

THE CENTRE PRESIDENT'S HANDBOOK



**The Royal Canadian College of Organists
Le Collège royal canadien des organistes**

**1995
Revised by the Author, 2010**

FOREWORD

Organists and those who love the instrument, most of whom are involved in church music programmes, are forced to be organized. Practice times, choir rehearsals, committee meetings, pageants, recitals – none of these happens without thought and planning. Who organizes the organists who band together for support, fellowship, education and enjoyment in our beloved RCCO? At the local level, which is where the real work of the College is done, the chief organizer of organists is the Centre President. As a former member of Centre executives, I realize that we organists who are accustomed to organizing legions of people are often the most difficult people ourselves to prod and cajole into organized activity. I admire those who perform the task of Centre President and, as National President, I am immensely grateful to all Centre Presidents for the inspiration and dedication which you bring to the College. Without you, the College would achieve nothing.

*In this **Centre President's Handbook**, you will be guided by the wisdom and humour of Past President (and past Centre President) Norman Brown through the tasks of your office. You will be given practical ideas on programming, recruiting members, running a meeting, mediating crises and much more. You will be reminded of the College's structures of local Centre, Regional Directors and National Office, and of the many resources available to local Centres. Please remember that the National Office exists to help you, and that our General Manager, Communications Editor, Assistant to the Communications Editor and national officers will be happy to answer questions and offer suggestions.*

*We all owe gratitude to Norman Brown for his many hours of work on this project, and to the members of the National Office staff and the National Council who helped with suggestions and revisions. The first **Centre Chair's Handbook**, from which this version evolved, was written about ten years ago by Robin King, who deserves our thanks for his work on the initial edition.*

*Patricia Phillips Wright,
President*

December 1995

DISTRIBUTION TO CENTRE OFFICERS

The following is a list of the functions which are performed by various Centre officers. Your Centre may or may not have a single officer named for each function (see Chapter III Section 1); but whoever fulfils the function would benefit from receiving a copy of the chapters or sections of chapters mentioned under that function.

Corresponding Secretary: Chapter VI, especially Section 4

Editor of the Centre *Newsletter*: Chapter VI, especially Section 2

Extension Course Co-ordinator: Chapter V, Section 5

Membership Officer/Chair: Chapter IV, especially Section 4

Professional Support Officer/Chair: Chapter VII

Programme Officer/Chair: Chapter V

Publicity (Public Relations) Officer/Chair: Chapter VI

Recording Secretary: Chapter III, Sections 1-4

Scholarship Secretary: Chapter V, Section 6

Secretary (see Corresponding Secretary and Recording Secretary)

Treasurer: Chapter III, Section 5

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THE CENTRE PRESIDENT'S HANDBOOK

CHAPTER I – INTRODUCTION

You have probably had the experience of buying an appliance which was accompanied by a note starting something like this: “Congratulations! You are now the proud owner of a Truelife Video Cassette Recorder. Please take time to read all of the book of instructions before attempting to operate the machine.” Eager to be up and running you wade in. Before long you realize that the instructions need a glossary to interpret them; the illustrations seem to be unrelated to the printed text; and not only will the machine perform a few tricks that you had no idea of (and couldn’t care less about) but it can go wrong in ways you never imagined.

The point of this *Handbook* is somewhat similar; but there are differences. First, we salute and thank you for taking on the job of President of a Centre of the RCCO; but at this moment, as you survey the path ahead, you may be feeling more in need of condolences than congratulations. Our purpose is to give you help and encouragement by telling you all you need to know but would never have thought to ask. Secondly, we have tried to write clearly and informally; our aim is to make your task easier, not more burdensome. Of course, as with the machine, there are some things that you must do if it is to work at all, a few rules that you must follow in order to comply with College By-laws and Regulations; but the important thing is to have a lively Centre programme. Therefore the *Handbook* contains clear statements of all the defined duties of the Centre President and Officers, together with advice on effective business procedures and suggestions for Centre activities. If you have never chaired a meeting, put on a concert, or mounted a university extension course, the *Handbook* will tell you how.

In order to be comprehensive, we have covered everything we could think of. But the *Handbook* is rather like a cook-book. You don’t have to use all the recipes, but if you want to produce a certain sort of dish, the cook-book will show you the way. So don’t be overawed by the number of pages. Start by reading the parts which describe the essential structure and functions of the Centre. Unless yours is a new Centre, you will already have some idea of the sorts of programmes a typical Centre puts on; the sections on programming will give you some new ideas for when you sit down to plan the next year.

It is important to remember that the Centre is not an independent body of organists which happens to be affiliated with the RCCO; it is in fact neither more nor less than the local presence of the College. Whereas the National Office exists to carry out the College’s nation-wide functions, such as the holding of examinations and national organ-playing competitions, and the encouragement of national standards of employment and professional ethics for church musicians, the Centre exists to apply the resources of the College to the local community. In fact the major educational work of the College is done in and by the Centres, for that is where the people are. The National Office does all it can to assist in this local work, by providing learning materials, scholarships, grants-in-aid and advice (such as this *Handbook* and *The Employment of a Church Musician*). The Centres in their turn play their part in the national endeavour by, for example, arranging and supervising College examinations when there are local candidates, and hosting national conventions; full information and instructions are given on the Centre’s role in such events in Appendices to this *Handbook*.

Finally, both the National Office and the Centres keep each other informed by their Newsletters and Annual Reports, and so a special section is devoted to Communications. Effective communication is of the essence

in running a successful Centre and in advancing the work of the College; a breakdown in communications is one of the main causes if difficulties arise in Centre and College affairs. So that section should be studied with care and faithfully put into practice.

Of course, your most immediate need of communication is with your own Executive. Many parts of this *Handbook* are of concern to others than the Centre President – e.g. the Centre Secretary and Treasurer, and the officers responsible for membership drives, programme events and so on. You are asked to make copies of relevant sections for transmission to these officers. Suggestions as to who should receive which sections are given at the end of the Table of Contents. (Be sure to duplicate these Sections and not remove them from the *Handbook*, which should be kept intact for transmission to your successor.)

Since this *Handbook* is about the running of a Centre, all relevant passages in the By-laws and Regulations of the College have been excerpted and printed where the matters they govern are being discussed. We have not overloaded the text by discussing everything which you will need to know if you start operating at the National level; but, for those who are interested, the complete By-laws and Regulations are given in Appendices A and B.

Remember, then, that the *Handbook* is meant to guide and encourage you to run the Centre in the way which best suits its size, location and resources; only the few stipulations of the By-laws and Regulations are mandatory. And remember also that the National Office is there to help. Don't hesitate to call for information, advice and assistance from the National Office staff:

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CHAPTER II – THE COLLEGE

SECTION 1 – A BRIEF HISTORY

The Royal Canadian College of Organists has a long and distinguished history. It was founded in 1909 by a group of musicians in Brantford, Ontario. Attempts to form a professional organization in the nineteenth century had not borne fruit, but the efforts of the Brantford group, which met on October 27th of that year, resulted in December in the formation of the Canadian Guild of Organists. The first General Council meeting was held in Toronto in May 1910, with Albert Ham as the first President; and the first convention was held in Toronto in September 1911.

The name of the Guild was changed to ‘The Canadian College of Organists’ in 1920, at which time the College absorbed the Canadian membership of the American Guild of Organists. In 1935 the College was granted a Province of Ontario Charter, under which it existed until 1994; and in 1959 the Queen granted the addition of the prefix ‘Royal’. In 1994, after several years of effort, the College converted its status to that of a Federal Corporation.

Under whatever name, the College has always been in reality a national body. Delegates from Alberta, Saskatchewan, Manitoba and Quebec, as well as Ontario, attended the first Convention; indeed, it had at that point already enrolled members from all of the nine provinces except New Brunswick and Prince Edward Island (Newfoundland, of course, was not to become a Province until 1949). For some years, however, the membership remained small; in 1939, for example, after 30 years, there were 245 members in eight Centres. Over the next 20 years, by the time of the fiftieth anniversary in 1959, the College had almost achieved its present range, with 1300 members in 32 Centres. Perhaps there is a challenge implicit in these figures for readers of this *Handbook*! We have Centres from St John’s to Victoria, but only about one in every ten church organists is a member. In deeds and influence, the College has not been stagnant over the last thirty years; but we have to admit with regret that as long as we do not expand further we are leaving a good part of our mission unaccomplished.

The College has always striven for, and maintained, a high professional standard. It aimed from the first at being for Canada what the Royal College of Organists was and is to Great Britain, and like that august institution it offered Fellowships and Associateships by examination. The first such Fellow was Alfred Whitehead, and the first Associate was Charles Duff. The list of Presidents includes the most distinguished names in Canadian church music - Ernest MacMillan, Healey Willan, Charles Peaker, Graham George, Barrie Cabena and Gerald Bales, to name but half a dozen. But the College has also attempted to fill the role of less elite institutions such as the Royal School of Church Music and the Organ Club of Great Britain, whose mandate is to serve all church organists and to raise the standards of church music generally, not merely to offer professional qualifications to the highly-trained. To this end the Service-playing Certificate was introduced in 1970, and the Colleague’s Diploma in 1987. To this end also are dedicated the workshops, lecture-recitals, choir festivals, extension courses and scholarship programmes which the Centres of the College have developed with the financial aid of the National Office. Such endeavours form the staple work of the Centres, to whose Executives this *Handbook* is addressed.

The *de facto* prominence of Ontarians in the College – inevitable in view of the distribution of population in Canada – and the English inspiration of its original foundation (enshrined in the title ‘Royal’) should not blind anyone to the truly pan-Canadian nature of the College, which, as we have seen, it enjoyed from the first. As we continue to advance into the twenty-first century and pass the hundredth anniversary of its founding, it is to be hoped that the affirmation of this national character by the grant of a Federal Charter, together with the financial initiatives which have been undertaken, will combine to support a development of the membership and activities of the College comparable to that which occurred between 1939 and 1959. It is up to those who read this brief historical sketch to help make that dream a reality!

SECTION 2 – AIMS AND OBJECTIVES

The objectives of the College, as set out in the Letters Patent of the federal corporation which the College now is, are as follows:

THE OBJECTIVES OF THE CORPORATION ARE:

TO promote a high standard of organ playing, choral directing, church music and composition;

TO hold examinations in organ playing, choir directing, theory and general knowledge of music;

TO grant diplomas to members of the College who pass such examinations;

TO encourage organ recitals and other musical events;

TO afford opportunities among members for discussion of topics of musical interest;

TO increase the understanding and appreciation among church musicians, church authorities and the public at large of matters related to church music.

The objectives of the College here given were drawn from the earlier **Constitution and By-Laws**, but were modified in two ways as a result of a review of our charitable status. The first was, to remove from the fifth objective the words 'and for meeting socially'; not that we are forbidden to meet socially, of course, but that this could not be a formal objective for which we could invite charitable support, or in the pursuit of which we could use charitable funds. (In fact, of course, we never did or would use charitable donations to pay for drinks for members – not even coffee; but there's bureaucracy for you.)

The second, and more important, was that the last item used to read: “to promote the welfare of church musicians”. Now a charitable organization is not allowed to represent sectional interests in the way that a union or the Canadian Bar Association or the Canadian Medical Association does, and this clause was held to contravene that principle. The revised version makes our work in matters of professional concern purely educational, which places significant restrictions on the part which the College can play in disputes which arise between members and their employers; this question is discussed in Chapter VII below.

