description	Size	Rate
Rotational Banner	640x150 pixels (for phones)* 552x150 pixels (for tablets)* <i>*must submit both</i>	\$ 750

Website

Description	Size	Rate
Home Page Box	480x320 pixels	\$ 750
Internal Page Box <i>(on high-profile pages, such as performances, venues, performers)</i>	480x320 pixels	\$ 450

Program Book and Concert Programs Specifications

The convention is pleased to recommend skilled designers if needed.

Printing process for the Program Book is offset lithography on excellent-quality paper.

All ads must be press-ready. Please submit press-optimized Adobe Acrobat PDF digital files with fonts and graphics embedded, and with all printer's marks.

All images should be submitted with a resolution of at least 300 dpi.

Color ads: All embedded graphics should be in CMYK color mode (not RGB).

Black & White ads: All embedded graphics should be grayscale.

Print Ad Sizes and Rates

Program Book (8" x 10")

Four-color	Width (inches)	Height (inches)	Rate
Back Cover	8.25*	10.25*	\$2,800
Inside Front Cover	8.25*	10.25*	\$2,500
Inside Back Cover	8.25*	10.25*	\$2,500
Full Page Bleed	8.25*	10.25*	\$1,500
Full Page No Bleed	7	9	\$1,200
Half-Page Vertical	3.32	8.54	\$ 850
Half-Page Horizontal	6.83	4.17	\$ 850
Quarter-Page	3.32	4.17	\$ 500
Eighth-Page (Business Card)	3.32	1.98	\$ 250

*Live Area = 7.5x9.5

Concert Programs (8" x 10")

Full Page Bleed Color Back Cover (opening concert, closing concert, St. Cecilia Concert)	8.25*	10.25*	\$ 800
Full Page Bleed Color Inside Front (opening concert, closing concert, St. Cecilia Concert)	8.25*	10.25*	\$ 650
Full Page Bleed Inside Back Cover (opening concert, closing concert, St. Cecilia Concert)	8.25*	10.25*	\$ 650
Half-Page Horizontal Black & White Back Cover (all other concerts)	7.5	4.6875	\$ 450

*Live Area = 7.5x9.5

^Bundle and Save^

Exhibitors: Automatically receive 10% off all advertising in any medium.

All others: Reserve one advertising medium (the highest cost), and receive 10% off all other advertising media.

Media include Program Book, Concert Programs, Website, Mobile App, and Tote Bag Fillers

Tote Bag Fillers General Information, Guidelines, and Rates

Bag dimensions: 20"W x 14"H

Items that may be submitted include flyers, brochures, CDs, thumb drives, or other agreed-upon items.

Materials must be received by May 31, 20__ in order to be included. If materials are not received by that date, there is no guarantee of inclusion in the tote bag. Refunds will not be provided.

Flat fee of \$500 for inclusion in the tote bag.

Materials must be shipped to ???

Reserving Space and Submitting Material

Reserving Space

Visit www.???.com to reserve space now!

All artwork should be submitted to ??? at ???. If an e-mail confirmation is not received within 24 hours of submission, please follow up by email or phone.

Enticement for Exhibitors

Exhibitors receive 10% off all advertising! For information about reserving an exhibit booth at the convention, please contact ??? at ???.

Contact

For all questions related to advertising, please contact ??? at ???

SAMPLE DOCUMENTS FOR EXHIBITS/EXHIBITORS

**(NOTE: THE DOLLAR AMOUNTS PUBLISHED IN THIS DOCUMENT ARE SAMPLES;
YOUR BUDGET NEEDS LIKELY WILL REQUIRE HIGHER FEES)**

20__ AGO NATIONAL CONVENTION INFORMATION AND REGULATIONS FOR EXHIBITORS

Application/Contract for Exhibit Space

Applications/contracts for exhibit space will be made online only at www.???

Payment

Payment must be made online in United States currency using **credit card** (American Express, MasterCard, VISA, Discover).

An Exhibitor Contract will be deemed complete only when an authorized agent of the company submits a single application, **payment in full** via credit card is made and duly processed and **AGO 20__ National Convention** expressly accepts the application via formal confirmation.

Exhibit Booths

Exhibit booths will be provisionally assigned on a first-come, first-served basis upon receipt of online order and electronic payment. No booth will be assigned without a completed exhibitor contract form and completed electronic payment.

Each 10' x 10' booth receives 8' high white back drape, 3' high white side drape, one (1) 6' x 30" white skirted table, two (2) scoop chairs, one (1) wastebasket with liner, and a 7" x 44" one-line booth ID sign. The exhibit area is carpeted. By order of the Fire Marshal, **NOTHING MAY BE ATTACHED TO THIS DRAPE. PLEASE NOTE: THERE ARE NO SUBSTITUTIONS ALLOWED.**

Regular Booth Fee Schedule

Single regular booth	\$850
Each additional regular booth	\$765

A limited number of premium; i.e., prime location, booths are available for an additional charge. Premium booths in the Exhibit Hall are booth numbers ???

Premium Booth Fee Schedule

Single premium booth	\$950
Each additional premium booth	\$855
Each additional regular booth	\$765

Basic Table set-up

New literature display tables are very visible tables placed ???. The tables will have two chairs and a table covering. **They will be in an un-secured area and will not receive a complimentary registration.**

One 6’ table \$100

Demonstration Rooms

Two Demonstration rooms will be assigned on a first-come, first-served basis. Room assignments, based on applicant’s choice preference, will be made in the order the online application and payment are received. Assignment of all space is the sole responsibility of the Exhibits Committee for the **AGO 20__ National Convention.**

Demonstration Room Fee Schedule

Room A uncarpeted \$3,000
Room B carpeted \$3,000

Each demonstration room will include two (2) chairs and one (1) wastebasket. Signs placed in hallways close to the room will identify demonstration rooms

Complimentary Registration

Each exhibitor renting a booth will receive ONE (1) complimentary registration per booth. Each exhibitor renting a demonstration room will receive TWO (2) complimentary registrations. We will provide a unique code for the online registration portal.

NOTE: Renting of a booth does NOT **register** the person or individual for the convention. Registration of individuals must be accomplished through www.??? beginning ???.

Set-Up

Exhibitors will have access to set up their exhibit booth spaces and demonstration rooms on ???, between ??:?? and ??:?? All exhibitor setups must be completed by ??:?? on ???, as exhibits will open at that time.

SHOW SCHEDULE

Exhibitor Move-in

Day Date Time(s)

Exhibit Hours

Day Date Time(s)
Day Date Time(s)
Day Date Time(s)
Day Date Time(s)

Early Exhibitor Access

The Exhibit Hall will open earlier per the following schedule for exhibitors who wish to schedule private demos and/or prep exhibit space:

Day	Date	Time
Day	Date	Time
Day	Date	Time

Exhibitor Tear-Down/Move-Out

Day	Date	Time
-----	------	------

The Exhibit Hall will close permanently at ??:?? on ???

Dismantle and Move-Out Information

All exhibitor materials must be removed from the exhibit facility by ???

Electrical & Internet Services

Information about electrical and Internet service to exhibit booths and demonstration rooms will be available in the exhibitor services manual provided by (name of company), the Official Exhibits Service Contractor. Please note that the electrical and internet services are provided by (the hotel or vendor) and the electrical and Internet order forms should be sent to them, per the instruction on the order form.

Shipping, Storage, and Equipment moving

Information about shipping, storage, and equipment moving is available from (name of company), the Official Exhibits Service Contractor.

There is no free storage available to exhibitors at the (convention hotel/headquarters)). Exhibitors needing storage prior to or during the convention should make arrangements with (Official Exhibits Service Contractor), who will handle all drayage and storage.

Exhibitors may be permitted to move their own materials (boxes, organs, pianos, etc.) with their own personnel and equipment (please review and adhere to policies or regulations regarding the use of Union labor; these are available from the Official Exhibits Service Contractor: See paragraph below). If rental of dollies, push-carts, or lifts, or if Union labor is required, the Exhibitor must order these and schedule moving times. The main entrance of the (convention hotel/headquarters) may not be used for the transport of exhibit materials or other large equipment. Use of the (convention hotel/headquarters) loading dock will require scheduling in advance. Contact the convention’s exhibits chairperson (name, email address, phone number[s]) to schedule all of these times and to allow for coordination with (Official Exhibits Service Contractor) and the (convention hotel/headquarters).

Union Labor Information

State or municipal laws or the (convention hotel/headquarters) may require Union labor for your exhibit installation and dismantling. If so, please carefully read the UNION RULES AND REGULATIONS in the exhibitor services manual provided by (Official Exhibit Services Contractor).

