

**PRESENTING
CONCERTS
IN YOUR CHURCH
AND COMMUNITY**

By Karen McFarlane, President
McFarlane Artists Inc.
Cleveland, Ohio

Stephen Smith, Managing Director
Aria Business Associates
San Francisco, California

First Edition, 1984
Second Edition, 1995
All Rights Reserved
©American Guild of Organists 1995
New York



PRESENTING
CONCERTS
IN YOUR CHURCH
AND COMMUNITY



By
Karen McFarlane, President
McFarlane Artists Inc.
Cleveland, Ohio

Stephen Smith, Managing Director
Aria Business Associates
San Francisco, California

First Edition, 1984
Second Edition, 1995
All Rights Reserved
©American Guild of Organists 1995
New York, New York

AMERICAN GUILD OF ORGANISTS

475 Riverside Drive

Suite 1260

New York NY 10115

212-870-2310

Fax: 212-870-2163



Printed on Recycled Paper.

TABLE of CONTENTS ❖

About the Authors	ii
Why Sponsor a Concert Series?	1
Getting Started: Forming a Concert Committee	1
Developing a Budget	3
Fund-raising	4
Evaluating Your Performance Space & Potential Audience	6
Types of Concert Series	7
Free Admission Versus Ticket Sales	7
Choosing Artists	8
Contacting and Contracting Artists	9
Publicity - Getting the Word Out	11
The Concert	14
Recording and Performance Rights	16
Concert Followup	18
Suggested Reading	18
Audience Feedback Form	19
Sample Press Releases	20

ABOUT THE AUTHORS ❖

Karen McFarlane has been head of Karen McFarlane Artists Inc. (formerly Murtagh/McFarlane Artists Inc. since 1976, representing concert organists, English choral conductors, and cathedral and collegiate choirs. As a church musician, she spent six years as an assistant to Frederick Swann at the Riverside Church, eight years as director of music/organist at Park Avenue Christian Church, New York City, and since 1986 has been associate choirmaster at the Church of the Covenant in Cleveland, Ohio. Ms. McFarlane is listed in *Who's Who in America*, *Who's Who in Entertainment*, and *The World Who's Who of Women*. She is married to pipe organ builder Walter Holtkamp.



Stephen Smith is music director of the First Unitarian Church of Oakland, California, and managing director of Aria Business Associates of San Francisco. In addition to having held the positions of executive director of the San Francisco Opera Guild and development director of the Chamber Music Society of Lincoln Center in New York City, his client list as a private fund-raising and management consultant includes the Wolf Trap Institute of Creative Learning, University of California Health Program for Performing Artists, Merola Opera Program, and Opera Southwest. He has served on the National Development Committee of the Guild and is a former member of the Executive Committee of the New York City AGO Chapter.

Why SPONSOR A CONCERT SERIES? ❖

The arts inspire, entertain, amaze, and uplift our communities. We who present concerts, arrange art exhibits, and otherwise support the arts encourage the talented to keep working at their crafts, inspire local artists to new heights, cause composers to write music and artists to create new works, and feed the souls of our neighbors. By keeping the arts alive, we improve the quality of life of our whole community - even those who never attend our concerts.

Churches are often blessed with beautiful buildings and instruments. Parishes that want to reach out can use music and the other arts as a way of welcoming their community in. The connection between the arts and religion is one with a long history and a bright future.

GETTING STARTED: FORMING A CONCERT COMMITTEE ❖

A carefully chosen and efficiently run concert committee can do 95% of the work of presenting concerts. It may seem easier to do everything yourself, but in the long run you will simply wear yourself out and make finding assistance difficult. You will also make the statement that "this is my concert series," which will translate into fewer potential audience members and supporters. Your efforts will be better spent finding and involving the right people. A concert committee can (and should) help with advance planning, reaching out to and creating an audience, generating funds, and taking care of tedious details. It can make your series (or concert) a success. Effective use of the committee will allow you to concentrate on your responsibilities - planning an interesting, balanced, and educational music experience for your church or community.

The following committee model may at first appear idealistic, but most medium-sized churches have people within the congregation or larger community who are both capable and willing to become involved in a worthwhile music activity. Don't sell your ideas or possible interest in

a concert series short - enthusiasm is your most important tool in generating the assistance of others.