SECTION 3 – THE ORGANIZATION OF THE COLLEGE

The present organization of the College is enshrined in its By-laws, the relevant parts of which will be summarized here. (For the complete text, see Appendix A.)

Until 1994 when the Federal Charter was obtained, the supreme governing body was the National Council, of which the Executive Committee carried on the day-to-day business. Federal corporation law, however, requires that the governing body of a corporation be a Board of Directors, and lays down certain stipulations about the Board and its activities; one being that a quorum of the Board must be at least two-fifths of its membership. Past experience showed that it would be quite unrealistic to guarantee the attendance of two-fifths of the Council at every meeting. For this and other reasons, it was decided in effect to make the Board a development of the old Executive Committee, rather than of the Council. This was done by enlarging the Executive slightly and making it more representative. The Executive used to consist of the elected officers of the College and six other members of Council appointed by the President. It was decided to replace those six by eight members representing, and elected by, the members in each of eight regions of the College. This Board is, then, the legally responsible body directing the affairs of the College.

However, the Government is interested in financial rather than academic and professional responsibility and the new By-laws of the College (which of course the Government has approved) in fact reserve to the Council all the crucial functions which it performed before. The Council has the right to discuss, of its own motion or at the request of the Board or of a Committee, “all matters affecting the aims, policies, conduct and well-being of the College”, and it has the authority to make decisions on all academic matters (diplomas, examinations and competitions, for example), to approve all published policy statements about professional matters, and to grant Honorary Awards. So while the Board is the ultimate financial authority, the Council is the ultimate professional and academic authority and the guardian of the general policies and well-being of the College. And of course the General Meeting of members can always take the Board to task.

Both the Board and the National Council are truly representative bodies. The Board consists of the elected officers of the College and representatives of each region. The President and the First and Second Vice-Presidents are elected by the general membership of the College; the Secretary, Treasurer and Registrar are elected by the Board; while the regional representatives are elected by all the members resident in the Region which each represents (for details, see Chapter III, Section 2). There are two other Directors, the immediate Past President (who, of course, owes that position to election) and the Chair of the Trustees. (The Trustees, who are appointed by the Board to look after investments and real property, select their own Chair.) The Board meets about three times a year, normally but not invariably in Toronto.

The National Council consists of all the Directors, all past Presidents who are still members in good standing, the Trustees, the Chairs of Standing Committees, and representatives from every Centre. Every Centre President has the right to sit on Council, but may appoint a delegate (not meeting by meeting, but year by year). Centres of thirty members or more have the right to one or more extra councillors up to a maximum of four, according to the size of the Centre. (For full details, see Chapter III Section 2(a).) National Council normally meets three times a year – in November, in March, and at the Annual Convention before the Annual General Meeting.

The attendance of Directors and Councillors from Regions and Centres at these meetings is of the greatest importance to the smooth and fruitful running of the College. We are all aware of the political stresses and strains which flow from the wide dispersion of the country's population, and from the different needs and interests of the different provinces, and the tendency of outlying provinces to feel alienated by the centres of federal power in Ottawa. The College has analogous problems, which surface from time to time in resentment at the comparative strength of Ontario in general and Toronto in particular; and, as with the Provinces, outlying Centres – and even, sometimes, those nearer to the National Office – question the value of the services they get for the dollars they send to the National Office. In fact it is precisely the smaller and more distant Centres which most need the support, advice and resources which are available by virtue of membership in a truly national organization. In addition, there are certain aspects of the College's work which require the prestige and authority of a national body to give them effect – such as the adoption of a nation-wide salary scale, conditions of employment, and standards of professional conduct, not to mention the professional accreditation afforded by the Diplomas of Fellowship, Associateship and Collegueship. But if the College is to carry the weight which should belong to a national body, it is essential that members in all parts of Canada feel that the College belongs to them and that their voice is heard in its deliberations.

The financial strain of attendance at meetings upon those who live far off is a long-standing problem; this is one of many reasons why the College embarked on a capital campaign, which will provide income not only for travel grants to Directors and Councillors but for allowing clinicians to travel to workshops and other educational functions in Centres across the country.

The administration of the National Office is entrusted to certain paid officials appointed by the Board. At present there are three such, all part-time: the General Manager, the Communications Editor (this last-named position was one of the first-fruits of the *Toward 2000* Campaign) and the Assistant to the Communications Editor. Centre Presidents are encouraged to keep in close contact with these officials, and to apply to them for information and advice. The names, postal and internet addresses and telephone and fax numbers of the current holders of these positions are given at the end of Chapter I.

The work of the College is forwarded by various Standing Committees. These were originally sub-committees of the Executive Committee (of the National Council), which drew up their terms of reference. Under the new By-laws, however, both the Board and the Council have the right to set up Committees and appoint Special Councillors, within their respective spheres of operation. As matters stand at present, the following are Standing Committees of National Council:

- Competitions
- Conventions
- Education and Resources
- Examinations
- Historic Organs
- Honorary Awards
- Membership & Brand
- Music Publications
- Nominations
- Outreach and Liaison with Religious Denominations
- Professional Support

The following are Standing Committees of the Board of Directors:

By-laws

College Development Fund

Endowment Fund (formerly known as the 2000 Fund)

Finance and Administration

The present Chairs of these Committees are listed in the College Yearbook.

CHAPTER III – THE ADMINISTRATION OF A CENTRE

SECTION 1 – OFFICERS AND THEIR DUTIES

(a) Relevant By-laws and Regulations

By-law IX.2: “The affairs of a Centre shall be conducted by an Executive of at least three (3) members. The Executive Committee shall be elected by all members of the Centre in good standing. Elections shall occur annually.”

By-law IX.5: “A Centre may determine its own by-laws or rules of operation. These are to be deposited with the Secretary [of the College], and should not be at variance with the Letters Patent and By-laws of the College. In case of conflict the latter shall have precedence.”

Regulation XV.4: “Each Centre shall transmit to the National Office the names of the members of its Executive Committee, reports of its activities, and financial statements, on such occasions and in such form as shall be specified from time to time by the Board or its delegate.”

(b) The Executive: Functions and Number

The By-laws and Regulations leave the widest possible latitude to Centres in the conduct of their affairs. The minimum number of members mandated for the Executive (three) is fewer than previously and probably insufficient for all but the very smallest Centre; how many are needed, and how responsibilities should be shared, will be matters for Centre judgment. We shall try to give some guidelines here, in the light of the regulations of the National Office and the different sizes of Centres.

Every Centre, large or small, has basically the same sort of programme, and the same administrative functions need to be carried out. Therefore, rather than start with a list of officers to be enlarged or contracted according to the size of the Centre, we will start with a list of functions, together with some indications about where it is or is not essential that the functions be carried out regularly by one person, and where it is feasible to split one function between several people or allocate several functions to one person.

The following functions, then, will need to be performed, though not necessarily all by different officers:

(i) **Presiding over the Executive.** Obviously a Centre President is essential; one person must be designated Centre President or else the Centre and its Executive will disintegrate into chaos; for the President not only calls and conducts business meetings but also serves as the one person who, with whatever degree of delegation, sees that things get done.

(ii) **Deputising.** Someone should be selected, and stand ready, to act in the President’s absence or indisposition. It is best that this person be elected to the position of Vice-President or Deputy President, but there is no reason why the Deputy should not have another office as well.

(iii) **Taking minutes.** There must be someone who will take the minutes at business meetings – i.e. be Recording Secretary. As with chairing the meeting, one person should do this all the time; it is not satisfactory to ask for a volunteer on each occasion. Minutes should be regular and consistent and the

responsibility of one person. (Of course, in the occasional absence of the Secretary, someone else has to be asked to act.)

(iv) **Correspondence.** Both the President and other members of the Executive may as such have correspondence to attend to; but someone should act as Corresponding Secretary, whose job will be to send reports to, and receive bulletins from, the National Office and deal with enquiries from others in the community who want information about the RCCO and its activities but have no personal contacts.

(v) **Finances.** Someone must take responsibility for the Centre's finances, or act as Treasurer; to process memberships¹, pay bills, make bank deposits and withdrawals, present an annual financial statement and the like.

The most common thing is to have two officers, the Secretary and the Treasurer, the first of whom combines both the Recording and the Corresponding roles, and the second of whom looks after the finances. Frequently smaller bodies will combine all three functions under a Secretary-Treasurer. A third alternative which has much to commend it is to have a Secretary-Treasurer who looks after finances, membership and correspondence, and a separate Recording Secretary who takes minutes. This is useful because an important segment of Centre correspondence will concern members and membership fees and the like, about which the Treasurer will have the most up-to-date information, while some people who don't mind doing letters and accounts don't like taking minutes!

(vi) **Membership.** Someone must receive and deal with enquiries from potential members, deal with applications for new membership, and keep up-to-date membership records.

(vii) **Programme.** The main responsibility of the Executive is the Centre's programme, which is, one might say, its *raison d'être*. This can be organized in various ways. The President may act as co-ordinator of the programme, in which case it is a good idea for different members of the Executive to take responsibility for different events – e.g. one for the Choir Festival, another for the Annual Dinner and so on. The President may offer to take responsibility for one or more. Another alternative is to have a seat on the Executive for an officer called 'Programme Co-ordinator' (or Convenor). In a large Centre with a complex programme, there will probably be a sub-committee of the Executive called the Programme Committee, of which this Officer will be the Chair, and in that case it may be members of the Programme Committee rather than of the Executive who take responsibility for individual events. In any case, the parcelling out of such responsibility has much to commend it; not only is the detailed preparation of **all** the events far too heavy a burden for one person, but the more people in the Centre who are active in its affairs, the more healthy the Centre will be.

(viii) **Newsletter.** Every Centre should have a Newsletter, however simple, which is put out four, six or more times a year. Suggestions about the Newsletter are given below (see Chapter VI Section 2). It is not mandatory that the Newsletter editor be a member of the Executive, but it is highly desirable, since s/he must keep in touch with all that is going on in the Centre.

(ix) **Publicity.** It is useful to have one person take responsibility for publicity, which is one of the most crucial functions and one of the most difficult to do well. One needs an up-to-date dossier of telephone numbers and addresses for all local radio and television stations; information about those columns in the Press, and spots on the air (e.g. Community Bulletin Boards on Cable TV), where free announcements are made for non-profit organizations; names of contacts in district church organizations such as the United

¹ In the past, membership fees were paid to the Treasurer, who then forwarded the National portion to the National Office. The present system is that fees are in general paid direct to the National Office. But the Centre Treasurer must still receive the Centre portion from the National Office.

Church Presbytery, the Roman Catholic and Anglican diocesan offices and the like, through which announcements about coming events, and general information about the RCCO and its programmes, can be made; and further afield, addresses at CBC.² to which to send information about choral concerts and other events for publicity on national radio. All this information can be collected by a Publicity Officer and made available to event organizers, or they can give the Publicity Officer bulletins for circulation. There is also the question of posters for concerts and recitals and any other events to which the wider public is invited. This always needs a good deal of co-ordinated effort; it may not be the same person who is good at designing posters, has the facilities to print them, and is willing to walk the streets distributing them!