Circulars and Solicitation/Care of Equipment

Distribution of circulars and promotional materials are permitted only within the space contracted by the Exhibitor. No firm, organization or other sales representative not assigned space in the exhibit area is permitted to solicit business within the Exhibit area. Nothing shall be pasted on, tacked, nailed screwed or otherwise attached to columns, walls, floors, windows, doors or other parts of the building or furniture. Helium balloons may not be brought into the Exhibit hall.

Security

Security will be provided in cooperation with the (convention hotel/headquarters). Each exhibitor is solely responsible for his/her own exhibit materials and should insure against loss or damage. All property of an exhibitor is understood to remain in his/her care, custody, and control in transit to or from or within the confines of the exhibit area. To achieve necessary security, all exhibitors must close their exhibits promptly and vacate the exhibit areas at the closing times of each day. The cooperation of the exhibitors in this matter is crucial to controlled operation of exhibits.

Sound

Demonstration rooms are available for those companies intending to demonstrate sound-producing musical instruments. **Any sound producing equipment used at an exhibitor's booth must be equipped with earphones.** This rule will be enforced. Audio equipment, such as CD and DVD players, which are a part of the exhibitor's presentation, may be used. In any case, sound levels must be kept to a reasonable minimum as determined by the Exhibits Committee.

Exhibitors will comply with the requests of the Exhibits Committee to limit the volume of sound. We ask that you please be considerate of your fellow exhibitors.

Food

Except for personal consumption, all food and beverage must be provided by the (convention hotel/headquarters). Arrangements for special food and beverage requirements in the Exhibits Area and Music Rooms can be made through exhibitor's pre-established (convention hotel/headquarters) Room Service account.

Indemnifying Clause

Exhibitor agrees to protect, save, and keep the American Guild of Organists and any and all of its chapters forever harmless from any damages or charges imposed for violation of any law or ordinance, whether occasioned by the negligence of the exhibitor or those holding under the exhibitor, as well as to strictly comply with the applicable terms and conditions contained in the agreement between the (convention hotel/headquarters) and the American Guild of Organists regarding the exhibition premises; and further, exhibitors shall protect, indemnify, save, and keep harmless the American Guild of Organists and the (convention hotel/headquarters) against and from any and all loss, cost, damage, liability, or expenses arising from or out of or by reason of any accident or other occurrence to anyone, including the exhibitor, its agents, employees, and business invites, which arises from or out of or by reason of said exhibitor's occupancy and use of the exhibition premises or a part thereof.

Cancellations

Cancellation of reserved booth(s) or demo room(s) by exhibitor(s) must be communicated in writing and delivered via FedEx or the U.S. Postal Service to **Exhibits Committee** at **AGO 20__ National Convention, address**. An exhibitor who cancels in writing on or before **???**, will receive a full refund, less a non-refundable \$100.00 service fee. An exhibitor who cancels in writing on or after **???** **through** **???**, will receive a 50% refund, less a non-refundable \$100.00 service fee.

An exhibitor who cancels in writing on or after **???**, or an exhibitor who fails to occupy rented exhibit space will receive no refund at all, and forfeits all fees paid. Failure to occupy rented exhibit space does not release the exhibitor from the obligation to pay for the full cost of any and all space rentals. In the event of flood, hurricane, fire, strikes, riots, civil commotion, or other uncontrollable circumstances which would render the exhibit areas unfit or unavailable for use, exhibitors will receive a full refund, less a non-refundable \$100.00 service fee.

Regulations and Contract

These General Regulations become part of the Exhibitor Contract. The Guild respectfully asks the full cooperation of the exhibitors in their observance for the greater good of all those exhibiting. Items not covered in these rules and regulations are subject to the decision of the Exhibits Committee, its Chair, or the Convention Coordinator.

The Exhibitor Contract shall be governed by and construed in accordance with the Laws of the State/Commonwealth of **???** and the City of **???**, and all action for enforcement, construction, modification, termination, or otherwise shall be filed in courts thereof.

AGO [YEAR] New Music Contract

LETTER OF AGREEMENT

Between the following parties:

Composer Name
Composer Address
City, State Zip

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

CONTRACT DOCUMENTS

This Letter constitutes a 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:

STATEMENT OF COMMISSION

1. The Commissioner commissions and the Composer agrees to compose a work for (**FILL IN INSTRUMENT(S)**), lasting **FILL IN NUMBER** minutes and of a (**level of difficulty**) to be performed at the [YEAR] AGO National Convention in [CITY, STATE], on [MONTH, DATES], [YEAR].

COMMISSION PAYMENT

2. The Commissioner and Composer agree to the following financial terms:
- Commissioner will pay the Composer a total commission fee of (**written out amount**) United States dollars (**US numeric \$AMOUNT**) for the work.
 - This fee includes all copying costs related to the successful execution of the project.
 - One-half of the commission fee above (**\$ amount**) will be paid upon receipt of the signed contract and will be remitted with a fully executed copy of the contract.
 - The remaining balance and any copying costs will be paid upon receipt and acceptance of two complete, bound, camera-ready, computer-set copies of the full score and any individual instrumental parts by the [YEAR] ??? New Music Committee as described herein.
 - All materials as described in paragraph 2d above are to be delivered no later than June 1, [YEAR].

3. Composer agrees that he/she will provide timely updates on the progress of the commissioned work to the Commissioner upon request. Composer also agrees to provide timely responses upon requests for information from the Commissioner and/or Commissioner's agent.

DELIVERY OF SCORES

4. The Composer will deliver **two complete, bound, camera-ready, computer-typeset copies** of the full score and **two complete computer-typeset copies** of any individual instrumental parts (as appropriate) on or before June 1, [YEAR].

5. The Composer will also create a MIDI realization of the piece and deliver by June 1, [YEAR] either a CD recording or a MIDI file of the completed work to the Commissioner's nominee (below) so that it may be used for rehearsal purposes.

6. Scores, parts and computer realizations should be delivered to:

[NAME], New Music Chair

[ADDRESS]

[EMAIL]

[PHONE]

(The above materials may be sent via email.)

7. Should the Composer choose to mail the final work by the deadline, s/he will assume the cost of 1st class postage for the delivery of these materials. The Commissioner will reproduce at its own expense sufficient quantities of the parts for performance. Computer realizations may be sent electronically. For questions about electronic delivery of the score and parts, please contact [CHAIR NAME] in advance of sending any materials.

8. The Composer will retain, as personal property, any original manuscript(s) of the score. The copies delivered to the Commissioner will become the property of the Commissioner. Following the performance, the Commissioner will retain a single copy of each part for archival purposes only; all other copies will be either returned to the Composer or destroyed.

PERFORMANCE AND PUBLICITY

9. Implied in this agreement is Commissioner's full intent that the commissioned work be performed as part of the [YEAR] National Convention of the American Guild of Organists in [CITY, STATE], on [MONTH, DATES], [YEAR].

10. It is understood, however, that should certain situations arise that prevent said performance, Composer agrees to hold Commissioner and the American Guild of Organists harmless. Situations that might result in loss of performance include, but are not limited to:

- a. Completed works that are too difficult or otherwise unacceptable in the opinion of the Commissioner;

- b. Completed works that are not idiomatic to the instrument and, in the opinion of the Commissioner and/or the performer, are “unplayable”;
 - c. Works that, in the opinion of the Commissioner and/or the performer, do not satisfy the guidelines for the commissioned work as described in this document or in any subsequent addendum or communications concerning the piece.
11. The Commissioner will publicize the commissioned work and the involvement of the Composer as part of its promotion of the [YEAR] National Convention of the American Guild of Organists in [CITY, STATE].
12. On or before June 1, [YEAR], the Composer will furnish to the Commissioner a biographical sketch of up to **350** words and a digital color photograph of the Composer, suitable for publication in print and online with their completed scores. In addition, Composer may supply program notes not to exceed ??? words. Digital photographs must be a minimum of at least 300dpi resolution and in either JPEG or TIFF format.