- Define the purposes of the concert committee:
 - audience development (promotion and publicity)
 - fund-raising, fiscal planning, and management
 - administrative support
 - hospitality
- Know the dynamics of authority between church committees and officials.
- Be certain that the authority within the church agrees upon the purposes of the committee **before** its formation.

Choosing a Chairperson (who should not be you)

Once you know who has the authority to choose the chairperson, work together to enlist the strongest possible candidate. Know who you want in the position, as well as who you don't want. A chairperson held in high regard in the church and community can open doors, ears, and pocketbooks. Early success of a newly formed series can be built upon the ability and reputation of your chairperson. Learning to work with and through that person will save hours of research and fruitless effort. The most important criterion in choosing a chairperson is the person's commitment to what you are trying to achieve and a clear vision of the committee's role in making it happen.

Ranking the relative priorities of your committee will help in selecting the most effective chairperson:

- Audience development - experience or contacts in advertising, media, or related promotion fields;
- Fund-raising - a recognized leader in corporate, philanthropic, social, or civic circles;
- Fiscal management - accountant, banker, business executive.

Selecting Committee Members

Selection usually is the privilege of the chairperson, but do your homework and develop a list of good choices. Determine what role a potential committee member will serve and articulate that role when they are being asked to serve. It is most helpful to have written job descriptions for volunteer positions. Your committee should:

- Be representative of the population you are trying to reach. If possible, don't restrict your committee only to church members.
- Be chosen with the tasks of the committee in mind.
- Be only large enough to get the job done. In committee work, bigger is not better.
- Be composed of self-starters who know how to implement and follow through. Don't end up with an ineffectual committee of impressive names and titles.

- Be diverse. Diversity increases the committee's effectiveness in encouraging attendance and support. At the same time, it is essential that the members work together as a team.

DEVELOPING A BUDGET ❖

Knowledge of your program budget will win the support and respect of those who are more financially, than artistically, oriented. A budget is essential for monitoring the financial status of any project. Every organization asked to participate financially in your activities, whether a church committee or an international corporation, will ask to see the budget. A budget simply outlines the expenditures (expenses) and revenue (income) that are involved. All budgets start with estimates, and are adjusted to reflect actual amounts as they become known.

Expenditures include

- Artists' fees. If you have not requested all-inclusive fees, remember expenses such as travel, accommodations, meals, etc.
- Performance fees paid to performance rights organizations such as the American Society of Composers, Authors and Publishers (ASCAP). Purchase of printed music often does not entitle one to perform that music in a public concert.
- Promotion costs - flyers, brochures (and postage), radio and TV spots, paid ads in newspapers and periodicals.
- Printing - tickets, programs, mailing list cards
- Reception (good for audience development and public relations)
- Entertainment of artists
- Tuning of instrument(s)
- Office assistance
- Graphic design (A logo or special typeface that appears on all literature and ads will help identify the series.)
- Consultants (public relations, promotion, fund-raising)
- Annotators (program notes)
- Security/maintenance support (police for traffic flow problems)
- Special lighting or sound equipment
- Assisting artists
- Unique expenses (e.g., headphones or television monitors for pieces using two organs)
- Special parking arrangements for artists or special guests
- Recording (see discussion under "Publicity")

Revenue sources may include

- Ticket income, contributions at the door, offerings

- Direct support from the church
- Solicited contributions (see "Fund-raising")
- Income from special events and benefits
- Support from government agencies (Explore funding possibilities with local arts councils, as well as state councils and the National Endowment for the Arts, especially when new music is being performed.)
- Indirect support from the church (Include items that are covered in other budgets as part of your overall concert budget in order to project an accurate picture of the true costs of your series, especially when asking for outside funding. Indirect costs are expenses not readily identified with a particular program but necessary to the general operation of a series - rent, heat, light, phone/fax, and staff time.)

Operating Loss or Surplus

Expenditures minus Revenue equals Operating Loss or Surplus.

FUND-RAISING ❖

Fund-raising is based on the development of a **relationship** between a donor and a recipient. If you plan to be on the receiving end, you must accept your part of the relationship. Most donors will be satisfied knowing they are helping to fulfill a proven need (your first responsibility), if the activity is of high quality and they know their donation is appreciated.