(x) **Reporting.** An important part of publicity is reporting, particularly in the official RCCO journal, *Organ Canada*. Contributions to *Organ Canada* should be sent to the Editor, who is also the Communications Editor of the College (the name and address of the present Editor are given at the end of Chapter I above). Every Centre should have an Executive member who undertakes to send in regular and timely reports of Centre activities – ideally within two weeks of the event. Photographs of the current Executive and of noteworthy events are also welcome. The Communications Editor will from time to time revise ‘Guidelines for Contributors’ which will contain all necessary information of interest to members contemplating the submission of an article. This leaflet is available from the National Office or from the Communications Editor, editor@rcco.ca.

(xi) **Archives.** Mention of reports reminds us that every Centre should develop archives into which copies of all such reports should be deposited, together with minutes, concert programmes, correspondence and the rest of the Centre’s documentation. The President should make sure that this is done, and may indeed serve as the archival custodian. If it becomes traditional in the Centre for each President to hand on the accumulated archives to the next, they are less likely to get lost.

(xii) **Professional Support.** It is highly desirable to have an Executive member who is responsible for Professional Support. Activity in this area is fairly small in most Centres, but there is no Centre, however small, in which it may not happen that a member appeals to the Centre for help over a professional problem such as unjust dismissal. What the College can or should try to do in such cases is extremely limited, but the topic is sufficiently important to warrant separate treatment (see Chapter VII). When there is no officer named in this connection, appeal will probably be made to the Centre President, or to any Executive member whom the complainant happens to know. In any case, no action whatever should be taken by a member in the name of the Centre without consultation with the Centre President and probably the College President also and/or the Chair of the Professional Support Committee, **and a very careful reading of Chapter VII.**

(xiii) **College Examinations.** All the above are functions which the officers of a Centre perform as part of their regular duties. But there is one set of duties which fall only occasionally to the Centre’s lot, and that is in connection with the holding of College Examinations. Since the holding of examinations in a Centre is a fairly rare occurrence, the full details are relegated to Appendix C. But a brief outline may be given here.

Every member of the College in good standing is entitled to sit for College examinations. Diploma examinations – that is, examinations for CRCCO, ARCCO, FRCCO diplomas and the Professional Diploma in Choral Conducting – are held annually at selected Centres across the country. The choice of Examination Centres is made by the Examination Committee on the basis of the number of applicants from various regions. The Service Playing examination may be held in any RCCO Centre, provided an examiner

² At the time of writing, the CBC has suffered from drastic cuts to classical programming, and who knows what else is coming? The writer does not know how far these changes have affected the CBC’s custom of airing announcements of local musical events.

is available. If a Centre is selected for an examination, the President of the Centre is ultimately responsible for the conduct of the examination. The Centre must provide a Supervisor of the examination; the Centre President may act in this capacity or appoint someone else to. Practical examinations will need a Marshal, and paper-work examinations an Invigilator. (Obviously these officials may be different people or the same.) But the most crucial appointment is that of the Examiner. For diploma examinations, which require two examiners, one examiner is normally sent by the National Office; but the other examiner and the sole examiner for Service Playing are appointed by the Centre President in consultation with the Chairman of the Board of Examiners. The Centre President is also responsible, in consultation with the Chairman of the Board of Examiners, for the choice of an organ for the practical and a venue for the paperwork.

The Examination Committee, under the authority of National Council, is responsible for the syllabus, the setting and marking of papers, and the rules and regulations governing the conduct of examinations. But the person responsible for their administration and for the keeping of all documents and records relating to them is the Registrar of Examinations, to whom all correspondence with regard to the holding of examinations should be addressed.

We cannot overstress the importance of these duties. The College is primarily an academic body, and has no more important function than the holding of examinations and the awarding of its diplomas and certificates. The credibility of the College as a certifying body depends not only on the expertise of the examiners but on the way in which the examinations are carried out. You can be justly proud of your part in ensuring that the high standards of the College are maintained.

(c) The Centre Chaplain

There is no rule that a Centre must appoint a chaplain, but some Centres do, and it would seem desirable that all Centres should. Although neither belief in God nor adherence to any particular faith community is required for membership in the College, the facts are that the majority of active organ-players are church organists, that it is highly desirable that a church organist be a believer in what s/he is participating in and that many active church organists are in fact practising believers, though not always in the denomination that they are employed by. At any rate, the job of church organist certainly seems to require that the incumbent has a pretty thorough understanding of the faith which the words s/he accompanies express, and also of the liturgical and practical traditions of the body concerned. This being so, it seems suitable that the religious aspect of the organist's job should be represented in the personnel of the College and of the Centre.

On the other side, the Chaplain should have a keen interest in church music, and ideally some expertise in its theory and practice.³ If in addition s/he possesses a natural charm and diplomacy, the Chaplain might serve as a correspondent with local ministers on such topics as why they should encourage their organist to join the College, or why they should join it themselves as institutional members, or alternatively why they should pay their organist's RCCO membership fee. Encouraging familiarity with *The Employment of a Church Musician* is also a useful function for the Chaplain.

If the Chaplain is going to develop a lively relationship with the Centre, s/he should be a member during the term of office; the Centre should probably be prepared to pay the membership fee if necessary. The

³ Too many clergy are sadly lacking in musical training, or ability, or taste – or all three. Also, in choosing a Chaplain, a Centre will of course have to bear in mind the degree to which the Chaplain's denomination encourages music of the sort which members of the College are most likely to be hired to play.

Chaplain should also be a member of the Executive, if s/he is to have the chance of making a positive contribution to the Centre's programmes or policies. The Chaplain should be in a position to encourage the holding of a Centre College Service, and to suggest participants – s/he should obviously play some part but need not be the only one to do so – and venues or forms of service. There are also such functions as organist-clergy dinners⁴ or panels on organist-clergy relations (the two functions could be combined) which a Chaplain may serve the purposes of reminding the Centre not to forget, advising on the organization of, and taking part in.

Probably the Chaplain should have a determinate and pre-agreed term of office, but be eligible for re-appointment.

⁴ Organist-clergy dinners are a very good idea but not easy to bring off.

SECTION 2 – REPRESENTATION OF CENTRES AT THE NATIONAL LEVEL

(a) Relevant By-laws and Regulations

By-law IV.2 (a): “All and only Individual Members in good standing and duly authorized representatives of Institutional Members in good standing shall be entitled to vote at General Meetings [of the College].”

By-law IV.2 (b): “Individual Members and the duly authorized representatives of Institutional Members in good standing shall be eligible for nomination to any office in the College.”

By-law III.1: “There shall be a National Council composed of:

(a) – (c) [not relevant here. See Chapter I, Section 3]

(d) all Centre Presidents or their delegates;

(e) additional representatives from Centres in proportion to membership as follows:

- i. a Centre of fewer than thirty members: the President (or delegate) only.
- ii. a Centre of more than twenty-nine and fewer than sixty members: one additional Councillor.
- iii. Centres of more than fifty-nine and fewer than one hundred members: two additional Councillors
- iv. Centres of more than ninety-nine and fewer than two hundred members: three additional Councillors.
- v. Centres of more than one hundred and ninety-nine members: four additional Councillors

Regulation XVIII.1: “The term of office for elected Officers and Directors and for Centre Representatives to the National Council shall commence and terminate at a College Convocation. In the event that no Convocation is held in a given year, terms of office shall commence and terminate immediately following the Annual Meeting.”

(b) Selection of National Representatives

If a Centre is entitled to only one representative, this should, if at all possible, be the President. A President who is genuinely unable to attend Council meetings should appoint a delegate to serve year by year (i.e. not a different delegate for each meeting, nor for an indefinite period).

If more than one representative is required, the second and further position(s) should be filled by election. The representative(s) should be nominated by the Centre Nominating Committee and elected at the Annual General Meeting of the Centre, according to the procedures laid down below (see Section 3 below). Representatives should regularly report back to the Centre Executive; it is desirable, though not mandatory, that they be made members of the Executive if they are not so already.

(c) Regional Directors – Relevant By-law

The By-laws make provision for the election of one director from each of the eight regions of the College. The relevant sections read as follows:

By-law I.1 (c): “One (1) director shall be elected by the Members in each region as follows:

1. Region 1 (Atlantic): the provinces of Newfoundland and Labrador, Prince Edward Island, Nova Scotia, and New Brunswick;
2. Region 2 (Québec and Eastern Ontario): the Province of Québec and that portion of the Province of Ontario to the east of and including the counties of Renfrew and Hastings, and the City of Prince Edward County;
3. Region 3 (Central Ontario): that portion of the Province of Ontario included within the boundaries of the Counties of Northumberland, Peterborough, Haliburton and Simcoe, the Regions of Durham, Peel, and York, and the Cities of Kawartha Lakes and Toronto; and that portion of the Province of Ontario lying to the north and west of and including the Districts of Muskoka and Nipissing, but excluding the Districts of Kenora, Rainy River and Thunder Bay;
4. Region 4 (Southern Ontario): that portion of the Province of Ontario included within the boundaries of the Regions of Halton, Niagara and Waterloo and the Cities of Brant, Brantford, Haldimand, Hamilton and Norfolk, and the County of Wellington;
5. Region 5 (Western Ontario): that portion of the Province of Ontario included within the boundaries of Counties of Elgin, Middlesex, Oxford, Perth, Dufferin, Grey, Bruce, Huron, Lambton, and Essex and the City of Chatham-Kent;
6. Region 6 (Manitoba and Northwestern Ontario): the Province of Manitoba, the Territory of Nunavut, and that portion of the Province of Ontario including the Districts of Kenora, Rainy River and Thunder Bay;
7. Region 7 (Prairies): the provinces of Alberta and Saskatchewan, and the Northwest Territories;
8. Region 8 (Pacific): the Province of British Columbia and the Yukon Territory, together with those Members who live outside Canada and are not members of a Centre.

By-law I.2: “All the elected directors shall be elected for a two (2) year term. The directors from Regions 1 and 8 shall be elected in the same year that the President and the two Vice-Presidents are elected. The directors from Regions 2,3,4,5,6 and 7 shall be elected in the alternate years.”

By-law I.3: “To be eligible for election as a director to represent a region, or to vote for the election of a director to represent that region, a Member must belong to a Centre in that region or, if the Member does not belong to any Centre, must reside in that region.”

By-law I.4: “The office of a director shall be automatically vacated:

- (e) in the case of a director elected by the Members in a region, if at a special general meeting of the Members in that region called for that purpose, a vote is passed by two thirds of the Members present and voting that the director be removed from office provided that, if any vacancy shall occur for any of the above reasons,...in the case of a director elected by the Members in a region, the Board may appoint a Member from that region as a director to fill the vacancy.”

Directors are nominated by the Board. Centres and members may submit further nominations; a postal ballot will then be held in the region concerned.

SECTION 3 – CENTRE ELECTIONS

(a) Relevant By-laws and Regulations

Regulation XV.2: “All and only Individual Members of the Centre in good standing, and duly authorised representatives of Institutional Members of the Centre in good standing, shall be entitled to vote at General Meetings of a Centre.”

By-law IV.2 (b): “Individual Members and duly authorised representatives of Institutional members in good standing shall be eligible for nomination to any office in the College [which includes the Centres].”

Regulation XV.3: “Election of Officers and Executive Members and additional Centre Representatives to National Council (i.e. any to which the Centre is entitled other than the President or delegate) shall take place at the Annual General Meeting of the Centre, and their term of office shall be from one Annual General Meeting of the Centre to the next.”