OTHER FINANCIAL TERMS

13. So that the Composer may attend the premiere, the Commissioner will provide the following:
- a. A maximum of seven hundred fifty US dollars (US\$750) toward the purchase of round-trip transportation from the Composer’s home city to [CITY, STATE]; **(increase to \$1500 for international travel (but not for persons from Canada or Mexico) as appropriate)**.
If the composer wishes to drive to [CITY] for the premiere, upon submission of proof of mileage driven, s/he will be reimbursed, at \$.?? per mile, up to \$500.
 - b. Two (2) nights of complimentary lodging at a hotel either at or near the Convention at the discretion of the Convention;
 - c. One day of complimentary convention registration;
 - d. Local ground transportation will be furnished to ensure Composer’s attendance at the premiere of the commissioned work;
 - e. Forty US dollars (US\$40) per diem, to a maximum of two days, will be provided for incidental expenses while in [CITY].
14. The Composer shall advise the chair of the [YEAR] AGO New Music Committee, [NAME], no later than June 1, [YEAR], (or earlier upon request) of **his/her** intention to attend the convention and of any special hotel accommodation needs. This may also be included with the materials due for delivery as described in #4.
15. Composer and Commissioner do not intend for this agreement to create any employment relationship and both parties agree that Composer will be treated for all purposes as an independent contractor and/or independent agent.

16. Composer will be responsible for all taxes to which Composer might be liable as a result of this agreement, and Composer will indemnify and hold harmless Commissioner for any and all taxes Commissioner might pay or might be required to pay on Composer's behalf.

- a. If Composer is taxed as a United States citizen or taxed as a resident of the United States pursuant to Section 7701(b) of the Internal Revenue Code of 1986, as amended, Composer agrees to provide Commissioner with a properly executed Internal Revenue Service Form W-9 upon execution of this agreement.
- b. If Composer is not taxed as a citizen or resident of the United States, Composer agrees to perform all services required pursuant to the agreement outside of the United States. The term "United States" includes the fifty states and the District of Columbia. If Composer is a resident of a country with which the United States has entered into a Convention for the Avoidance of Double Taxation and Composer wishes to rely on that Convention in order to reduce Composer's United States income tax liability, Composer will provide Commissioner with a properly executed Internal Revenue Service Form W-8, or its equivalent, upon execution of this agreement.

RIGHTS

17. Composer guarantees that the commissioned work will be wholly created and composed by the Composer and that it does not infringe upon any copyright of another.

- a. If a text is used, the text must be approved by the [YEAR] [CITY] AGO New Music committee.
- b. 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 from his/her commission fees. Additional funds for rights to the text are not available.
- c. Permissions shall be of sufficient scope to cover all rights for the composition as created by the Composer and performed under the terms of this contract.

18. Composer grants to the Commissioner the exclusive right to present the world premiere performance(s) of the work as described above, provided that this performance is presented during the [YEAR] National Convention of the American Guild of Organists, between [MONTH, DATES], [YEAR], in or near [CITY, STATE].

19. The Composer grants the Commissioner the right to make an archival audio and/or video recording of the world-premiere performance for review purposes only. The Composer also grants the Commissioner the right to make a recording of the convention performance for possible radio or internet broadcast of the work in relation to the Convention, and to allow the premiere performance to be broadcast via livestream.

20. It is understood that all rights to the commissioned work not otherwise granted to the Commissioner in this agreement are reserved to the Composer. After the premiere, 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.

PUBLICATION

21. Composer agrees 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 and the American Guild of Organists National office:

“Commissioned by the American Guild of Organists
for the Biennial National Convention in
[CITY, STATE], [YEAR]”

22. The Composer agrees that any subsequent agreement with a publisher shall be subject to the rights granted to the Commissioner in this agreement.

NON-FULFILLMENT OF TERMS

23. If the Composer fails to fulfill the terms of this commission for any cause including, but not limited to, illness or accident, family tragedy, and/or unforeseen acts of nature, Composer's liability shall be to refund to the Commissioner, upon demand, any sums previously paid to Composer in accordance with this agreement. In the event the Commissioner elects not to fulfill this contract, the Commissioner forfeits any payments already made as specified in this agreement.

LIMITATIONS, ENFORCEMENT, AND JURISDICTION

24. Composer warrants that all materials submitted to Commissioner are the original creation of the Composer and that the materials do not infringe on the copyright or other rights of any other person.

25. Composer agrees that should he/she use or incorporate the commissioned work or any portion of the commissioned work into any future work, that he/she will give full credit for the original commission to the Commissioner in all subsequent publications, scores and/or marketing. Should the music be used in any way, Composer warrants that the Commissioner's role in the initial creation of the music will be acknowledged.

26. Composer warrants that nothing contained herein contravenes any pre-existing agreement with any commissioning source, performing group, publisher and/or other party.

27. Each party agrees to indemnify and hold harmless the other party from all claims, damages, costs, liabilities, losses and expenses, including legal counsel fees, it may suffer as a result of either party's breach of this agreement.

28. This agreement is made solely between the parties named at the outset of this document and nothing in this agreement shall be interpreted to imply any rights or obligation on the part of the [CITY] chapter of the American Guild of Organists, a duly authorized subordinate unit of the Commissioner.

29. 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. Any disputes arising from the completion of this contract shall be resolved in a court in the State of New York and shall follow applicable New York laws.

30. This agreement constitutes the entire agreement between the Composer and the Commissioner. No waiver, change or amendment to this agreement is valid or binding unless agreed to in writing and signed by all parties.

For the American Guild of Organists
[YEAR] National Convention New Music
Committee

Composer

James E. Thomashower
Executive Director, AGO

(Composer's Name)

Date

Mailing Address

City, State, Zip

Telephone

E-mail

AGO [YEAR] Performance Contract

LETTER OF AGREEMENT

Between the following parties:

Artist Name
Artist Address
City, State Zip

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

CONTRACT DOCUMENTS

This Letter constitutes an 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 "Presenter") and [ARTIST'S NAME] (hereinafter referred to as "Artist"). The Presenter and the Artist agree to the following:

STATEMENT OF COMMITMENT

1. The Presenter and Artist hereby agree that the Artist will perform [NUMBER] [IDENTICAL] [TYPE--SOLO, CHORAL, ENSEMBLE, ETC.] [CONCERT(S)] lasting [NUMBER] minutes [EACH] for the [YEAR] AGO National Convention in [CITY], [STATE]. The convention is scheduled for [DATE]. The performance(s) will take place on [DATE] at [TIME(S)] at [VENUE AND ADDRESS] (The venue, date and time are subject to change pending unforeseen circumstances.)

PERFORMANCE FEE

2. The Presenter, in consideration of the artistic services of the Artist, agrees to pay the sum of [AMOUNT] in U.S. Currency. Payment of the Performance Fee shall be made to [RECIPIENT--MANAGEMENT OR ARTIST], on or before [DATE]. The Presenter is not responsible for artist travel expenses to/from [CITY] and daily expenses. The Presenter will be responsible for payment of a maximum of [NUMBER] nights of hotel accommodation at the convention headquarters hotel or a hotel of the convention's choice (room rate and taxes only). Artist is responsible for travel arrangements to/from [CITY]. The Presenter shall provide the Artist with all local transportation. As provided in Clause 13b in this Letter of Agreement, Presenter shall withhold all applicable government taxes and fees from Performance Fee that might be required by the laws of the United States.

PERFORMANCE OF COMMISSIONED or COMPETITION-WINNING WORK(S)

3. The Presenter reserves the right to assign a premiere performance of a commissioned or competition-winning work to be performed by the Artist at his/her Concert(s). The rules for competition-winning works dictate that such works will not last longer than eight (8) minutes.

4. In the event the Presenter assigns the Artist to perform a commissioned or competition-winning work at his/her concert, Presenter agrees to provide Artist a completed and legible score of the new work no later than July 1, [YEAR]. The Artist must present the world-premiere performance of the piece at the Convention.

No. 5, below, applies only to works commissioned by the convention. Competition-winning works are subject to policies established by the National Committee on New Music.

5. It is understood that certain situations arise that prevent said performance of a commissioned work. Situations that might result in loss of performance of a commissioned work include, but are not limited to:

- a. Completed works that are too difficult or otherwise unacceptable in the opinion of both the Presenter and Artist;
- b. Completed works that are not idiomatic to the instrument and, in the opinion of both the Presenter and Artist, are “unplayable”;
- c. Works that, in the opinion of the Presenter, do not satisfy the guidelines for the commissioned work.

PERFORMANCE AND PUBLICITY INFORMATION

6. The Artist agrees to perform as part of the [YEAR] National Convention of the American Guild of Organists in [CITY], [STATE], on [DATE].

7. Presenter will make all reasonable efforts to provide Artist, at reasonable times, a minimum total of ten (10) hours of practice time on the performance instrument on the Performance Date and [NUMBER] days prior to the Performance date. If other instrumentalists are involved in the performance, the number of rehearsal hours may be expanded, subject to approval by the Presenter.

8. The Presenter shall have the right and obligation to publicize the involvement of the Artist as part of its promotion of the [YEAR] National Convention of the American Guild of Organists in [CITY], [STATE].