Set your goal

Your goal will usually be the difference between the overall expenses and income you anticipate.

Break down the goal

Break down your goal into sub-goals from different activities: special events, contributions from individuals, etc.

Choose your fund-raising activities

Define your target groups, then get to know them (what they like, what their intentions are, what they've responded to in the past, etc.). Some suggestions:

Patron listings. Set up a schedule of giving categories from which potential contributors can choose. Corresponding "perks" have proven to be an enticement. Perks may include (use your imagination):

- Listings in concert programs
- Priority seating and/or announcements
- Social events - Artist dinners or receptions
- Music events - invitations to a special choir caroling party, choir talent night, private chamber music concert
- Free tickets to other events or services (a good way to get small business people involved - e.g., 10% discount at local restaurants the day of the concert with the presentation of a special coupon.)

Fund-raising special events. There are limitless possibilities - car washes, benefit dinners in private homes, bake sales, group music appreciation courses, T-shirts, carnivals, rummage sales, wine-tasting parties, etc. Fund-raising events not only raise money, they generate enthusiasm, interest, and exposure for your activities. Publicize the fact that the event benefits your concert series. People want to participate in what they've given money to support. Such activities also reinforce the image of a healthy, lively church in the community.

Solicitation of major gifts from individuals. This is where to put your concert committee to work. Your committee director may first want to encourage gifts from committee members, as once the members are financially committed they will be more willing to solicit other gifts. Solicitation of major gifts should be done on a personal basis by someone who has a strong relationship with the potential contributor. A luncheon or personal visit is better than a phone call. The solicitor should be prepared with all the facts (budgets, artists, future plans, etc.) and should have a specific amount in mind before approaching an individual. Major contributors are usually more interested in what their gift will mean to the community than in perks or personal advantages.

Corporate/Foundation solicitation. This is a field that need not intimidate you. Preparation is crucial, and there are several excellent publications that can assist you. Your best resource will be the **Foundation Center**, which maintains current literature of interest on both foundations and corporations (including giving history, procedures for application, and general background). The Foundation Center also publishes excellent self-help publications for fund-raisers. For the name and address of the Foundation Center Cooperating Collection in your area, call 800-424-9836.

Research, preparation, and a professional presentation are essential. A written proposal should include a detailed budget, proof of not-for-profit status, a project narrative including dates and artists, and sources of earned and contributed income. Find out who makes the decision before you start the process and enlist the person who knows him/her best to make the presentation with you. Good luck!

EVALUATING YOUR PERFORMANCE SPACE AND POTENTIAL AUDIENCE ❖

Determine the Suitability of Your Hall

- Quality of musical instrument(s) to be used
- Quality of acoustical setting
- Seating capacity
- Location of hall
 - Time of day preferable for concerts
 - Day of the week preferable due to location or other reasons
 - Parking facilities

Should You Cosponsor?

Consider the possibilities of cosponsorship with an institution whose facilities are better suited to a concert series, especially if your room is acoustically poor or the instrument(s) inadequate. Perhaps certain types of concerts would work well in your room and others in another building. Cosponsorship has the potential to double or triple your audience, in addition to easing the total financial responsibility.

Evaluate Your Potential Audience

- Where do their interests lie?
- What is their level of musical sophistication?
- Begin planning where your audience **already** is, drawing them in rather than insisting on a program that does not engage them.
- Is there a ready-made audience in your church, AGO chapter, or school? Use that group as a base, but do not aim only at one group for your audience.
- Do you know of groups, such as senior citizen groups, that go on trips or short excursions together, share a meal, and then attend a concert or lecture? How might these groups be tied into your event? The key word is **EVENT**. The more attractive you make your concert, the larger your audience. There are successful series that encourage small groups to gather for buffet dinners or cocktail parties, then attend the concert together.

No Concert Series Is an Island

- Know what other cultural events are taking place in your area so that you will not duplicate them, and so you can complement each other. Avoid schedule conflicts with other series.
- When you are at the point of choosing dates for concerts, be sure to check on conflicts such as major televised sports events or games in your city.