(b) Selection of Executive Officers and Members

Any member of a Centre in good standing is eligible to be nominated for any Centre Office. Note that ‘member of the Centre’ is short for ‘member of the College who belongs to that Centre’. One cannot be a member of a Centre without being a member of the College. (On this, see further Chapter IV, Section 3(f).)

One of the greatest problems in the College is finding a supply of willing and competent Executive members for any but the larger Centres (perhaps even for those). Very often the same small group of loyal enthusiasts will run a Centre for years, with only an occasional addition or change to the Executive. This may not be an ideal situation, but it is the one we are faced with; and any attempt by the College to impose limits upon the right to re-election of Centre Executive members would be pointless. Experience suggests that where members are enthusiastic enough to want a Centre to continue, they will find a satisfactory way to fill the necessary posts.

In place of rules, then, the following guidelines are suggested. There are basically two sorts of thing that have to be done by the Executive as a whole: routine business on the one hand, and the generating and carrying out of new programme ideas on the other. As a generalization, it is normally the President’s job to make sure that the programme is lively; but the Secretary and Treasurer, as such, are first and foremost officers concerned with the smooth running of the Centre – taking minutes, writing reports, recruiting members, keeping membership records and the like. One is inclined to say, therefore: change the President every two or three years if a good new one is available, but hang on to your Secretary and Treasurer for as long as they continue to be willing and able to perform efficiently. A Centre with a President who has been in office for ten years is lucky if it is not in something of a rut. But a Centre with an efficient Secretary or Treasurer for ten years is just plain lucky!

However, common sense dictates that as far as possible there should be a blend of stability and novelty in all offices, not least because it is essential to the health of a Centre that **as many of the Centre members as possible should take their turn on the Executive**. The canvassing of members to find potential Executive members is therefore of the highest importance. Even the smaller Centres should see some new face(s) on their Executives every year.

It is a good idea to have the President succeeded by the Vice-President, as is done with the Presidency of the College; but this is not always feasible.

(c) Nomination

A Nominating Committee of at least two members should be appointed each year to draw up a slate of candidates for the next year's Executive and additional Council Representatives (if any). It is often a good idea to ask a Past President to chair this Committee. The time-table should be as follows:

March: By the March meeting at the latest, the Nominating Committee presents its slate of candidates to the Executive. The consent of each nominee must be obtained **first**, and each nomination requires a proposer and seconder.

March or April: The slate, if approved, is published in the next *Centre Newsletter*, preferably with a brief biographical statement about each of the candidates. (This is more necessary in the larger Centres than in the smaller ones.)

April-May: Further nominations may be made by Centre members after the publication of the Nominating Committee's slate. Again, the consent of each nominee must be obtained **first**, and each nomination requires a proposer and seconder. Any such further nominations should be forwarded in writing to the Secretary of the Centre not less than fifteen days in advance of the Annual General Meeting.

(d) The Process of Election

If no additional nominations have been received, the Presider (i.e. the President or his/her deputy) at the AGM will announce the election of the Nominating Committee's slate by acclamation. If an election is necessary for all or any positions, it will be carried out by secret ballot at the Annual General Meeting. The Secretary will provide at the meeting a ballot form containing the names of all contested positions together with instructions for voting. Scrutineers appointed by the Presider will ensure that every member present receives a ballot and returns it (at the latest) by the end of the meeting. When the scrutineers have examined the ballots and tallied the votes, the Presider will declare elected those nominees who receive a majority of votes for the positions concerned.

(e) Report

Immediately following the meeting, the Centre Secretary will forward the names of the new Executive and Council Representatives to the General Manager at the National Office. The names should also be published in the next *Centre Newsletter* (preferably before the summer break).

(f) Terms of Office, Re-election and Vacancies

As stated in Regulation XV.3 above, the term of office is from one Annual General Meeting to the next, with no official restrictions on re-election. If a vacancy occurs in an office or in representation to the National Council during the term, the Executive should appoint a member to complete the term until the next AGM; if a vacancy occurs on the Executive in its Members-at-Large, it may be filled or left vacant as the Executive sees fit.

SECTION 4 – BUSINESS MEETINGS

(a) Executive Meetings: Frequency

The Executive is charged with the day-to-day running of the Centre (assisted by appropriate sub-committees where the size of the Centre and its programme make this desirable), and so it should meet regularly throughout the year. There are various ways in which this can be arranged.

(i) A list of Executive meeting-dates for the year may be drawn up at, or soon after, the Annual General Meeting. This is what has been done at the National level for meetings of the old Executive and the new Board; but with the smaller and more localized Centre Executive it may be neither necessary nor practicable.

(ii) The Centre Executive may meet on a fixed day each month throughout the active year – e.g. on the first Monday or second Wednesday. A meeting can always be cancelled if the Chair⁵ decides, in consultation with the Secretary and other officers, that there is no urgent business to attend to.

(iii) The date of each meeting may be decided upon at the end of the previous meeting. This has some advantages in that meetings can be timed to cope with the work which is foreseen at each stage as the year's programme unfolds; e.g. to finalize the arrangements for an event occurring on a certain date, or to give time for certain preliminary spadework to be done by a subcommittee or member of the Executive.

(iv) If at the end of any meeting the routine business is under control and it is not clear how soon another meeting should be held, it may be left that it will be "at the call of the Chair". This device, of course, depends for its success on the efficiency and reliability of the President. (But then so does a great deal of the Centre's activity!) A combination of (iii) and (iv) may work well, the decision in each case depending on the nature and timing of the upcoming work to be done and decisions to be made.

A special meeting of the Executive, to deal with some urgent business, may of course be called at any time at the discretion of the Chair. Such a meeting will often be brief and could be arranged, if convenient, to precede or follow some other Centre event. It will also normally be confined to the discussion of the particular item for which it was called (more on this in (b) below).

(b) Executive Meetings: Agenda

There is an obvious principle that when members attend a meeting, they should know in general what is to be discussed. This is the purpose of the agenda, which should normally be sent out beforehand, together with any reports necessary for the information of members about the matters to be discussed. The more formal meetings are run strictly according to the agenda, and generally a two-thirds majority of the meeting has to agree before any motion can be put of which notice has not been given. But such punctiliousness is obviously out-of-place for the ordinary Centre Executive meeting. Rules of order, based on parliamentary procedure, envisage a situation where laws are to be passed, or important policy and financial decisions made; in such a situation, a failure to insist on strict rules of procedure may well result in ill-considered, and even unscrupulously manipulated, decisions being reached. At the level of the Board of Directors and the National Council, even the RCCO is fairly strict about these things. But in a local Centre Executive the

⁵ In this discussion of meetings, the term 'Chair' is used throughout, although the Chair of the Centre, and of the Executive, is now called the President. No-one can deny that the President is in fact the Chair of the Executive, unless he is unavoidably absent; and the use of the word 'Chair' in this context will handily cover the President or the Deputy. It is also shorter!

case is far different. The Executive generally meets to plan a programme and solve practical problems; the discussion will often start with a request from the Chair for ideas, and specific motions will arise as the discussion takes shape. It would be absurd to insist on notice being given of all these motions. It is enough that members were informed that a certain topic – e.g. the fall programme – was to be discussed.

On the other hand, any important change of Centre policy, or a decision, for example, to accept the invitation to host a national convention, clearly should not be made unless all members of the Executive were aware beforehand that the matter was coming up for discussion; indeed, in such cases the Executive is probably morally bound to consult the general membership of the Centre as well.

Common sense, of course, is the guide; but it is a good general principle that any member of a committee who wants something discussed at the next meeting should if at all possible inform the Chair or the Secretary (whoever draws up the agenda) in time to have the item included in the agenda which is to be sent out, so that members who particularly wish to discuss that item may make sure to be present, and so that all members of the Committee may give the matter some thought before the meeting. It is indeed often desirable to discuss a matter with the Chair beforehand, especially if it is likely to be controversial.

An agenda should **always** be sent out in advance, and will generally be incorporated in the notice of meeting. The RCCO By-laws stipulate notice of four weeks for the Annual General Meeting of the College, and two weeks for meetings of the Board of Directors. These periods would also appear to be suitable for the Annual General Meeting of a Centre and for meetings of its Executive respectively, though in the case of a Centre Executive it may be on occasion both practicable and necessary to arrange a meeting at shorter notice; indeed, in emergencies, rules of procedure have to be prudently adapted or ignored.

But an agenda serves two purposes: it not only informs the members ahead of time of what is to be discussed, it also serves to give form to the meeting itself. Therefore, even if it has been impossible to send out an agenda ahead of time, one **must** be provided at the meeting.

It may be helpful to give here a sample agenda for a Centre Executive meeting. Like all practical devices, the agenda should be adapted to the particular situation; some suggestions are given in the notes.

A SUGGESTED FORM OF AGENDA FOR EXECUTIVE MEETINGS

- 1) Call to order
- 2) Regrets¹
- 3) Adoption of the agenda²
- 4) (Reading and) approval of the minutes of the last meeting³
- 5) Matters arising from the minutes⁴
- 6) Correspondence⁵
- 7) Report of the President⁵
- 8) Report of the Secretary⁵
- 9) Report of the Treasurer⁵
- 10) Completed projects^{6,7}
 - a)
 - b)

- 11) Projects in progress⁷
 - a)
 - b)
- 12) New projects⁷
 - a)
 - b)
 - c) other
- 13) Other business⁸
- 14) Date, time and place of next meeting⁹
- 15) Adjournment

NOTES

¹ The Chair should read out the names of those who have signified that they cannot come to the meeting, or ask the Secretary to do so. The form is: ‘Regrets have been received from...’.

² This allows (a) the Chair to propose, or members to request, a different order in the proceedings; or (b) members to mention matters which they wish to bring up under ‘Other business’, so that the Chair will have some idea what has to be accomplished in the time available.

³ Ideally, minutes should be circulated by mail a few days after a meeting, or at least a few days before the next meeting. An advantage of sending them out early is that members will be reminded of what they have agreed to undertake. (It is not a bad thing for the Secretary, in sending the minutes to a particular person, to highlight in colour any item which involves action on the part of that person. Such a precaution is both desirable and feasible with a small Executive or Committee.) If the minutes have been circulated long enough before the meeting for members to have had time to read them, the Chair may ask, “May the minutes be taken as read?” If anyone objects, the minutes should be read aloud.

⁴ Under ‘Matters arising’, the Chair or any other member may report, for example, on the disposition of a matter which will not arise under a later heading in the agenda, or ask a question about the present state of the matter. The Chair should exercise control here, lest time be wasted by making comments on a matter which will be discussed later in the meeting, so that they will probably (have to) be made all over again.

⁵ Matters which fall under these headings may be transferred to a later part of the Agenda at the discretion of the presenter. For example, the Treasurer may prefer to give a financial statement about the recent Choir Festival when that topic comes up under ‘Completed projects’, and the President might report the progress of negotiations with a recitalist under ‘Projects in progress’.

⁶ A brief evaluation could be undertaken here of projects completed since the last meeting, together with lessons to be noted for the future.

⁷ Under these headings, a list of the topics to be discussed should be given in the Agenda, as indicated. In the case of ‘New projects’, the last sub-item could be ‘other’, to allow for further suggestions.

⁸ ‘Other business’ can be itemized as were the last three headings, if the Chair (Secretary) knows of other business in advance. If that is done, the last sub-item should be ‘other’, as in the case of ‘New projects’, in order to allow members to bring up items of their own at the meeting (see note 2 (b) above). But, in some cases, a matter outside the usual routine is so important that it should be given a place of its own, probably

higher on the agenda; e.g. discussion of whether to offer, or accept the invitation, to host a convention. Sometimes, indeed, a special meeting should be called for such a purpose.