9. On or before May 1, [YEAR], the Artist will furnish to the Presenter a biographical sketch of up to [NUMBER] words and digital color photographs of the Artist suitable for publication in print and online. Additionally, on or before May 1, [YEAR], the Artist will submit a preferred program and an alternate program, not to exceed [number of minutes] of music inclusive of any spoken

comments. The total time should include [number of minutes] for any new music composition that the Artist has agreed to perform. (Some repetition of repertoire is acceptable between the two proposed programs). The Artist understands that the proposed programs will be vetted by the Performance Committee in order to ensure that the final choice of program is suitable to the convention. Committee concerns include, but are not limited to, repetition of repertoire during the Convention and appropriateness of repertoire to the assigned instruments. Electronic copies of these materials are required. Digital photographs must be a minimum of at least 300dpi resolution and in either JPEG or TIFF format.

OTHER FINANCIAL TERMS AND VISA REQUIREMENTS

10. The Presenter will provide the following:
 - a. All local transportation.
 - b. [NUMBER] nights of complimentary lodging at a hotel either at or near the convention headquarters hotel at the discretion of the Presenter;
 - c. Complimentary convention registration.

11. The Artist shall advise the chair of the [YEAR] AGO Performance Committee, [CHAIR NAME], no later than May 1, [YEAR] (or earlier upon request), of any special hotel accommodation needs.

12. Presenter and Artist do not intend for this agreement to create any employment relationship and both parties agree that the Artist will be treated for all purposes as an independent contractor and/or independent agent.

13. Artist will be responsible for paying all taxes to which Artist might be liable as a result of this agreement, and Artist will indemnify and hold harmless Presenter for any and all taxes Presenter might pay or might be required to pay on Artist's behalf. Artist will be responsible for obtaining any necessary visas or other documents that may be necessary in order for Artist to perform services in the United States.
 - a. If Artist is taxed as a United States citizen or taxed as a resident of the United States pursuant to Section 7701(b) of the Internal Revenue Code of 1986, as amended, Artist agrees to provide Presenter with a properly executed Internal Revenue Service Form W-9 upon execution of this agreement.

 - b. If Artist is not taxed as a citizen or resident of the United States, Presenter will withhold all required taxes from Artist's fee as required by the laws of the United States. The term "laws of the United States" includes laws promulgated by the federal government and the governments of the fifty states and the District of Columbia. If Artist is a resident of a country with which the United States has entered into a Convention for the Avoidance of Double Taxation and Artist wishes to rely on that Convention in order to reduce Artist's United States income tax liability, Artist will provide Presenter with a properly

executed Internal Revenue Service Form W-8, or its equivalent, upon execution of this agreement.

- c. If the Artist is not a resident of the United States for immigration purposes, he/she is required to apply for and secure a work visa for entry into the United States. Securing the legal right to receive payment for work performed in the United States rests entirely with the Artist.

RIGHTS

14. The Artist grants the Presenter the right to make an archival audio and/or video recording of the performance(s) for review purposes. Upon approval by the Artist, the Presenter reserves the right to utilize said recording of the convention performance for possible radio or internet broadcast in relation to the Convention, and to allow a livestreaming broadcast of the concert.

15. It is understood that all rights to commissioned works not otherwise granted to the Presenter in this agreement are reserved to the composer(s). All radio and/or internet broadcasts of commissioned works must also be approved by the composer. After the premiere, the Artist agrees not to sell, rent, duplicate, or in any other way make the commissioned work available to any other musical group without prior written permission of the Composer.

NON-FULFILLMENT OF TERMS

16. If the Artist fails to fulfill the terms of this agreement for any cause beyond his/her control, including, but not limited to, illness or accident, family tragedy, and/or unforeseen acts of nature, Artist's sole liability to the Presenter shall be the refund, upon demand, of any sums previously paid to Artist in accordance with this agreement.

LIMITATIONS, ENFORCEMENT AND JURISDICTION

17. Each party agrees to indemnify and hold harmless the other party from all claims, damages, costs, liabilities, losses and expenses, including legal counsel fees, it may suffer as a result of either party's breach of this agreement.

18. This agreement is made solely between the parties named at the outset of this document and nothing in this agreement shall be interpreted to imply any rights or obligation on the part of the [CITY] chapter of the American Guild of Organists, a duly authorized subordinate unit of the Presenter.

19. 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. Any disputes arising from the completion of this contract shall be resolved in a court in the State of New York and shall follow applicable New York laws.

20. This agreement constitutes the entire agreement between the Artist and the Presenter. No waiver, change or amendment to this agreement is valid or binding unless agreed to in writing and signed by all parties.

For the American Guild of Organists
[YEAR] National Convention Performance
Committee

[Artist]

???
Convention Coordinator

(Artist's Name)

Date

Mailing Address

City, State, Zip

Telephone

E-mail

Date

**AGO National Conventions
Sample Documents: Recordings**

**LETTER OF AGREEMENT
BETWEEN**

The Steering Committee of the 20____ AGO National Convention, on behalf of 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 _____ (hereinafter referred to as "Coordinator") to coordinate audio recording services at the 20____ AGO National Convention in _____.

The parties agree as follows:

Services: To coordinate for audio recordings of concerts, worship services, NYACOP finals, NCOI finals, the National AGO annual meeting, and other events as specified in the attached schedule. In the case of repeated events, the Coordinator will schedule the recording of both occurrences. To coordinate the production of three CDs from each recorded event, with minimal editing and other post-production services. These CDs shall be high-quality, meeting the broadcast standards of Pipedreams (Michael Barone) and American Public Media. For recording formatting details see Attachment A.

Dates: _____ through _____

Times: As specified in the convention schedule. (See Attachment B)

Venues: As specified in the convention schedule. (See Attachment B)

Budget: \$_____ (US Dollars). The Coordinator will record events per Attachment B. Coordinator will provide name, address, Social Security number or Tax ID number for payment to be made. Payments will be made upon receipt of the CDs. All fees paid are inclusive of equipment, travel, time, and blank CDs. CDs will also be created from recordings made through Arts Laureate. Fee is for _____ events at \$_____ per event.

1. The AGO will not be responsible for any other expenses incurred by the Coordinator and sub-

contractors other than those listed in the above paragraph.

2. The AGO agrees to include the Coordinator's name in the 20____ convention program book.

3. All convention participants and vendors are prohibited from making any public statements disparaging any instrument or builder or other vendor, or use their national convention service to advertise or promote one product over another.

4. If the Coordinator is prevented from performing his duties due to illness, disruption of travel, or any reason beyond his control, the AGO reserves the right to substitute another recording coordinator for the same dates with all parts of this agreement automatically transferring to the newly selected Coordinator.

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 _____ Chapter of the American Guild of Organists.

6. This agreement will become effective upon the signature of the Coordinator and the AGO, constitutes the entire agreement between the parties, may be amended only in writing signed by both parties, 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, 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

_____, Executive Director

Date: _____

Phone: _____

_____, Recording Coordinator

Date: _____

Phone (home): _____ Phone (mobile): _____

Website: _____

E-mail: _____

Coordinator's Mailing Address:

—

Coordinator's Social Security or Federal Tax ID
number: _____

Chair, 20____ AGO National Convention Technology Committee

AGO National Conventions Sample Documents

Recordings: Attachment A CD Format, Thumb-Drive, and Documentation 20___ AGO National Convention City, State Dates of Convention

1. Include all applause and continuity, including spoken program notes, if any (though some trimming of unimportant ambience between selections is allowed as a production convenience so that a concert can be contained on a single CD).
2. Retain two seconds of ambience before the first track.
3. Provide track access points at the beginning of each selection, and each movement of any multi-movement piece.
4. Provide one blank/mute track of :10 at the conclusion of each disc (to facilitate back-door access).
5. Provide timings for all musical selections (music only, not applause, not track length).
6. Burn CD at 'best' rate (to maximize shelf-life).
7. Provide documented thumb-drive backup of all sessions, if possible.

**AGO National Conventions
Sample Documents**

**Recordings: Attachment B
Recording Schedule**

Please visit www.agohq.org/wp-content/uploads/2018/12/Recording.Attachment-B.Schedule.pdf

to view or download this sample document

AGO [Year] Venues Contract

AGO 20?? National Convention

Dates

Coordinator:

Coordinator Contact Info.

Date of Letter

Name

Venue Name

Venue Street Address

Venue City, State Zip Code

Dear ???,

Thank you for your hospitality and willingness to share the facilities at [name of venue] for the 20?? American Guild of Organists National Convention. This letter is a follow-up to previous contacts made by email 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 the use of your facility for the following day(s) and time(s).