Types of Concert Series ❖

On paper, outline your "dream" series. Then place your dream series in the context of the reality of your situation. Avoid "program building by committee" or the "everybody choose your favorite artist and pieces of music" syndrome.

General appeal series

- some classical
- some pops or jazz
- some solo organ
- piano? string quartet? song recital? choral concert?

Strictly classical series

Strictly sacred series

Organ recital series (requires an outstanding instrument)

Chamber music series (can utilize a pipe organ not suited for solo literature)

Free Admission Versus Ticket Sales ❖

Free admission to a church-sponsored concert is a noble idea. Unfortunately, the realities are usually as follows:

- The public is accustomed to buying tickets for concerts and equates payment with quality. "Free" is assumed to be inferior, which translates into smaller audiences. (In most professional series the highest-priced tickets usually sell out first.)
- The church that does not charge admission, either by suggested donation at the door or by ticket sales, is selling itself, the artist, and

the public short, as follows:

Itself. Church budgets are often limited and cannot begin to support a concert series. On the other hand, such programs benefit the church through increased community participation and visibility. To ignore a legitimate source of direct or indirect revenue is shortsighted. The public expects to pay for concerts and should do so. Paying for a concert ticket gives members of the audience a vested interest in the event. There is a psychological need to acknowledge tangibly something received, and this fulfills that need.

The artist. Church concert series that do not charge admission often expect that artists should lower their fees. In effect, they are asking the artists to subsidize the church's program. This expectation makes the artist feel undervalued, especially since the fees of many fine artists who often appear in churches are already lower than those of equivalent artists in other areas of music. It is up to the church to pay fairly for a service that has been rendered.

The public. Most non-admission-charging churches cannot present top-name artists or properly advertise their events, so the potential audience either does not know of a proposed concert or is not presented with performers who stimulate its interest. The public clearly prefers to support programs that are presented with confidence and professionalism.

There are exceptions to the above situations, but not many. If your church will not allow admission fees or ticket sales, your committee must do quite a job of fund-raising. In this case, it is important to advertise in advance and on the printed program that the concert or series is being supported by a group of people in addition to the church. The public will assume that these people are supporting it for a very good reason . . . that it is worth supporting!

CHOOSING ARTISTS ❖

When you book performers, you define your series.

Choose communicative artists

- Request a program your audience will enjoy, given by someone who will present it well. A general program is usually a must for a diverse audience. Academic programs are only for specific occasions. Academic programming is one reason for the decline of the organ concert audience throughout the United States. People do not want to work

hard all day, fix dinner, change clothes, and then attend a concert at which they are bored or made to feel intellectually lacking. They will not come back for more of the same. People who love music want to enjoy it.

- Request brief oral comments or program notes, especially if the artist cannot be seen while performing. This helps establish a relationship with the audience.
- Choose artists who are considered excellent in their area of expertise, mixing top names with lesser known artists of high quality. Do not ask artists to perform music outside their acknowledged specialties.

Learn about the artists you are considering

- Try to hear them in concert prior to booking.
- Contact sponsors who have presented them in concert.
- Listen to their recordings.

Choose a variety of artists and think beyond concerts

- Aim for variety, even within one area of instrument specialization. (But if you have a mean-tone instrument, it is best not to invite a Romantic specialist for a program of Vienne and Widor.)
- Feature at least one promising, unknown performer per season.
- Utilize artists in informal as well as concert settings, especially where students might have a chance to learn from the artist.

CONTACTING AND CONTRACTING ARTISTS ❖

If the artist is under management, contact the manager; if not, contact the artist directly.

- Call or write for information. Managers do not mind if you call collect, and would rather you did so than not call at all.
- Request publicity information, particularly if you are working with a committee that is unfamiliar with the artist(s).
- Ask what the fee includes. Costs such as plane fares, hotel, and meals are figured into an all-inclusive fee. These are usually very high, often consuming up to one-half of the total fee.

- Settle on a fee and determine the date and time of the event.
- Request a contract or letter of agreement. **Read it when it arrives.** If you have questions, contact the manager immediately. A written agreement of the mutual expectations of artist and sponsor will eliminate misunderstandings.