⁹ As the earlier discussion suggested, this can be ‘At the call of the Chair’.

(c) General Meetings: Relevant By-laws and Regulations

Regulation XV.2: “All and only Individual Members of the Centre in good standing and duly authorised representatives of Institutional Members of the Centre in good standing may vote at General Meetings of the Centre.”

By-law IX.3: “Each Centre must hold at least one meeting of all its members each year.”

Regulation XV.1: “Each Centre must hold at least one meeting of all its members each year which shall include the reception and approval of reports by the Executive Committee, the discussion and ratification of policies, and the receiving of a financial statement.”

(d) General Meetings: Times and Functions

General meetings of the membership are seldom necessary except for the mandatory Annual General Meeting, which has several functions other than those mandated in Regulation XV. It should be held in May or early June; it serves as the occasion for the new Executive to take over from the old, and for a review of the year just past and suggestions for the year to come.

Notice of the Annual Meeting should be given to members, either through the *Centre Newsletter* or by letter, at least four weeks prior to the date of the meeting.

Since the fiscal year of the Centre (as of the College) ends on May 31st, it is sometimes difficult to get an auditor’s report (including the audited statements) prior to the Annual Meeting. In this event, the Treasurer should present the report before audit, and the Executive receive the audited statements on behalf of Centre members, and report its acceptance of the statements in the next *Centre Newsletter*. (While the holding of an audit on the report is not mandated in the By-laws or Regulations, it is something that a well-run Centre will do; and the larger the Centre, the more important is the audit.)

It may be remarked that experience shows the difficulty of getting members out to the Annual Meeting, particularly in some Centres. It is often a good thing to organise a short (members’?) recital, or a barbecue or some other event to entice members to come. Calls from a persuasive telephone committee are valuable. If the right venue and activity are chosen, members may be invited to bring spouses and even children, who may disport themselves while a reasonably brief meeting is held.

If the Executive thinks it necessary, a special General Meeting may be called at any time to discuss a particular matter of urgency. In such a case, the notice of motion should be sent out as far ahead as possible – by preferably three weeks unless the matter is of too great an urgency – and the purpose of the meeting must be clearly stated, together with any information which will help members to come prepared. A meeting may also be requested by any group of members, in which case it should be held as soon as possible after the request is made – preferably within a month.

At a special General Meeting, only the topic(s) announced for the meeting are to be formally discussed and voted upon.

At any General Meeting, ten percent of the Centre membership is considered a quorum for the conducting of business.

(e) General Meetings: Agenda

A SUGGESTED FORM OF AGENDA FOR
THE ANNUAL GENERAL MEETING

- 1) Call to order
- 2) Adoption of the Agenda¹
- 3) (Reading and) adoption of the Minutes of the last Annual General Meeting²
- 4) Matters arising from the Minutes¹
- 5) Report of the President³
- 6) Report of the Secretary³
- 7) Report of the Treasurer³
- 8) Auditor's Report⁴
- 9) Report of Nominating Committee and election of officers
- 10) Installation of new officers
- 11) Review of past year's programme
- 12) Suggestions for next year's programme
- 13) Other business
- 14) Adjournment

NOTES

¹ The Notes to the Executive Agenda may be applied here.

² The minutes approved at any meeting are always those of that body. For example, one cannot approve the minutes of the last Executive Meeting at the Annual General Meeting, or of the Annual General Meeting at the next Executive Meeting.

³ In the case of the Annual General Meeting, these reports **must** be given. All should preferably be in writing; the Financial Statement must be so.

⁴ It is not necessary for unincorporated Centres to obtain a professional audit annually (see Chapter III, Section 5, page 5, note ix).

(f) The formal conduct of a meeting

For a meeting to be successful, it must observe some formal structure and be conducted with courtesy and common sense. Forthwith, we shall briefly discuss some formal elements.

Sometimes people who conduct meetings are advised to read such books as *Robert's Rules of Order*. As we have already seen, such books are derived from parliamentary procedure and intended for the governance of large and formal meetings. In any case, rules exist for the sake of meetings, not the other way about; and procedures should be adapted to suit the type of meeting envisaged. However, there are some formalities which should always be observed in the spirit, if not to the strictest letter.

(i) We have already seen that the agenda should be strictly followed. Members – even the Chair – may sometimes introduce matters extraneous to the matter under discussion, because they happen to have been reminded of them at the moment. The Chair should courteously ask members to postpone their remarks until the appropriate part of the agenda is reached, and should carefully avoid setting a bad example in this respect!

(ii) In more formal debates (which are usually on a stated motion or a circulated report), a member who has already spoken is normally not allowed to speak again, except, with the Chair's consent, to answer a question or to correct a misstatement of fact or a misunderstanding. It would be undesirable – and certainly unpopular! – to try to impose such a stringent discipline upon Centre discussions. But if discussion becomes repetitious, as it is apt to, the Chair may tactfully intervene to invite fresh speakers to contribute, or to suggest that perhaps the discussion has reached a point where a motion would be appropriate; in the case of a larger meeting and an important and well-defined topic (e.g. the level of membership fee for the coming year), the Chair might well ask at the outset of the discussion that people refrain from speaking more than once to any point unless the discussion demands an intervention in the interests of fairness, mutual understanding or factual accuracy.

(iii) Some discussions should be prefaced by the proposing of a motion; others may be left free. Obviously a discussion of the question 'What are we going to do next year?' must be allowed to develop freely, until it has crystallized to the point where a decision on some definite proposal seems within reach. The job of the Chair is to sense the point at which this occurs. Let us take an example. It becomes clear in the course of the programme discussion that everyone wants to hold the traditional Organist-Clergy Dinner. At this point the Chair gently reins in the members so that they discuss this question until some tentative positions are reached, and heads off any further mention of the Choir Festival or the Music Sale until this has been done. As the discussion proceeds, the Chair will accept, and if necessary call for, specific motions. There will probably be a variety of concerns. There has been grumbling about the price of tickets; some people want to go from a restaurant to a meal catered by a church women's auxiliary. Others want to change the time from winter to fall, or Monday to Wednesday; still others are mainly concerned about the speaker. The danger is that all these problems will be batted about in a fragmentary way for far too long. The discussion of the price of tickets will be interrupted by someone's brilliant idea for a speaker, and the thread of the previous discussion will be lost. Here it is essential for the Chair to take control by inviting someone (maybe a particular person who has expressed strong views) to make a motion – e.g. 'That we ask St John's Church to cater for the next organist-clergy dinner'. **The next step is to have the motion seconded; without a seconder the motion is not further discussed.** This is a great time-saver, for sometimes a vocal member will return time and again to a suggestion that nobody wants. The Chair can hardly say: 'Mr Jones, no-one likes your idea; please shut up!' But by insisting on a motion, which must be seconded to be discussed, the Chair may achieve the same effect. If the motion is seconded, it is then discussed until the Chair thinks that everyone has had a fair chance to speak; the Chair then puts the question to a vote. No remarks on other topics are permitted until the motion on the floor has been dealt with. If the motion is passed, the Chair may move the discussion on to the next topic, such as ticket prices or speaker. If it is defeated, then of course discussion must resume until someone is ready to propose another motion on the topic or it is agreed to defer the discussion.

(g) A few points about motions

(i) Any proposal involving expenditure should be the subject of a formal motion (with seconder, of course) and a vote.

- (ii) Other practical decisions, such as ‘That the Annual Organist-Clergy Dinner be held in the second half of January, that Mr A.B. should be asked to speak, and that a Monday or Tuesday should be chosen to suit his convenience’, should be formally passed so that everyone knows what was decided.
- (iii) Every motion should be read out by the Secretary before the vote is called, in order to make sure that s/he has the exact wording
- (iv) A motion to adjourn traditionally needs no seconder, but it clearly needs a vote, or else anyone could bring the meeting to a compulsory close by simply saying ‘I move we adjourn’! It may be worth saying that **all** motions must be voted on. It is not unusual to find a Chair asking for someone to move and second that the Agenda be adopted or the Minutes approved, without putting the motion to a vote.
- (v) The Chair cannot propose or second a motion, and only votes to break a tie. But the Chair may, and often should, ask whether anyone is prepared to make a motion on a topic, or even whether Miss Smith will move a particular motion. The device of asking for a motion serves not only to torpedo Mr Jones’s *idée fixe*, but to bring matters to a decision where a consensus seems to be developing, or just to force people to make up their minds one way or the other after a repetitious discussion.
- (vi) Someone may move an amendment to a motion. If the motion to amend is seconded, it is discussed and voted upon before the main question is resumed. If the amendment passes, the original motion is then discussed and voted on “as amended”. Sometimes a suggested amendment is just a common-sense improvement, in which case the proposer and seconder may simply accept it without a vote (they may offer to or the Chair may invite them to), and the amendment becomes part of the original motion. Of course if either of them does not agree to do this, the amendment must be put to a vote. The motion to amend requires a seconder like any other motion, before it can be debated. An amendment must not contradict the substance of the original motion, and it is up to the Chair to rule on whether it does or not. For example, if the motion is; “That the Annual Dinner be held in the Fall”, one could not move to amend it by replacing ‘fall’ by ‘spring’; instead one would have to vote against the motion and then, if it failed, move a new motion about the spring. But supposing the discussion had been on whether a dinner should be held at all, and the motion were: ‘that the Annual Dinner be held this year in the spring as usual’, the Chair might rule that an amending motion to replace ‘spring’ by ‘fall’ did not destroy the main drift of the motion, which was to insist that the dinner be held. But the Chair may also suggest, in such a case, that the motion be divided if it seems to contain two separate motions of which some people are prepared to accept one but not the other. Thus the Chair might insist that a motion ‘that the Dinner shall be held’ be voted upon before the question of date is mooted. (One need not be over-particular about splitting motions; for example, the motion about the Annual Dinner given in (ii) above contains two or three separate points. There is no harm in saving time in this way provided the Chair is ready to insist that the motion be divided if its complexity stands in the way of agreement.)
- (vii) At a more formal meeting, such as the A.G.M., a motion should be put to accept the reports of the officers and committees. At a National Council meeting, one motion is used to accept all the officers’ reports, and another to accept those of Standing Committees. If a Committee presents a motion itself as part of its report – e.g. if the By-laws Committee proposes a new By-law or the Finance Committee or Treasurer presents a budget – such a motion should be moved, seconded and voted on separately (normally the officer or committee chair who presents the proposal also formally moves the motion to accept it). At less formal meetings – e.g. regular Executive meetings – motions to accept reports are not generally necessary, though particular motions arising out of the reports, such as for the acceptance of a budget or the setting of

membership fees or the holding of a particular event, should be proposed, seconded and voted upon as occasion suggests.

(h) Making the meeting a success

The groundwork of a successful meeting is, then, laid out by a well-prepared agenda, and by the Chair's courteous, but firm insistence that it be followed. And observance of the basic rules about motions, discussed above, will induce economy of discussion and clarity about what is going on, and avoid later confusion about what has been decided. But there are a number of other less formal points that the Chair should bear in mind:

(i) Start on time; if you are a member, arrive on time. People are far too busy nowadays to have to stand around waiting for latecomers.