DATE: ???

TIME: ???

PROGRAM: ???

{n.b.: these are items, non-exhaustive, you can ask about or negotiate}

It is agreed that [name of venue]:

- Will cover all costs for security, sound/media, electricity, custodial staff and organ tunings/maintenance for rehearsal and program times for the ??? .
- Will provide space to host the convention in a reception following the ??? [if applicable]
- Will provide up to ?? ushers for the ??? program. Ushers should be on-site by ??? a.m./p.m.
- Will promote the convention to its members and friends via its newsletter/eblasts/website/Twitter feed
- Will not schedule a liturgy or any other event during the allotted times of the convention programs.
- Will, for concert events (non-worship services), allow the convention to sell tickets on-site or off-site (electronic) or ask for suggested donations.

It is agreed that the AGO [City] National Convention:

- Will cover the costs for ??? musicians, ??? singers, and \$??? toward ???.
- Will cover the \$??? cost for rental of screens/projector and technician to ??? [if applicable]
- Will cover artist expenses by separate contract.
- Will provide a certificate of insurance upon request

- Will provide complimentary admission/seating to venue staff/leadership for concerts.

If this information is not consistent with your understanding of the agreement, please let us know as soon as possible. **Please sign this letter and return it, via email, to ??? at ???@???.???** Please include any additional contracts required by your institution.

Sincerely,

???, Facilities Chair

Street Address

City, State Zip Code

Email address

Phone

AUTHORIZED SIGNATURES

Venue Liaison

Date

Venue Representative (list title)

Date

Convention Coordinator

American Guild of Organists

Date

AGO [YEAR] Workshops Presenter Contract

LETTER OF AGREEMENT

[date]

Dear

We are delighted to send you this letter of agreement to confirm your presentation at the [YEAR] National Convention of the American Guild of Organists in [CITY]. Please look over the details of this agreement carefully, sign and date it, and return it to me via email (as a PDF) by July 1, [YEAR].

Once you have returned your signed agreement, we will sign and return it to you.

The [CITY] convention will include a broad mix of 45-minute workshops and 30-minute papers. It is imperative that all sessions begin and end on time. Please keep in mind that workshops should last no longer than 45 minutes (including questions) to enable changeovers to the next session. For academic papers, 30 minutes is the maximum time that can be devoted to any particular presenter. Those presenting papers should plan on speaking for no more than 25 minutes to allow for a few questions and the timely beginning of the next 30-minute presentation. A [CITY] AGO volunteer will be at each workshop or paper session to introduce and assist you if necessary.

It is agreed that you will present the following event:

[title, 30-minute paper or 45-minute workshop]

which is tentatively scheduled for

[date and time]

We will provide the following equipment that you have requested:

[computer and screen for PowerPoint presentation, organ or piano, etc.]

We are also pleased to be able to offer you an honorarium of [\$\$\$ for workshops; \$\$\$ for academic papers] to help defray part of your costs. This payment will be made no later than [Month Date, Year]. AGO [CITY] [YEAR] is not able to offer complimentary accommodations to any of its workshop presenters. Should you wish to attend convention events, you will need to register as an attendee. Registration begins [MONTH DATE, YEAR] and will be available at [WEB ADDRESS].

It is agreed that each presenter will provide sufficient copies of any handouts at his/her own expense. The Convention will make every effort to apprise you of the number of attendees who have registered for your workshop.

Thank you for agreeing to share your expertise with musicians from around the world at the [CITY] convention. We look forward to your presentation. If you have any questions, please let me know.

With many thanks and all best wishes,

On behalf of the
[CITY] AGO [YEAR] Workshops Committee

[NAME]
Chair, Workshops Committee

Date

Presenter signature

Date

Print name and address (for payment of honorarium)

AGO [YEAR] Worship Performance Contract

LETTER OF AGREEMENT

Between the following parties:

Artist Name
Artist Address
City, State Zip

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

CONTRACT DOCUMENTS

This Letter constitutes an 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 "Presenter") and [ARTIST'S NAME] (hereinafter referred to as "Artist"). The Presenter and the Artist agree to the following:

STATEMENT OF COMMITMENT

1. The Presenter and Artist hereby agree that the Artist will serve as organist/director/soloist/guest speaker for worship during the AGO National Convention on [DATE], in [CITY, STATE]. The worship service(s) will take place on [DATE] at [TIME(S)] at [VENUE AND ADDRESS] (The venue, date, and time are subject to change pending unforeseen circumstances.)

PERFORMANCE FEE

2. The Presenter, in consideration of the artistic services of the Artist, agrees to pay the sum of [AMOUNT] in U.S. Currency. Payment of the Performance Fee shall be made to [RECIPIENT--MANAGEMENT OR ARTIST], on or before [DATE]. [STATE OTHER SPECIAL ARRANGEMENTS OR PROVISIONS, i.e., transportation, housing, registration, etc.]

Presenter shall withhold all applicable government taxes and fees from Performance Fee that might be required by the laws of the United States.

PERFORMANCE OF COMMISSIONED WORK(S)

3. The Presenter reserves the right to assign a premiere performance of a commissioned or competition-winning work to be performed by the Artist. The rules for competition-winning works dictate that such works will not last longer than eight (8) minutes.

4. In the event the Presenter assigns the Artist to perform a commissioned or competition-winning work, Presenter agrees to provide Artist a completed and legible score of the new work no later than July 1, [YEAR]. The Artist must present the world-premiere performance of the piece at the Convention.

No. 5, below, applies only to works commissioned by the convention. Competition-winning works are subject to policies established by the National Committee on New Music.

5. It is understood that certain situations arise that prevent said performance of a commissioned work. Situations that might result in loss of performance of a commissioned work include, but are not limited to:

- a. Completed works that are too difficult or otherwise unacceptable in the opinion of both the Presenter and Artist;
- b. Completed works that are not idiomatic to the instrument and, in the opinion of both the Presenter and Artist, are “unplayable”;
- c. Works that, in the opinion of the Presenter, do not satisfy the guidelines for the commissioned work.

PERFORMANCE AND PUBLICITY INFORMATION

6. The Artist agrees to perform as part of the [YEAR] National Convention of the American Guild of Organists in [CITY], [STATE], on [DATE].

7. Presenter will make all reasonable efforts to provide Artist, at reasonable times, a minimum total of ten (10) hours of practice time on the performance instrument on the Performance Date and [NUMBER] days prior to the Performance date. If other instrumentalists are involved in the performance, the number of rehearsal hours may be expanded, subject to approval by the Presenter.

8. The Presenter shall have the right and obligation to publicize the involvement of the Artist as part of its promotion of the [YEAR] National Convention of the American Guild of Organists in [CITY], [STATE].

9. On or before May 1, [YEAR], the Artist will furnish to the Presenter a biographical sketch of up to [NUMBER] words and digital color photographs of the Artist suitable for publication in print and online. Digital photographs must be a minimum of at least 300dpi resolution and in either JPEG or TIFF format.

OTHER FINANCIAL TERMS AND VISA REQUIREMENTS

10. The Presenter will provide the following:

[LIST ALL PROVISIONS]

11. The Artist shall advise the chair of the [YEAR] AGO Worship Committee, [CHAIR NAME], no later than May 1, [YEAR] (or earlier upon request), of any special needs.

12. Presenter and Artist do not intend for this agreement to create any employment relationship and both parties agree that the Artist will be treated for all purposes as an independent contractor and/or independent agent.

13. Artist will be responsible for paying all taxes to which Artist might be liable as a result of this agreement, and Artist will indemnify and hold harmless Presenter for any and all taxes Presenter might pay or might be required to pay on Artist's behalf. Artist will be responsible for obtaining any necessary visas or other documents that may be necessary in order for Artist to perform services in the United States.

- a. If Artist is taxed as a United States citizen or taxed as a resident of the United States pursuant to Section 7701(b) of the Internal Revenue Code of 1986, as amended, Artist agrees to provide Presenter with a properly executed Internal Revenue Service Form W-9 upon execution of this agreement.
- b. If Artist is not taxed as a citizen or resident of the United States, Presenter will withhold all required taxes from Artist's fee as required by the laws of the United States. The term "laws of the United States" includes laws promulgated by the federal government and the governments of the fifty states and the District of Columbia. If Artist is a resident of a country with which the United States has entered into a Convention for the Avoidance of Double Taxation and Artist wishes to rely on that Convention in order to reduce Artist's United States income tax liability, Artist will provide Presenter with a properly executed Internal Revenue Service Form W-8, or its equivalent, upon execution of this agreement.
- c. If the Artist is not a resident of the United States for immigration purposes, he/she is required to apply for and secure a work visa for entry into the United States. Securing the legal right to receive payment for work performed in the United States rests entirely with the Artist.