Organ Recitals

If the event is an organ recital, send complete organ specifications and a photo that shows the console in relation to the pipes. Include important information regarding the instrument - particularly any stops or pistons that are beyond repair in time for the event. Also send the following information:

- time of concert
- telephone numbers of all contact people
- information on the hall acoustics, whether artist will be visible, length and type of program, date by which you need program, program notes, etc.
- expected dress for the concert. Indicate room colors.
- available practice times. Check on weddings or other events in the sanctuary. Write on the office calendar: **Practice time for artist - absolute quiet.** If there are times when the artist cannot practice, notify the manager immediately. A wedding can mean a change in travel plans. Avoid them on concert weekends, if at all possible. **Complete quiet** means no vacuuming, dusting, arranging hymnals or flowers, or mowing the lawn under the church windows. Noise does not make for profitable practice time, and this hurts the performance.
- hotel information

Housing the artist

A few artists enjoy staying in private homes, but most prefer hotels. Staying with strangers has a certain pressure about it, no matter how kind the hosts. Many churches have arrangements with hotels for special rates; some organizations have a member who manages a hotel and will donate a room (an acknowledgment should be put in the concert program). In these cases, a reasonable lowering of the artist's fee might be considered. When suggesting a hotel, recommend one that is convenient to the concert location, has a coffee shop or easily accessible restaurant, and quiet rooms. If there are two or three hotels that meet the above criteria and have varying prices, please include this information.

Be certain that the artist will have reliable transportation between hotel and concert hall.

Campus housing. If the artist is to stay in guest quarters on a college campus, check the calendar to be sure an all-night dance is not planned

nearby. If there is not a place for the artist to have breakfast, you will need to provide transportation to a restaurant. Often there are times when college dining facilities are closed, such as on weekends. All meal possibilities need to be checked.

Publicity - GETTING THE WORD OUT ❖

Obtain press materials from management

- Glossy black and white photos
Request more than one pose. Request enough to send to each newspaper in town, and for your printed program and brochure. If possible, a different pose should be sent to each paper, as they do not like to duplicate each other.
- Glossy color photo if your newspaper prints color photos
- Biographical information
- Flyers are mailers, usually 7 1/4" by 10 1/2," that include photo, press notices, and space for you to imprint the date of concert, time, place, ticket information, composers, etc. The sponsor is usually entitled free of charge (except for postage and handling) to one flyer per dollar of the fee, i.e., 1,000 flyers for a \$1,000 fee. Do not order more than you will use as the artist pays a high cost for these. If you have any left that have not been imprinted, please return them to the management.
- Posters are larger than flyers, with a photo of the artist, name, perhaps a press quote, and large space for sponsor to imprint. In your imprinting, be sure to have print that is large enough for people to read from a distance. The sponsor is usually entitled to one poster per every \$100 of fee; please return unused posters. These are useful for church information areas, libraries, window case outside of church, student unions, or music schools, drugstores, grocery stores, town bulletin boards . . . wherever a large notice can effectively be placed. Otherwise, use flyers.
- Recordings of artist to be borrowed from management for radio use in advertising

Take the bio of the artist and write your news releases and public service announcements (see samples beginning on page 20). Keep them short and informative. Omit "homey" bits of information unless the newspaper has a slant toward that style. The less the paper has to edit your article, the more likely they will use it. Mention only the major achievements of the artist and items that will catch the eye of the potential audience. In addition to biographical material, press quotes are useful.

When materials are late in arriving, call the management!

Follow a timetable for publicity activities

- Announce the entire season of events or subscription series **no later than one month** prior to the season's opening event. A printed brochure with photos of artists is ideal, but a listing done in an attractive manner will also nicely announce your season. Be sure names, dates, and all relevant information is clear. Also, use press quotes.
- If there is a community calendar of events, be sure yours are listed the moment they are set, which will help to avoid conflicts with other groups.
- Use mailing lists that include people you think might be interested. You can rent, borrow, or trade lists with others who present concerts. Continually develop and update your own concert mailing list. No one should ever attend one of your events and leave without being invited to add their name to your mailing list for future events.
- Contact local newspapers and send notices for publication.
- Know the deadlines for newspapers, magazines, radio, cable television, community calendars, and mailings. If you use third class mail, add three weeks for delivery to your timetable.
- On each concert program **list the next event**, giving titles of works or at least names of composers, and a brief listing of the remaining concerts in the series.