(ii) Have a definite time planned for adjournment. It may be suggested that no meeting should ordinarily be allowed to run for more than two hours, and many routine meetings of bodies like Centre Executives should be able to complete their business in ninety, or even sixty, minutes if the meeting is well run by the Chair and the members exercise a decent self-restraint! At many more formal meetings, such as that of a University Faculty Board or Senate, there is an invariable adjournment time which can only be extended by a vote of two-thirds of those present, and that for a strictly defined time. Such formality may not be necessary at Centre meetings, but the members should conduct themselves as if they were under such a constraint. Meetings that drag on and on are unpopular and often ill-attended. Of course the Chair must be careful to avoid hastening the meeting by prematurely cutting off the expression of opinion and leaving members disgruntled; and it must be admitted that there is no easy solution to the problem of the faithful, long-standing and loquacious member who can be guaranteed to add half an hour to any meeting. (If such a member is elected President, the outlook is indeed cloudy.) But in most cases tact and firmness on the Chair's part can secure the timely dispatch of business.

(iii) In formal meetings, where the Chair is elected just to fulfil that function, as again with some Faculty Boards, the Chair will seldom or never express an opinion on any matter under discussion; the Chair's job is to moderate and facilitate the discussion, not to take sides in it. In most RCCO contexts, the situation is quite different. The Chair of the RCCO Board of Directors and National Council is the President of the College *ex officio*, and of course the President is not elected primarily on the ground of ability to chair a meeting, and is not expected to be without an opinion or ideas.

In a Centre, it is probably true that the people who get elected President are generally those with drive, energy and ideas, who can be relied upon to keep the Centre programme alive and flourishing – if the Centre is lucky enough to be endowed with such a person. The chairing of meetings imposes a particularly demanding discipline on such people. They will, of course, be the source of ideas and opinions, which they will be entitled and indeed obliged to express. But they should make a conscious effort to make the discussion a truly consultative process, in which they are prepared to put forward an idea for discussion and to accept with grace the amendments which are almost certain to be urged by members of the Committee; furthermore, they must be assiduous in soliciting ideas and opinions from all the other members of the Committee, and give genuine opportunity for the full discussion of them. The members must not be given the impression that they exist only to rubber-stamp and execute the proposals emanating from the Chair. This impression, once gained, will ensure the unpopularity of the Chair and may even give rise to serious antagonisms. It is very difficult to hear one's pet proposals modified, if not torn to pieces; but by agreeing

to become the President of a Centre, a member implicitly undertakes to work as part of a team – as *primus inter pares*, to borrow an old phrase; first among equals.⁶ A Centre President of undoubted and acknowledged professional skill, dedication, originality and energy, who may be relied upon to give a first-rate recital, choral concert, lecture or workshop, may nevertheless succeed in antagonizing, perhaps even crippling, a Centre unless tact, courtesy, the ability to listen, and the willingness to compromise are exercised both within and outside Centre meetings.

(iv) Meetings should end with a sense of achievement – “something attempted, something done”. Partly this is achieved by the well-prepared agenda, the relevance and directedness of the discussion, and the resolution of problems by clearly-stated motions. But an additional point should be made: there must be something on the agenda worth discussing and likely to yield results. This means that a meeting should not be held unless it is necessary. Since few people clamour for meetings for their own sake, a problem is only likely to arise if a scheme of regular meetings is adopted without willingness to cancel a meeting if there is not enough worthwhile and pressing business to discuss.

In a few words, the successful meeting has easily visible objectives, starts on time, proceeds in an orderly and economical fashion, ends at – or even better, before – the agreed time of adjournment, and involves a genuinely collegial mode of discussion. The difficulty of running a meeting lies more in the realm of personal relations than in “rules of order”. Courtesy and efficiency are the watchwords.

⁶ It could be suggested that this evident truth constitutes a reasonable argument against the National Council’s decision to rename the Centre Chairs ‘Centre Presidents’. In the writer’s understanding of the term, a President is hardly a “first among equals”; and if a member is temperamentally inclined to be dictatorial, it is arguable that the title of ‘President’ may encourage such an attitude, even if it does not actually justify it!

SECTION 5 – CENTRE FINANCES

(a) *Preamble*

The financial health of a Centre is not so glamorous a topic as the vitality of its programmes; but the former is as crucial to the latter as good health is to a career.

Just as this *Handbook* is written primarily for the benefit of those who come somewhat inexperienced to the presidency of a Centre, so this section is written largely for the benefit of the novice Treasurer. We will try not only to detail the procedures which the College requires to be followed (e.g. about the collecting of fees), but to give some general advice on how to run the finances efficiently.

In this area, the differences between a large and a small Centre are obviously important, as is the difference between putting on a workshop and running a Convention. For smaller Centres and regular programmes, financial planning is fairly simple; decisions are often not taken long in advance and budgetary planning is limited in scope. But expensive ventures, such as conventions and star recitals, absolutely demand careful preliminary budgeting and attention to cash flow. Such topics are discussed in Appendix D, On Hosting a Convention. In this Section, we are concerned with the day-to-day running of a small to moderate-sized Centre.

(b) *Some general principles*

When one takes on the Treasurership of a volunteer organization, one sometimes finds that one's predecessor has left things more or less disorganized. There is nothing difficult in looking after the finances of a moderate enterprise; it just needs a certain amount of care and an insistence on regular and disciplined record-keeping. Nowadays, of course, the acme of efficiency is thought to be the computer spreadsheet; but we will ignore computers here. The basic principles of account-keeping are the same, and if you are a computer buff you will have no difficulty in finding a good software programme whose instructions may even be intelligible. So here are some basic suggestions.

Equip yourself with a large account book with columns, and preferably also with a smaller one for individual events (an ordinary lined notebook may suffice for the latter). In the large book, start one section for **Income**, and another for **Expenses**. First decide what columns you will require on the **Income** pages – they should be the categories you will want to see in your Annual Report, e.g.:

Centre Membership Fees	Advertising
Subscriptions (<i>Newsletter</i>)	Events
Grants from National Office	Bank interest
Grants from commercial sponsors	Miscellaneous

The first column will give the total amount of the cheque, and the remaining columns will classify the payment, if necessary breaking it down into its components. 'Subscriptions' to the *Newsletter* will come from non-members. 'Grants' include project grants from the National Office and money from sponsors of recitals etc. 'Advertising' covers income from advertisements in the *Centre Newsletter* or concert programmes. 'Events' covers such things as the collection at a Choir Festival, ticket money from a concert or admission fees to a workshop.

The resulting entries will look something like the specimen page given below. Note that there is a column for the date, a space for an accurate if abbreviated description of the source of the funds, a column for the full amount of the cheque, a column for each of your chosen headings (abbreviated, of course), and a final column where you can write in the receipt number if one is issued.

Date	Description	TOTAL	Centre fee	Subs.	N.O.Grants	Donations	Adverts	Events	Interest	Misc.	Receipt
MAY	<i>Brought forward</i>	2231.60	150.00	190.00	200.00	150.00	225.00	789.10	17.50	175.00	
5	T.Robinson (sub)	10.00		10.00							22
7	N.O. - memberships	180.00	180.00								
8	Trinity United (schol)	300.00								300.00	23
9	CDF Grant (workshop)	200.00			200.00						
10	Mostly Music Ltd.(ad)	25.00					25.00				24
11	Jones Estate (bequest)	1000.00				1,000.00					25
14	Sale of music	75.25						75.25			
16	Festival collection	340.00						340.00			
18	Interest on bonds	150.00							150.00		
	<i>Carry forward</i>	4511.85	330.00	200.00	400.00	1150.00	250.00	1204.35	167.50	475.00	

A similar system is used for **Expenses**. Headings might be:

Printing and Duplicating	Visitors' expenses
Postage	Bank Charges
Publicity	Miscellaneous
Fees and Honoraria	

Under 'Publicity' would fall advertisements for events, designing of posters (if at a cost), payments for distributing posters, etc. Under 'Fees and Honoraria', include everything from honoraria for workshop clinicians to fees for recitalists, accompanists and other instrumentalists. 'Visitors' expenses' would of course include hotel and travel expenses for recitalists, clinicians, etc. On the **Expenses** pages, there will be a column for the number of each cheque; otherwise the page will look much like the **Income** page.

Date	Description	TOTAL	Printing	Postage	Publicity	Fees	Vis.Exp.	Bank ch.	Misc.	Cheque
MAY	<i>Brought forward</i>	897.50	57.50	90.00	140.00	250.00	320.00	0.00	40.00	
03-May	Chair's expenses	29.50	7.50	21.50						101
08-May	Holiday Inn (Nat.Pres.)	120.00					120.00			102
15-May	Bank charges	3.00						3.00		
15-May	A.B.Rest. (Ann.Din.)	1234.56							1234.56	103
15-May	Jane Doe (accomp.)	200.00				200.00				104
22-May	Daily News (recit.ad.)	70.00			70.00					105
	<i>Carry forward</i>	2554.56	65.00	111.50	210.00	450.00	440.00	3.00	1274.56	

At the end of each page, total all the columns, and carry forward the amounts to the next page. These entries together will give you a complete record of all the income and expenses of the Centre. But you should go further than that. Each event should also be recorded separately, and for this the second and smaller book will be useful. Head each page with the name of a separate event, and whenever you make an entry relevant to that event in the main account book, repeat it here. This will enable you in short order to assemble a financial statement about that event for presentation at the Executive Meeting after it takes place. Such a statement could look like this:

WORKSHOP ON PLAYING BACH, 5.iii.95

<u>Income</u>		
Admission: members (@ \$10)	200.00	
non-members (@ \$20)	<u>160.00</u>	
	360.00	<u>360.00</u>
<u>Expenses</u>		
Clinician: honorarium	100.00	
hotel and travel	<u>150.00</u>	
	250.00	250.00
Duplicating announcements	20.00	
Refreshments	<u>50.00</u>	
	320.00	<u>320.00</u>
<i>Excess of Income over Expenses</i>		<u>\$40.00</u>

Always budget for each event ahead of time when deciding on the admission charge, and aim at a profit – both to guard against a disappointing turn-out and, if you can, to use non-member contributions to boost the Centre’s finances.

The second extra thing you must be sure to do is to keep an accurate and detailed record of bank payments. This may be done in the cheque book if pages are provided for the purpose; if there are not, there will doubtless be cheque stubs; but it is difficult to keep track of the overall situation with these.

Good advice is to use a separate page in your Account Book for bank business. When you are doing a great deal of such business, it is easy to forget what you paid in on any particular day. Consequently you may wonder whether you have paid in John Doe’s cheque or lost it. The solution here is, when you deposit cheques (and cash), list by name **all** the cheques on the paying-in slip (and the provenance of all the cash), and keep a copy of that list.

Here are a few brief miscellaneous tips:

(i) Do you remember how tiresome it is when cheques that you write are not cleared for some months (and sometimes get stale-dated and have to be replaced)? It makes it very hard to keep your bank-book straight and up-to-date. Don’t do this to your members. **Appoint one day a week “Banking Day”** and deposit all payments received up to that time; and also pay all bills received to date.

(ii) The Centre should have its money in an interest-bearing chequing account if possible; but the most important thing is to make sure that you pick a scheme under which your cheques are returned with the statement every month.⁷ This makes it far easier to keep track of what is happening. Choose a bank near your home or workplace so that going to the bank on time isn’t a chore.