RIGHTS

14. The Artist grants the Presenter the right to make an archival audio and/or video recording of the performance(s) for review purpose. Upon approval by the Artist, the Presenter reserves the right to utilize said recording of the convention performance for possible radio or internet broadcast in relation to the Convention, and to allow a livestream broadcast.

15. It is understood that all rights to commissioned works not otherwise granted to the Presenter in this agreement are reserved to the composer(s). All radio and/or internet broadcasts of newly commissioned works must also be approved by the composer. After the premiere, the Artist agrees not to sell, rent, duplicate, or in any other way make the commissioned work available to any other musical group without prior written permission of the Composer.

NON-FULFILLMENT OF TERMS

16. If the Artist fails to fulfill the terms of this agreement for any cause beyond his/her control, including, but not limited to, illness or accident, family tragedy, and/or unforeseen acts of nature, Artist's sole liability to the Presenter shall be the refund, upon demand, of any sums previously paid to Artist in accordance with this agreement.

LIMITATIONS, ENFORCEMENT AND JURISDICTION

17. Each party agrees to indemnify and hold harmless the other party from all claims, damages, costs, liabilities, losses and expenses, including legal counsel fees, it may suffer as a result of either party's breach of this agreement.

18. This agreement is made solely between the parties named at the outset of this document and nothing in this agreement shall be interpreted to imply any rights or obligation on the part of the [CITY] chapter of the American Guild of Organists, a duly authorized subordinate unit of the Presenter.

19. 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. Any disputes arising from the completion of this contract shall be resolved in a court in the State of New York and shall follow applicable New York laws.

20. This agreement constitutes the entire agreement between the Artist and the Presenter. No waiver, change or amendment to this agreement is valid or binding unless agreed to in writing and signed by all parties.

For the American Guild of Organists
[YEAR] National Convention Worship Committee

[Artist]

???
Convention Coordinator

(Artist's Name)

Date

Mailing Address

City, State, Zip

Telephone

E-mail

Date

**AGO National Conventions
Sample Documents: Worship Clergy/Speaker Contract**

LETTER OF AGREEMENT

Between the following parties:

Name	American Guild of Organists
Street Address	475 Riverside Drive, Suite 1260
City, State, Zip/Postal Code	New York, NY 10115

CONTRACT DOCUMENTS

This Letter constitutes an 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 "Presenter") and _____ (hereinafter referred to as "Artist"). The Presenter and the Artist agree to the following:

STATEMENT OF COMMITMENT

1. The Presenter and Artist hereby agree that the Artist will _____ for the 20__ AGO National Convention in _____. The convention is scheduled for _____, 20____. The Artist will perform on _____, 20____ at _____ a./p.m. at _____. (The venue, date, and time are subject to change pending unforeseen circumstances.)

PERFORMANCE FEE

2. The Presenter, in consideration of the services of the Artist, agrees to the following:

- a.) \$_____ in U.S. Currency, for speaking services
- b.) \$_____ in U.S. Currency, for any additional services, delineated below:

Payment for all services rendered shall be made to _____ on or before _____, 20____. As provided in Clause 13b, Presenter shall withhold all applicable government taxes and fees from Performance Fee that might be required by the laws of the United States.

PERFORMANCE AND PUBLICITY INFORMATION

6. The Artist agrees _____ as part of the 20____ National Convention of the American Guild of Organists in _____, on _____, 20_____.
7. Presenter will make all reasonable efforts to provide Artist with a sound check opportunity in the performance venue.
8. The Presenter shall have the right and obligation to publicize the involvement of the Artist as part of its promotion of the 20____ National Convention of the American Guild of Organists in _____.
9. On or before _____, 20____, the Artist will furnish to the Presenter a biographical sketch of up to 250 words and two color and two black-and-white glossy photographs of the Artist suitable for publication. Electronic copies of these materials are required. Photographs in electronic format must be a minimum of at least 300dpi resolution and in either JPEG or TIFF format.

OTHER FINANCIAL TERMS AND VISA REQUIREMENTS

10. The Presenter will provide the following:
[List all provisions]
11. The Artist shall advise _____, the chair of the 20____ AGO Worship Committee, no later than _____, 20____ (or earlier upon request), of any special hotel accommodation needs.
12. Presenter and Artist do not intend for this agreement to create any employment relationship and both parties agree that the Artist will be treated for all purposes as an independent contractor and/or independent agent.
13. Artist will be responsible for paying all taxes to which Artist might be liable as a result of this agreement, and Artist will indemnify and hold harmless Presenter for any and all taxes Presenter might pay or might be required to pay on Artist's behalf. Artist will be responsible for obtaining any necessary visas or other documents that may be necessary in order for Artist to perform services in the United States.
- a. If Artist is taxed as a United States citizen or taxed as a resident of the United States pursuant to Section 7701(b) of the Internal Revenue Code of 1986, as amended, Artist agrees to provide Presenter with a properly executed Internal Revenue Service Form W-9 upon execution of this agreement.

- b. If Artist is not taxed as a citizen or resident of the United States, Presenter will withhold all required taxes from Artist's fee as required by the laws of the United States. The term "laws of the United States" includes laws promulgated by the federal government and the governments of the fifty states and the District of Columbia. If Artist is a resident of a country with which the United States has entered into a Convention for the Avoidance of Double Taxation and Artist wishes to rely on that Convention in order to reduce Artist's United States income tax liability, Artist will provide Presenter with a properly executed Internal Revenue Service Form W-8, or its equivalent, upon execution of this agreement.
- c. If the Artist is not a resident of the United States for immigration purposes, he/she is required to apply for and secure a work visa for entry into the United States. Securing the legal right to receive payment for work performed in the United States rests entirely with the Artist.

NON-FULFILLMENT OF TERMS

14. If the Artist fails to fulfill the terms of this agreement for any cause beyond his/her control, including, but not limited to, illness or accident, family tragedy, and/or unforeseen acts of nature, Artist's sole liability to the Presenter shall be the refund, upon demand, of any sums previously paid to Artist in accordance with this agreement.

LIMITATIONS, ENFORCEMENT AND JURISDICTION

15. Each party agrees to indemnify and hold harmless the other party from all claims, damages, costs, liabilities, losses and expenses, including legal counsel fees, that it may suffer as a result of either party's breach of this agreement.

16. This agreement is made solely between the parties named at the outset of this document and nothing in this agreement shall be interpreted to imply any rights or obligation on the part of the _____ Chapter of the American Guild of Organists, a duly authorized subordinate unit of the Presenter.

17. 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. Any disputes arising from the completion of this contract shall be resolved in a court in the State of New York and shall follow applicable New York laws.

18. This agreement constitutes the entire agreement between the Artist and the Presenter. No waiver, change or amendment to this agreement is valid or binding unless agreed to in writing

and signed by all parties.

For the American Guild of Organists
20_____ National Convention Performance
Committee

Name
20____ Convention Coordinator

Date

Name
Artist

Mailing Address

City, State, Zip

Telephone

E-mail

Date

ADDENDUM D

American Guild of Organists **ST. CECILIA RECITAL**

ENDOWED BY DISTINGUISHED ORGANIST
MARIANNE WEBB

(FINAL as of July 11, 2007; Rev. September 18, 2012; formatted June 4, 2018)

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, with good acoustics, and 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 endowment earnings permit.

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 and travel, an artist's reception (endowment earnings permitting), and a full-page display ad announcing each biennial ST. CECILIA RECITAL in THE AMERICAN ORGANIST Magazine. The AGO National Convention will provide complimentary convention registration, meals, lodging, 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 receive prominent placement 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

Marianne Webb (1936–2013) maintained a balanced career as an internationally recognized performer and teacher. She was 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 was 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.

Among her numerous awards and honors, Marianne Webb was given the AGO Edward A. Hansen Leadership Award in 2008 “in recognition of her stellar career as a concert artist and distinguished teacher, and in gratitude for her lifetime of leadership, devoted service, and extraordinary generosity to the AGO.” In 2009, she received the Avis Blewitt Award from the St. Louis (Mo.) AGO Chapter, and was selected as the Alumni Fellow by the College of Arts and Sciences at Washburn University in Topeka, Kans., for her “significant contribution as a highly regarded professional in her chosen field.”

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 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.