Six weeks prior to each concert

- Check with the management to see how travel and hotel arrangements are shaping up. Be sure management has all of the information needed to make these arrangements, i.e., name of the closest airport, practice information, hotel, and "local" knowledge that might be helpful - such as usual early morning fog or major roads closed for repair.
- Deliver your news release to the newspaper. If you live in a small town, take it in person to your paper. If you live in a metropolis with many papers, follow up with telephone calls after the releases have arrived. If there is a music or fine arts critic, speak with that person, describe your series, and explain why it is newsworthy. Have your materials neatly typed and triple spaced in a folder that is identifiable so that it will not get lost on the editor's desk. Provide complimentary tickets for the music critic.
- List your concert in local newspaper and magazine cultural calendars. Magazines often require at least a six-week lead time, sometimes up to two months. Papers will require three weeks for articles or ten days for calendars. If the event is an organ concert, send information to THE AMERICAN ORGANIST and *The Diapason* for listing (at least two months before publication).

- Be sure your tickets are printed and ready for sale. Line up your ticket sales people and ushers.
- Put someone in charge of the reception. Be clear about what is expected - wine and cheese or coffee and cookies?
- Make arrangements for the instrument (piano or organ) to be tuned (not during the artist's practice time) and for any repairs to be made. Touch-up tuning is a good idea. If possible, have your organ technician at the recital in case of an emergency.
- Arrange for a music critic to review the concert, something that helps build prestige for the series and is helpful to artists who are often eager to play where they will be reviewed. If there is no music critic, ask the newspaper editor if a knowledgeable person can review the concert and submit it for publication. Choose someone who does not have a known bias against the organ in general or your instrument or hall in particular, as critics exist who delight in attempting to control the success of your event(s). Reviews by university music faculty are often welcomed by newspapers.
- Be working on your printed program. A printed program is preferable to a photocopied one. Include:
 - ✓ name of artist
 - ✓ date, time, place
 - ✓ program, composers, brief program notes. (Be sure to give translations for titles or texts in foreign languages. If your program includes a singer and your hall is resonant, consider printing all texts. Do whatever it takes to help the audience enjoy the event.)
 - ✓ organ stoplist
 - ✓ patrons, sponsors, ushers
 - ✓ services that helped the series or concert ("programs donated by Joelle's Print Shop")
 - ✓ management and recording company credit
 - ✓ Note that recording and picture taking is not allowed during the event
 - ✓ information about next concert
 - ✓ insert form for mailing list update

One week prior to the concert

Know when the artist is arriving, where the artist is staying, who will meet the performer at the airport, and how local transportation needs will be met. (Note: If you are afraid you will not recognize the artist at the airport, take a flyer and hold it up.)

- The artists should be aware of what events have been planned, such as suppers or parties. Artists should not be expected to attend pre-recital events, as they should be mentally preparing themselves to perform. Post-concert events are usually welcome.

- You should have an article in your local newspapers giving a last-minute reminder about the concert, with more detailed information about the program. **Take advantage of all free advertising.**
- Your spot radio announcements should be aired. Radio is considered the most productive and selective kind of advertising. If you have a local classical station, see if a program or part of one can be devoted to recordings of the artist you are featuring or if the announcer will play a piece from a tape or CD and remind the listeners of the event. Have the concert announced on as many stations as possible (including popular stations) during the "community calendar" announcements.
- It is good to set up interviews with the artist to be aired the day before or the day of the event. Depending on the artist's travel, it may not be possible to have the interview in person. If you know that an interview will be desired, notify the management early so that every effort can be made to have the artist arrive in time. Interviews for a newspaper or radio station can be done by telephone.
- If you can interest a local television station, have them come while the artist is practicing (pre-arranged) to take a few shots for the evening news program.
- Be sure your ticket sales are in progress.
- If you have arranged for recordings of the artist to be sold at the concert, be sure they have arrived or are on the way.
- Double check on concert personnel such as ushers, reception hosts, and anyone else who will figure in concert production.
- Make sure parking facilities are arranged.