(iii) Cheques should be signed by two people. The best plan is for the Executive to authorize three signing officers, of whom two (the Treasurer and the President, say) will normally sign and a third (the Vice-President or Secretary, very likely) will fill in when one of the first two is not available.

⁷ Banks are now tending to a system of returning sheets of xeroxes of the fronts of cheques instead of returning the actual cheques. It remains to be seen how practically convenient this is.

(iv) When you open an account, or transfer signing authority, the bank will give you forms to be filled out. They normally have to attest that a motion was passed by the Executive authorizing the opening of the account or change of signing officers. Make sure that such a statement appears in your minutes. (To do it properly, obtain the forms **before** the relevant meeting, and then you can actually pass a real motion, and in the right words, too!)

(v) You should maintain a sufficient balance in your chequing account to make sure that fluctuations in the cash flow don't exhaust it – in plain language, that there will be money to pay any bills that may come in and allow something over for unexpected expenses and shortfalls. When you judge that the account contains \$1,000 or more in excess of that safe balance, you should either transfer the excess to a savings account with a higher rate of interest or invest in a G.I.C. or treasury bill or other safe investment. Make sure that you don't tie up all your money in long-term bonds that are not redeemable until maturity; on the other hand, if you have quite a large accumulated profit, you may be able to afford to tie up a certain amount in higher-yield long-term bonds, and use the interest for expenses. It is worth consulting someone with financial expertise if you don't have much experience of such things yourself; a bank manager would advise you. In a large Centre which has acquired a considerable investable surplus over the years, the Capital Account becomes an important source of income, which you may want to dedicate to special projects. Such accounts should be carefully managed with the advice of a bank or trust company, and separately reported upon in the annual financial statement.

(vi) If you regularly receive money for a specific purpose, such as scholarships, it is well to have a separate account, so that these dedicated funds don't get accidentally spent on something else. Such accounts must also be reported on annually.

(vii) Have a book of numbered receipts, and give a receipt for every payment you receive. (For charitable receipts, see below.) Write the receipt number in a column on the **Income** page of your Account Book, just as you write the cheque number in a column on the **Expenses** page.

(viii) Receipts should be **received** for every payment out, and should be kept in one place, particularly if your bank does not return cheques with the monthly statement. Even – perhaps especially – individual officers or members being reimbursed for expenses should give receipts, and such payments should be carefully itemized, in order to avoid the need for subsequent questions like 'Did I ever ask you for (receive) re-imbusement for those faxes?' Get the officer seeking reimbursement to submit an **itemized** and **carefully dated** list of expenses for which s/he is to be reimbursed; a suggestion would be to prepare a standardized expense form. If you follow the advice given earlier and get your cheques returned with the monthly statements, the receipt of the cancelled cheque will serve as proof of payment, and you can simply staple the cancelled cheque to the submitted copy of the Re-imbusement Claim Form.⁸ Here is a possible format (abbreviated here):

⁸ If the bank is now substituting Xeroxes for return of cheques (see previous footnote), this is of course no longer possible. A space on the claim form has therefore been inserted where the Treasurer can record the clearing of the cheque.

The fee statement sent to members by the National Office contains provision for notification of any corrections or additions to the member's name, address, style, status, degrees or posts which should appear in the *Yearbook*. These modifications are sent to the Centre Membership Convenor by the National Office. They should be carefully recorded in order to keep the Centre membership list up-to-date.

Do not forget to send to the National Office a cheque for the national fee in respect of any Centre Life Member (see Chapter IV, Section 1) that the Centre may be responsible for.

The following is a summary of the timetable to be observed:

JANUARY The Board determines the national membership fees for the next year, and informs Centre Treasurers so that the Centre can decide on its own fee.

MARCH 15th The Centre Treasurer must inform the National Office of the amount of the Centre fee by this date.

MAY 1st All members will receive fee statements by this date.

JUNE 1st All membership fees are due by this date. They are reminded to include, in their mailing, information about which, if any, journals they wish to subscribe to.

JUNE 30th Members in arrears after this date will be removed from the membership list. They also risk missing numbers of the journal(s) they subscribe to. (Members rejoining late will not be entitled to back issues of *Organ Canada* which they have missed.)

OCTOBER 15th Members whose names, addresses and fees have not been received at the National Office by this date will not find their names in the *College Yearbook*.

(d) Charitable Donations and Charitable Status

As a registered not-for-profit organization, the College has a Charitable Registration Number (0326306-22); so donations to the Centre qualify for tax-creditable status. However, government regulations require that all money for which the College gives a charitable receipt shall pass through the College's account. Therefore you should ask potential donors to make their cheques payable to *The Royal Canadian College of Organists*. You should then forward them to the National Office, which will send you a cheque payable to the Centre and a receipt for transmission to the donor. If you receive a donation made out to the Centre, you could, rather than ask for another cheque, endorse the cheque on the back 'For deposit to the a/c of the Royal Canadian College of Organists', with your signature, and forward it as usual.

Some Centres have registered themselves separately from the College for charitable purposes, and so have their own charitable registration number. The fact that this has been done shows that it is possible; but it is not entirely desirable in principle because Centres are not really separate institutions. However, Centres who wish so to apply will be required by the Government to submit their objectives and by-laws. (As was stated elsewhere, Centres are free to develop their own constitutions and by-laws, but these must be in harmony with the Letters Patent and the By-laws and Regulations of the College, and are automatically null and void insofar as they conflict with these. Also, any Centre with its own written Constitution or By-laws must send a copy to the National Office.)

A Centre which wishes to apply for a charitable registration number must send notice of its intention, together with a copy of its Constitution and By-laws, to the National Office for approval by the Board. If that approval is forthcoming, the National Office will do what it can to help the Centre achieve its objective.

(e) Dissolving a Centre

The funds in Centre accounts are, it is true, the property of the Centre; but because the Centre is part of the College, it follows that they are in a legal sense also the property of the College. This does not mean that the College would make any claim upon them – except, of course, insofar as they contain monies intended for the College (such as National Fees or donations to the College Development Fund), or owing to the College (e.g. in payment for goods or services received for which payment is customary), or because they are refundable grants. But it does mean that legal constraints upon College funds also apply to Centre Funds.

The chief point would arise here if a Centre decided to disband – a fate from which we hope that the good advice in this Handbook will preserve it! According to law, funds belonging to a charitable organization which decides to dissolve may be transferred only to another charitable organization. Article VI of the Letters Patent reads as follows:

“It is specially provided that, in the event of dissolution or winding up of the corporation, all its remaining assets after payment of its liabilities shall be distributed to one or more recognized charitable organizations in Canada.”

This stipulation applies also to Centres, whether or not they have their own charitable registration number. It could best be met by transferring the funds to general RCCO accounts (e.g. the College Development Fund or the Endowment Fund). The matter is also governed by Regulation XIII.5, which reads as follows: “In the event of the dissolution of a Centre, the Board, in consultation with the Centre, shall arrange for the disposition of the Centre’s assets and liabilities. Prior to so doing, the [National] President, or delegate, shall consult with two representatives of the Centre to formulate a recommendation with regard to the disposition of assets and liabilities in accordance with the Charities Act. The recommendation shall be considered by a general meeting of members of the Centre called for that purpose; all members of the Centre who were in good standing at any time within the twelve months previous to the proposed date of meeting shall be invited and entitled to vote. The final recommendation approved by a majority of those present and entitled to vote shall be sent to the Board for ratification, which shall not be withheld unless the proposed course of action is in violation of any law, jeopardizes the charitable status of the College, or fails to make provision for the repayment of just debts owed by the Centre, including debts owed to the College.”

CHAPTER IV – MEMBERSHIP IN THE COLLEGE

SECTION 1 – THE NATURE OF MEMBERSHIP

(a) Preamble

In the first instance the College is an association of individuals. It is important to stress that membership is not restricted to organists, let alone to organists with professional qualifications, prestigious positions and full-time or nearly full-time jobs. It is in fact open to anyone who shares, and wishes to promote, the College's objectives. In fact many members are amateurs, in the sense that their music is an avocation for which they may or may not be paid; some are "reluctant organists" – piano-players, for example, who have been persuaded to fill a vacant organ bench "just until we find someone else, of course"; except that, in many cases, someone else is never found. The mix of professionals and amateurs in this sense is one of the strengths of the College, in which those with technical qualifications, expertise and experience try to help those less favourably placed. But a member need not even hold an organist's position; all interested parties of good will are welcome, and there are no second-class citizens in this community. The ideal is that all members take from the College whatever they need and contribute to it whatever they can.

Since it is essential that the Centre, in its search for new members, know the rules governing membership, the relevant By-law is reproduced here in its entirety, with a few explanatory notes.

(b) The relevant By-law

The remainder of Section 1 is devoted to the text of the By-law, with notes.

By-law IV – Membership

1. GENERAL

- (a) The College shall consist of Individual Members and Institutional Members.
- (b) A Member is expected to hold membership in, and pay fees to, a Centre of the College, normally the one closest to the Member. If there is no Centre within a reasonable distance of the Member, application may be made directly to the National Office to become a Member without being a member of a Centre. Interpretation of this provision shall be the responsibility of the Registrar.
- (c) A Member shall be deemed to be in good standing whose fees are not in arrears. *[NOTE – Fees are due by June 1st. See Section 4(a) and (b) of the By-law as printed on the following page.]*

2. PRIVILEGES

- (a) All and only Individual Members in good standing and duly authorized representatives of Institutional Members in good standing shall be entitled to vote at General Meetings. *[NOTE – Since this appears to mean 'General Meetings of the College', please refer to Regulation XV.2 which applies the same principle to General Meetings of Centres.]*
- (b) Individual Members and the duly authorized representatives of Institutional Members in good standing shall be eligible for nomination to any office in the College.

(c) Any member may withdraw from the College by delivering to the College a written resignation and lodging a copy of the same with the Registrar. *[NOTE – This sentence was included by our legal advisor. We have interpreted it as stating a permission, not a requirement (i.e. as stating that this is one way that a member may withdraw, not that it is the only way); for in the past, a member who wished to withdraw has generally signified that intention to the Centre Treasurer. But now that fees are paid to the National Office, it is appropriate that such a member should write a letter of resignation to the Registrar at the National Office. If a Centre officer calls a member to enquire after an unpaid fee, and the member expresses the intention of not renewing, and cannot be dissuaded, s/he should be asked to submit a formal letter of resignation, either to the Registrar or to the Centre Treasurer, who will forward it. Members should not be encouraged to treat membership in the College as casually as they would treat a subscription to a magazine, which can be dropped by simply failing to renew.]*

3. ENROLMENT

(a) A candidate for membership shall send the application for membership, together with the appropriate fee, to the National Office for ratification by the Board at its next meeting.

(b) A Member may become a member in a second Centre, by paying that Centre's appropriate fee.

4. FEES

(a) Membership fees shall come due as determined, from time to time, by the Board. *[NOTE – At present, fees are due by June 1st.]*

(b) Should the fee of any Member remain unpaid one month after the deadline for payment of fees set by the Board, the Registrar shall be empowered to remove the Member's name from the College roll after due notice has been given to the Member by regular mail at the last known address. *[NOTE – i.e. after June 30th.]*

(c) National fees shall be established by the Board; Centre fees shall be established by the Executive Committee of each Centre. *[NOTE – See Chapter III of the Handbook, Section 5(c) on Finances, for practical details.]*

5. INDIVIDUAL MEMBERSHIP

(a) ORDINARY MEMBERSHIP

Any Individual Member paying full fees and enjoying unrestricted privileges of membership is an Ordinary Member.