(February 7, 2014)

ADDENDUM E

CONVENTION EVALUATION

AGO National Convention Post-Convention Survey

Please Check: 1=Strongly Disagree, 2=Disagree, 3=Neutral, 4=Agree, 5=Strongly Agree and NA=Not Applicable	1	2	3	4	5	N/ A
1. I found the convention website to be helpful and informative.						
2. I enjoyed the convention and plan to attend the next.						
3. The registration procedure was organized, clear, user-friendly and questions were answered.						
4. The schedule was well planned.						
5. Convention transportation was efficient and easy to use.						
6. The convention book and convention app were user friendly and provided all the information I needed.						
7. I would prefer using the app by itself for future conventions to save money and support a more eco-friendly approach.						
8. I found the workshops to be a vital part of my experience.						
9. The Hotel accommodations were excellent.						
10. I found the commissioned and winning compositions to be of fine quality and potentially						

useful.						
11. I enjoyed the recitals and concerts.						
12. Worship services were meaningful and inspiring.						
13. The exhibitors were an important part of the convention.						
What one aspect/event of the convention would you like to see improved/changed for the next national convention?						
Any additional comments:						

ADDENDUM F

EMERGENCY PROCEDURES AGO [YEAR] NATIONAL CONVENTION EMERGENCY PROCEDURES

AT WORSHIP/PERFORMANCE VENUES:

- Each event will have a designated Head Volunteer. This person is responsible for:
 - Reading any emergency plan provided by the venue prior to the event
 - Arriving 1 hour early and in order to make contact with venue representatives, identify locations of exits, defibrillators, and first aid kits.
 - Calling 911, as appropriate.
 - Notifying, if emergency services are required, the venue representative, the Convention Coordinator (name – method preferred), the Volunteer Chairperson (name – method preferred), and the Executive Director of the AGO (James Thomashower – method preferred).
- Emergency exits will be announced at each event, as stipulated by specific venues.

AT THE CONVENTION HOTEL(S):

- Workshop/Exhibit/Event volunteers will be responsible for knowing Hotel emergency plans.
- For emergency assistance, first call the hotel number (x??? from a hotel phone, ???, from an outside line). Once the hotel has been notified, call 911 immediately.
- If emergency services are required, a volunteer will also immediately notify the Convention Coordinator (name – method preferred) and the Hotel Chairperson (name – method preferred), and the Executive Director of the AGO (James Thomashower – method preferred).

IN TRANSIT:

- The bus volunteer will notify the Convention Coordinator (name – method preferred) and the Transportation Chairperson (name – method preferred) immediately.

EMERGENCY CONTACTS:

XXXXXX

ADDENDUM G

**DOCUMENTS PERTAINING TO THE SUPERVISION OF
CHILDREN AND YOUTH
AND RISK ACKNOWLEDGEMENT**

20?? AGO National Convention Assumption of Risk and Release of All Claims

As an individual wishing to participate in music activities and/or other activities taking place on the _____ day of _____, 20____, in connection with the 20?? AGO National Convention, hosted by the _____ *(host chapter name here)* Chapter of the American Guild of Organists, I recognize and acknowledge that all such activities carry a certain risk of personal injury. I agree to assume all such risks including any damages resulting from physical injuries, including complications from existing or preexisting personal medical conditions, known or unknown, death, loss of services or consortium, loss or damage to property, or any other loss which I may sustain as a result of participating in any such activities. In consideration of allowing my participation in the activity or activities indicated below, I hereby, for myself and for all heirs, executors, administrators, and assigns, do hereby forever release, waive, and relinquish all claims I have or may have as a result of participating in this and any other programs sponsored by the 20?? AGO National Convention. Furthermore, I promise on behalf of myself not to sue the host entities, including but not limited to the _____ *(host chapter name here)* Chapter of the American Guild of Organists, its parent organization or any of their officers, employees, or agents for actions or omissions arising from or connected with such activities, and to indemnify and hold harmless from any loss or damages incurred by _____ *(host AGO chapter name here)* and the sponsor/host entities as a consequence of my participation in such activities.

ACTIVITY: 20?? American Guild of Organists National Convention

NAME OF PARTICIPANT (Printed): _____

SIGNATURE OF PARTICIPANT: _____

DATE: _____

EMERGENCY PHONE: _____

WITNESSES SIGNATURES (2): _____

**20?? AGO NATIONAL CONVENTION
CODE OF CONDUCT FOR ADULTS WORKING WITH STUDENTS**

IN CONSIDERATION OF [\[Recite the quid pro quo here – gratuity, fee, etc.\]](#),
I agree to the following when serving as a teacher or a chaperone to students the 20??
AGO National Convention

- I will at all times adhere to the schedule presented to me by ???, and will support ALL requests and ALL directions from ???.
- I will not show favoritism to any student or any groups of students.
- My contact with the students will be as outlined in the schedule in order to fulfill my role as ???. Before hours (before breakfast) and after hours (after evening program) contact with any student or groups of students is not allowed unless it is sanctioned by ???.
- Unless serving as overnight chaperone in the residence hall, I will not enter a student's residence hall/hotel room AND AS A RESIDENCE HALL/HOTEL CHAPERONE, ONLY IF NECESSARY AND WITH THE PRESENCE OF ANOTHER ADULT.
- Conversations at meals: I will refrain from comments regarding my personal life, past or immediate, that is of adult content.
- Although I may have strong, professional, well-grounded opinions regarding organ and choral music or pipe-versus-digital instruments, I will show respect for all preferences of others when in the presence of students. I will view this as an opportunity to generate thoughtful discussion.
- If a student has a personal or emotional problem, I will immediately and discreetly seek out ???. My role is as ???, not therapist.
- It is understood, without question, that I will not have any contact with any student that is of or could be perceived of as sexual IN NATURE (overture) with either words or actions.

The appearance of impropriety: I understand that certain verbal and non-verbal conduct may be totally innocent and above-board; however, the same conduct may be interpreted, viewed and/or taken in good faith to be a sign of bias or prejudice. I furthermore understand that such conduct places the Convention and the AGO in a bad light and that this conduct must be avoided.

Failure to abide by these rules of conduct may cause my participation in the 20?? AGO National Convention to be terminated immediately, without notice or recourse, at the discretion of ???.

I hereby indemnify and hold harmless the AGO and its employees, members, officers and agents from any and all liability resulting from my conduct in connection with the foregoing. I understand and agree to abide with these requests.

Signature

Date

THE AMERICAN GUILD OF ORGANISTS
NATIONAL CONVENTIONS
GUIDELINES FOR THE SELECTION AND SCREENING OF VOLUNTEERS
ENGAGED TO WORK WITH CHILDREN AND YOUTH

The vast majority of children and youth-serving professionals and volunteers perform their services in an appropriate and caring manner. Regrettably, a small number of trusted individuals victimize the children or youth they serve through physical and/or sexual abuse. To deal with this problem, many states now require background checks of individuals desiring to work in schools and at other organizations where close contact with children or youth is required.

Mandates for background searches vary from state to state and from organization to organization. Required searches normally achieve their aim with respect to major criminal offenses. However, statutory directives are typically incomplete because they do not require screening for admitted misconduct that does not result in a conviction, relevant misconduct plea bargained to lesser offenses, civil litigation, and other misconduct that would indicate that the individual would present a risk. Although a sponsoring organization must be sensitive to claims of discrimination when seeking background information, courts are increasingly inclined to find civil liability for appointment of volunteers, thereby imposing an obligation on sponsoring organizations to make a reasonable effort to investigate an individual's background prior to appointment.

POLICY STATEMENT

Children and youth have been the victims of physical, psychological and/or sexual abuse by professionals or volunteers employed to assist, educate, serve, monitor or care for them. Those who victimize children or youth frequently do so on repeated occasions and seek employment or volunteer for activities that will place them in contact with potential victims. As an organization serving children and youth, it is the policy of this organization to use reasonable efforts to screen employees and volunteers in order to avoid circumstances where children or youth would be endangered.

SCREENING GUIDELINES

All prospective volunteers who would have contact with children or youth will be screened to determine from reasonably available background information whether they pose a material risk of harm to such children or youth because of past conduct that indicates a potential for physical, psychological, and/or sexual abuse to children or youth. Teachers, as a requirement for consideration, must cooperate fully with an investigation and provide fingerprints, information or consents as may be necessary to conduct the investigation.

CONDUCT OF BACKGROUND SEARCH

Background searches are to be undertaken by individuals designated by the organization's chief administrative officer. Based on preliminary results of the background investigation, volunteers may be offered temporary/probationary status. Before a person is allowed to volunteer, the findings from the background search will be reviewed. Fees associated with a background investigation will be paid according to established agency guidelines and procedures unless otherwise stipulated.