THE CONCERT ❖

- Make sure the heat or air-conditioning is on and building personnel are aware of the need for constant temperature for tuning stability (special needs should have been communicated to these people ahead of time). Check to see that lights are working, dressing facilities for the artist are in order, the ticket table is set up, programs have arrived, cash is in the cash boxes, and everything is ready to go.
- Leave the day free for last-minute problems. Do not plan a full schedule for yourself that day, which will leave you unable to cope with the unexpected. If you are going to be busy, appoint someone else to double check details. Give that person a checklist.
- See to it that the artist is as free from complications as possible.

Check the day's schedule with the artist, find out their preferred arrival time at the hall, and arrive early to pick them up. Make sure they understand any concert protocol (whether the audience will expect an encore, where to take a bow, etc.), and any hall regulations. If the custodian has a deadline of 10:00 P.M. to close the hall, the artist should not be starting an encore at 9:50 P.M.

At the concert

- Open doors at least 30 minutes before the concert. Have people in place to sell tickets, collect tickets, hand out programs, and sell recordings.
- Instruct the ushers to seat people only between pieces. It is very disturbing when people walk in during a performance. Be sure ushers know the "best places" to sit, as people often ask.
- Be sure that the artist has a glass of water available during intermission.
- Do not allow any photographs to be taken during the performance.
- If there is to be an offering, be sure the ushers know exactly when it is to be.
- A greeting from the resident musician, minister, or music chairman of the church is in order prior to the concert or at the intermission, especially if there is a reception immediately following the event to which the entire audience is invited. (This can also be printed in the program.)
- Do not orally announce the next program at the current concert, but include it in the printed program.
- Encourage the applause yourself, especially if the audience seems unsure as to whether a piece has concluded. If the piece is contemporary and you are not familiar with it, check the music so you can confidently lead the applause.
- The concert should end with applause, not "We would earnestly like to thank Ms. Whomever for her magnificent, thrilling, ecstatic, etc. . . . to get to the reception, go to my left . . ." The audience can do its own earnest thanking at the reception.
- Public prayer as a part of a recital or concert inevitably offends someone. Concerts in a church, like symphony and opera, are better off not including public prayer, unless they are music services, such as evensong or hymn festivals. Prayer may make the artist uncomfortable (especially when the minister prays for the performer!) or offend audience members from different faith traditions. When one attends a concert, one does not expect to participate in worship. Some audience members may feel that they were misled. If the concert was offered to the community at large and if you want the event to be considered "professional," it is best not to add the element of worship.

After the Concert

- Be with the artists at the reception. Introduce them to people, pour them coffee or champagne, and see to it that the line of greeters moves along.
- You should have communicated to the artist what events are planned. Artists have been in places where the local concert organizers did not communicate with each other, and have found at the last minute that they must attend two or three different events just so feelings won't be hurt. They have performed for AGO chapters and found that the person in charge of the event, usually the sub-dean, wanted to take them to dinner or for drinks after the concert, excluding other officers and members of the chapter. The artist does not "belong" to one individual unless that person is the sole sponsor of the event. Likewise, if an artist must catch a 7:00 am plane, it is not fair to keep her out until 2:00 A.M.

Payment of fees

Details should have been arranged prior to the event. If you are dealing with a management, you should receive an invoice before you pay. Send the check to the management unless alternate arrangements have been made. Do not give the check to the artist, as it must go through management bookkeeping. If the artist is not under management, pay according to your agreement. Be sure to request the check from your business office or treasurer in plenty of time.

If you have difficulty making the payment on time, contact the manager immediately and explain your situation. If you do not have the funds to pay the artist, do not ask that she "donate" the fee, but rather work out a system for payment.

RECORDING AND PERFORMANCE RIGHTS ❖

Performance recording must always be cleared with management or with the artist, if there is no management. There are artists who enjoy being recorded in live performance and those who do not. Some artists have recording contracts that prohibit recording of their concerts. No artist will appreciate a presenter that records their work without their prior consent or who uses it for the financial benefit of the presenter. Depending on the repertoire, licensing for mechanical reproduction may

need to be secured. Always give the artists who agree to be recorded the option of refusing broadcast on certain pieces that they feel were not up to their standards. What may sound excellent in concert does not always remain so after repeated hearings. The artist must be the judge.