If information from a background search is obtained that reflects or may reflect on a person's fitness for service as a volunteer and the person is otherwise qualified for such service, the prospective volunteer will be advised of the information.

SUBSEQUENT INFORMATION

Should any information be obtained reflecting on the fitness of a volunteer to serve after the selection or commencing service, such information will be considered by the AGO. This information will be evaluated in a manner similar to its consideration in the selection process. Where appropriate, the services of the volunteer may be suspended or terminated, or other appropriate action may be taken. Providing false, misleading or incomplete information by a volunteer warrants termination.

EFFECT OF GUIDELINES

The AGO does not assume by these guidelines any obligation or duty to screen applicants or undertake background searches beyond that which would be required by law without these guidelines. No person shall rely on the use of background searches or any particular level of searches by virtue of these guidelines.

REQUIRED DISQUALIFICATION

No volunteer will be utilized who is disqualified from so serving by any applicable statute or regulation.

ADDITIONAL CONSIDERATIONS

Prospective teachers may be disqualified from a position based on background information obtained from employee and volunteer screening although not barred by applicable statute or regulation. Other conduct, matters or things may warrant disqualification in order to reasonably protect children and youth from physical, psychological, and/or sexual abuse. A prospective teacher's failure to provide information requested will result in automatic disqualification of this person.

Where information is considered relevant to a position, the circumstances of the conduct, matter or thing will be evaluated to determine fitness. The circumstances considered may include, but are not necessarily limited to:

- The time, nature and number of matters disclosed;
- The facts surrounding each such matter;
- The relationship of the matter to the service to be provided by the prospective teacher;
- The length of time between the matters disclosed and the application to volunteer;
- The applicant's employment or volunteer history before and after the matter;
- The teacher's efforts and success at rehabilitation as well as the likelihood or unlikelihood that such matter may occur again; and
- The likelihood or unlikelihood that the matter would prevent the prospective teacher from performing the position in an acceptable, appropriate manner consistent with the safety and welfare of children and youth served by the agency.

NO ENTITLEMENT

The failure of a background investigation to disclose information justifying disqualification of a prospective teacher does not entitle the prospective teacher a volunteer position. Positions are filled on the basis of all qualifications and relevant requirements for serving.

- minor was a witness
- unfitness as a parent or custodian
- removing children from a state or concealing children in violation of a law or court order
- violating restrictions or limitations on contact or visitation with children of minors
- similar or related conduct, matters or things

If you checked any of the above, please explain, citing a description of the event and the date(s) on which it occurred:

The above statements are true and complete to the best of my knowledge.

Date: _____ Signature: _____

State/Commonwealth of _____

County of _____:

Before me, a Notary Public, personally appeared

_____ ,

who signed the foregoing document and acknowledged that the matters

contained herein are true. Sworn to this _____ day of

_____, 20__.

AGO National Conventions Consent/Medical/Insurance Form for High School Students

Convention Logo here

Date

Dear Students,

Thanks for your interest in the 20?? AGO (city name) National Convention High School Day, to be held on (date here). This is your opportunity to get a taste of the American Guild of Organists National Convention, a biennial event attended by well over 1,000 organists and organ enthusiasts from across the nation and several foreign countries. We are very excited to host the AGO National Convention in (city name)!

This High School event gives students interested in the organ a way to experience all the excitement of the convention at a small fraction of the cost. The regular student registration fee for the full convention is \$???, but we are offering this one-day event **for high school students** for \$??.

All students who will be enrolled in high school this fall or who just graduated from high school this spring are eligible for this event.

Our schedule for the event is printed below. With the current itinerary, parents will drop off their students at ???, and pick them up from ???.

- 8:30-8:45: Arrive at ???
- 9:00-10:55 AM: Attend convention workshops (your choice of 19 exciting options--see list on **last page—as well as** the exhibit hall)
- 11:00 AM – 12 Noon: Pizza Lunch
- 12:00 Noon: Board special bus to ???
- 2:00 PM: Recital: ???
- 3:00 PM: Bus to ???
- 4:00 PM: Recital: ???
- 4:50-5:15 PM: Parents pick up students from ???

Please fill out the registration form and waiver on the next pages and mail them, with your payment, to the address at the bottom of the form. **Please include your check for \$20 per student** made out to **AGO 20?? National Convention**.

We looking forward to seeing you at the Convention! Feel free to contact me with any questions at my email below.

Sincerely yours,

???

Chairman, Committee for Youth Development

AGO 20?? (city name) Steering Committee

Email address here

20?? AGO (city name) National Convention High School Day

Consent/Medical/Insurance Form

STUDENT _____

PARENT/GUARDIAN _____

ADDRESS _____

HOME PHONE () _____ WORK PHONE () _____

PARENT/GUARDIAN'S EMPLOYER _____

AGE OF STUDENT _____

MEDICAL INSURANCE

COMPANY _____

POLICY GROUP NUMBER _____

FAMILY PHYSICIAN (name and phone) _____

Please list any allergies (including those of medicines and food) or physical limitations that should be considered. List dosages of medications currently being taken:

Allergies/Limitations

Medications/Dosages

Dietary requirements? If so, please explain briefly.

In the event of serious accident or illness, if you cannot be contacted, do you grant permission to take your son/daughter to a physician or hospital, and do you consent to any emergency treatment? Please initial yes or no.

YES _____ NO _____

The undersigned student and parent/guardian hereby consent to participation by the student in the AGO (city name) National Convention High School Day:

- We understand that the chaperones are volunteering their time to assist coordinators and students in getting to and from events and monitoring their behavior. The chaperones cannot assume responsibility for the behavior of individual students.
- We hereby waive any claims against, and release, and forever discharge any liabilities of any and all AGO coordinators, faculty, and chaperones, for any damage or injury to the student or his or her property that may occur during the event.
- We certify that the student has no known medical problems or allergies, is not taking any medications and has not recently been exposed to any communicable diseases, except as described above. We hereby grant permission to any doctor, dentist, nurse, paramedic or other licensed health professional to treat the student should the need arise. Any chaperone may give any additional medical consent that may be requested.
- We understand that if a medical problem or condition arises, every reasonable attempt will be made by any chaperone to contact the parent/guardian.
- We agree that if the student should have to be sent home due to any medical condition, that this should be determined by one or more chaperones and at least one medical doctor.
- We, the parent/guardian, acknowledge our responsibility for any problem created by the student during the High School Day, including any disciplinary or other non-medical problem. If the student must be sent home for medical or disciplinary reasons, we the parent/guardians agree to pay for the travel expenses or to reimburse for any such costs paid by others.
- If any emergency or any problem of any kind arises concerning the student, every attempt will be made to reach the parent/guardian named above at the phone numbers set forth. If it is impossible to reach these responsible individuals, we hereby consent and give authority to one or more chaperones to take such action as is reasonably necessary under the circumstances, and we do hereby release and forever discharge any and all chaperones and High School Day coordinators from any claims, liability or causes of action whatsoever regarding any damages, costs, injury, or demands whatsoever in law or in equity to the student or his or her property resulting from their acts or actions.
- The undersigned parents/guardians of the student assume full responsibility for all physician/medical/surgical/rehabilitation expenses and liabilities in connection with the student's attendance at the High School Day.
- We, parents/guardians and students, give our permission for photographs or videotapes to be taken during the event. These may be used for promotional purposes.

Student Signature_____

Parent/Guardian Signature_____

Date_____

Please complete and return, with payment. by (date here) to

Youth Committee

AGO 20?? National Convention

Street address

City, state, zip code

Please contact [\(youth development committee chairman\)](#) with any questions regarding this application

AGO National Conventions Addendum H

Questionnaire for Committee Final Reports

This questionnaire is designed to cause you and your committee to move beyond the quantitative into the qualitative aspects of your work for the convention. Your answers will be helpful to the next national convention's steering committee.

What worked well?

Please provide a brief summary of your approach to your and your committee's work.

Please provide a brief description of that for which you came to be grateful.

What could have been improved for the Steering Committee or the Convention?

What circumstances did you or your committee members not anticipate?

If convention planning were to begin again, what would you or your committee members do differently?

How was communication among committees?

How helpful were National staff and officials?

Were the National Convention Guidelines helpful?

Did your committee's responsibilities, costs, resources, or schedule change during convention planning? If so, which and why?

What things about how you and your committee worked together, the technology utilized, etc., might be beneficial to others?

Did you speak with the chair or members of the prior national convention's committees? If so, what topics did you discuss?