Even when recording is allowed, personal cassettes and cameras should not be allowed in the hall. The program should state this and ushers should be instructed to handle this tactfully but firmly. If your program includes an orchestra whose players are members of the musicians' union, you must make recording arrangements beforehand with the local union. There are no exceptions to this policy.

Know which performance rights laws apply when performing, recording, or broadcasting music, especially contemporary music. Purchasing music does not include a license for public performance, recording, or broadcasting. Arrangements must be made with the composers or their agents. The three major performance rights organizations are the American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music Inc. (BMI), and SESAC.

Licenses are required for performances of works under copyright (less than 75 years old) when the artists are being paid or admission is being charged. Licensing should be arranged prior to the performance, although it can sometimes be arranged afterward. Printed music usually does not include notice of which licensing organization to contact, so you may have to call all three or the publisher to determine how to arrange for a performance. The AGO has a blanket ASCAP performance license that covers only national conventions. This license does not apply to regional conventions, chapter events, or individual members who present concerts in their own churches.

Contact information:

ASCAP

1 Lincoln Plaza, New York, NY 10023
212-621-6135 (ASCAP switchboard: 212-621-6000)
ASCAP in New York will put you in touch with the district office that arranges your licensing.

Broadcast Music Inc.

320 West 57th Street, New York, NY 10019
212-586-2000

If you do not know the publisher, ask for the Research Department, which will give you contact information. Performance licensing for the BMI catalog is arranged through individual publishers.

SESAC

55 Music Square East, Nashville, TN 37203
800-826-9996

To find out if the piece is in the SESAC catalog, call and ask for the Research Department. They will request the title, name of the composer, and publisher.

CONCERT Follow-up ❖

Try to ascertain the response of the audience to the artist, music, and the entire event in relation to planning for future events (see sample form for gathering audience feedback on next page). Sit near the back of the hall during the concert in order to gauge audience reaction.

Spend time the day after the concert writing down your impressions, plans that went awry, and ways to correct unexpected mishaps. Call a meeting of your committee for a post-concert wrap-up. The more time that passes between the performance and the time you note these things, the more you will forget.

If you enjoyed the artist, let her/him and the manager know it. If there were things you particularly liked, give feedback. Also let them know if there were things that distressed you, either in the arrangements or in the performance. So much that goes wrong can be corrected, but only if the right people know about it.

Thank the people in your organization or congregation who helped with the arrangements. Send a note to the newspaper people responsible for publicizing your event and thank them for their work. It takes a short time to write notes and make phone calls, and the goodwill engendered makes all the difference in the future.

Taking advantage of what you have learned, plan your next season. The earlier you book dates the more likelihood you have of being able to engage the artists you most want to have. Think of the pleasure you are helping to bring to so many music lovers. Enjoy what you are doing.

SUGGESTED READING ❖

Fundraising for Non-Profits by P. Burke Keegan (New York: HarperPerennial), 1990.

An excellent source of arts-related reading is the catalog of the American Council for the Arts, available free of charge by calling 800-321-4510.

AUDIENCE FEEDBACK FORM¹

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Please add me to your mailing list.

Age: 21 and under 22-29 30-40 over 40

Are you a member of The Old Stone Church? Yes No

By what means of transportation did you come: _____

How did you hear about this concert? _____

Are you a regular concertgoer? Yes No

Why did you choose to attend this concert? _____

I read regularly:

- Cleveland Magazine The Cleveland Plain Dealer
 Sun Newspaper (specify edition): _____
 Northern Ohio Live The Free Times Others

I listen regularly to: WCLV (95.5 FM) WCPN (90.3 FM)
 WKSU (89.7 FM) Others

What kind of musical program(s) would you most like to see added to the

MOTS series? _____

Are you attending: Alone With friend(s) With a group

(What group are you with tonight?) _____

Any suggestions to improve the series: _____

When are you most like to attend a concert here?

Weeknight Which nights? _____

Friday evening Saturday evening

Sunday afternoon What time(s) _____

Thanks! Please hand this to an usher.

¹Created by and used with the permission of Margaret Scharf, Old Stone Church, Cleveland, Ohio.