(b) JOINT MEMBERSHIP

(1) Two or more Members who reside at the same address may apply for Joint Membership.

(2) The National fee for Joint Members shall be one full fee plus a reduced fee for every member after the first. *[NOTE – The reduced fee is at present slightly less than half.]*

(3) The Joint Members shall receive among them only one copy of each College publication. In other respects each Joint Member shall enjoy all the privileges of Ordinary Membership.

(c) STUDENT MEMBERS

- (1) Student Membership in the College is available to persons who are 21 years of age or under at the time of application, or are in full-time attendance at a recognized post-secondary educational institution and provide written confirmation of their status from the Registrar of that Institution.
- (2) Student Members shall be entitled to all privileges of membership for a reduced fee.
- (3) Full membership shall become due on the first day of the fiscal year subsequent to the 22nd birthday of a Student Member or to the date on which the Member ceases to be in full-time attendance at a recognized post-secondary educational institution, whichever is later.

(d) HONORARY LIFE MEMBERS

Honorary Life Membership may be conferred by the National Council upon any Member who has made an outstanding contribution to the work and objectives of the College at the National level over a period of years, or upon any person who, not being a member of the College, has rendered the College significant and unusual service. Such Honorary Members shall not be required to join any Centre, though they may do so, and all fee requirements shall be withdrawn. *[NOTE – For discussion, see Chapter VIII of the Handbook, on Honours.]*

(e) CENTRE LIFE MEMBERS

A local Centre may confer Life Membership on a member of that Centre who has given faithful service to that Centre for many years. The Centre fee shall be withdrawn and the National fee shall be paid by the Centre. *[NOTE – For discussion, see Chapter VIII of the Handbook, on Honours.]*

6. INSTITUTIONAL MEMBERSHIP

- (a) Membership shall be available to institutions which support the College's aims and objectives.
- (b) Institutional Members shall be entitled to all privileges of membership and subject to all regulations of membership, except that each Institutional Member shall receive only one copy of each College publication.
- (c) Each Institutional Member shall designate one individual to exercise, when appropriate, the privileges of Individual Membership. Upon payment of additional fees, an Institutional Member may designate additional individuals to exercise the privileges of Individual Membership. The designation of representatives shall be made in writing by an official of the institution at the time of application for membership. Designated representatives may be changed upon written notification to the College by an official of the institution. *[NOTE – For a discussion of the use and significance of Institutional Membership, see Section 3, Recruiting Members, subsection (b), later in this Chapter.]*

SECTION 2 – RETAINING MEMBERS

Maintaining and increasing the membership of the College is something that only Centres can do. In recent years the National Office has sponsored membership campaigns, supplying Centres with materials for a membership drive in their area. These have met with a certain amount of success, but not as much as had been hoped; and in view of the small proportion of the total number of organists in Canada that belongs to the College, it is clear that the recruiting of new members should be a constant concern of every Centre.

First, though, let us say something about *retaining* members. The first problem is that some people, who have absolutely no intention of abandoning the College, are nonetheless very lax in paying their fees. Nothing takes the place of personal contact in such cases. The Centre Treasurer or the Membership Convenor should get on the track of all delinquent members and stay on it until they have paid up or resigned (in the latter case, perhaps even then!). But one has to be careful, of course, to be diplomatic – not to push a member into an avoidable resignation by being **too** persistent. Remember (i) that the due date for fees is June 1st, and that after one month the Registrar is entitled to strike off the names of those in arrears (By-law IV 4(b)); (ii) that after a certain date (at present July) the member's receipt of *Organ Canada* is suspended; and (iii) that if the member is reinstated later in the year, back numbers of *Organ Canada* will not be supplied.

If a member shows an inclination to withdraw, an approach may be made by the Membership Convenor, the Treasurer, or better still, the Centre President, or by some other Executive member who knows the member in question quite well. The officer concerned should be careful to listen sympathetically to any complaints the member may make about the programme, and should be aware of the possibility of genuine financial or personal reasons for withdrawing. Sometimes a root cause of disaffection is simply a feeling either of having nothing to contribute or of not getting enough from membership to justify the expense. Such interviews may give useful pointers to the Executive about the ways in which the programme should be developed; and the very fact that someone has taken the trouble to talk – and, more importantly, listen – to them sympathetically may in some cases tip the balance towards rejoining. You have to be very tactful; members' complaints are not always reasonable; and it is easy for one's attempts to point out all the things which are available for the member to sound like – or turn into – a passionate defence of the current programme which seems to put the member in the wrong.

In general, the sense that membership is worthwhile will be enhanced among members if, on the one hand, the programme is geared to their needs, and the benefits of belonging to the College are kept before their minds (e.g. by timely paragraphs in the Centre *Newsletter*), and, on the other hand, as many members as possible are brought into the decision-making process and offered useful jobs at Centre events. Do you change the members on your Executive often enough? Maybe some other people would like to get a word in. (Let's face it, the problem is more often that you can't persuade people to join the Executive for love or money! But it's always possible that someone you haven't thought of would be willing if asked). As for jobs, perhaps collecting money or tickets at the door, distributing programmes, providing coffee and donuts and the like are done by the same faithful few Executive members, who – with the best of intentions – thus contrive both to make their own jobs unduly onerous and to exclude other people whose commitment to the Centre might be strengthened by active involvement if only they were sought out.

A special case might be of interest. The writer, while Centre Chair, was once faced with the withdrawal of membership by a faithful long-time member. On expressing his regrets to the member in question, he learned that the reason had been that the member, having given up playing in view of his advancing years, felt that there was no point in his continued membership. It was pointed out to him that, if it were within his financial means, his continued membership would be much appreciated by the College, which always needs more money than it has. This viewpoint had not occurred to the member, who immediately expressed regrets at his decision, paid up his membership, and maintained it faithfully until his death some years later. We should remember, too, that even apart from financial support, most members are valuable to the College for moral support and friendship, and indeed may find pleasure in their advancing years in the company of congenial musical companions and the exchange of musical (and other) memories.

SECTION 3 – RECRUITING MEMBERS

(a) “I’m not in your league”: some educational strategies

The two most commonly stated causes of unwillingness to join the RCCO are the feeling ‘I am not in the RCCO league’, and the amount of the fee. Both problems merit discussion; in this subsection we will deal with the first.

It has already been made clear that membership is open to all interested persons (see Section 1 above), and it should be clear that all interested persons can benefit from it. But in the community, the RCCO is not thought of in this way by most organists and ministers. A great deal of effort has to go into public relations on this score. Some suggestions would be:

- (i) Publish statements about the RCCO and its activities, and invitations to join, in denominational newsletters, newspapers and the like.
- (ii) Hold workshops, anthem-reading sessions and other helpful activities (see Chapter V, The Centre Programme) and invite non-members (for a fee, say, of \$5 above whatever members pay). Extol the virtues of membership at these meetings, and have membership application forms, publicity leaflets about College and Centre activities, and copies of the *Centre Newsletter* and *Organ Canada* on hand for people to pick up (copies of *Organ Canada* for promotional purposes are available free of charge from the National Office).
- (iii) Try (ii) with a different policy. Once we decided to hold an anthem-reading session specially devoted to non-members. *Everything* would be free: music, coffee, even a light lunch. We actually got several new members or subscribers to the *Newsletter*; but it took a lot of telephoning to get people there in the first place – which brings us to (iv).
- (iv) Assemble a database on all the churches in your neighbourhood which might conceivably benefit from the activities of the RCCO. Ideally such a database would include the name of the church, denomination, pastor(s), organist(s) and choir director, with a brief account of the organ (e.g. pipe – Casavant 1954 – 3 manuals – 40 stops – electro-pneumatic), and of the choir (e.g. ‘two choirs: SATB 30; children’s choir 25’); and of course information on whether the organist is a member. The idea is that every year, as early as possible, you should send a flyer to all those churches where non-members work (members will get the same information from the *Centre Newsletter*), advertising the events of the year that might be of interest. Special groups can be targeted for special events with such a database; e.g. you could send a flyer about an anthem-reading session only to those churches with choirs (or choirs of a particular sort), or one about a workshop on small-organ repertoire to all churches with organs of one or two manuals, and so on.
- (v) Give an evening extension course in conjunction with your local university for local organists/choir directors. Apart from the intrinsic value of such a course, the student enrolment will also with any luck yield some members and/or scholarship candidates when the course is over. (With a little more luck, the course might even make money!) (See Chapter V, Section 5, Extension Courses.)

- (vi) Remember that members who join on or after December 1st pay only half-fee for that year, and that those who join on or after March 1st, pay one quarter. (This concession does **not** apply to former members seeking re-instatement after being struck off for non-payment of dues!)
- (vii) On suitable occasions, such as the launching of an extension course or a recital given by a distinguished visitor, issue a press release to bring College activities before the public.
- (viii) Award scholarships to piano students who want to learn the organ (see Chapter V, Section 6, Scholarship Programme).
- (ix) Call up any new organist in town and invite him or her to join.
- (x) Hold Pipe Organ Encounters or Pedals, Pipes and Pizza days for teenagers (see Chapter V, Section 7, Programmes for Youth).
- (xi) Invite, and get other members to invite, non-member organists of your or their acquaintance to Centre events; one meeting could be specifically designed to welcome non-members. If you have an organist-clergy dinner, invite non-member organist-clergy pairs of your acquaintance to come (not necessarily at your expense!).
- (xii) If you know members of the clergy personally whose organists are not members, suggest that they take out institutional memberships for their churches and name the organist as representative. No doubt they would only do this in consultation with the organist, but that might bring some benign pressure on the organist to take an interest!

In short, keep the goal of attracting new members constantly before your mind – and before the minds of members, not just of the Executive. It is very easy to forget about new members in the midst of efforts to keep old members happy! Personal contacts are very important here; but publicity is also crucial, so that people in general know what the RCCO is and stands for.

(b) A Word about Institutional Membership

A further word about Institutional Membership might be desirable. It is a fairly recent innovation, and provides a church with an alternative to paying the fee of the organist as a member; the membership belongs to the church, but is exercised by the organist or another designated individual. This is an attractive option where, for instance, a church has a student organist or other person who is only there for a short time. It is also useful for churches with two or three organists, or with an organist and a separate choir director; in such cases the church may designate two or three individuals to exercise the privileges of membership at a reduced fee, as with Joint Membership – i.e. only one copy of College publications is received, and the fee for each representative beyond the first is reduced as in the case of Joint Members and by the same amount. (In other respects, joint representatives, like joint members, have all the rights of individual representatives or members.)

Institutional Memberships may also be taken out by music departments of universities, seminaries, religious orders, libraries, organ-building firms, music retailers and so on. Centres should explore the possibility of interesting suitable organizations in their area, both churches and others.

An Institutional Membership may help to overcome the “I’m not in your league” feeling in that the organist does not have to apply for membership in person. (But unfortunately some churches are as bad as organists about this; *they* sometimes explain that *their organists* are not in our league!⁹ It’s a hard life.)

(c) Fees and Benefits of Membership: A new era begins.

The financial barrier to membership is, for some people, quite real; for others it is a matter of perception. We have to face the fact that some prospective members regard the fee as being prohibitively high.

Until very recently, the mere raising of the fee problem was apt to prompt the remark that the basic cause of the trouble was *The American Organist (TAO)*, which was responsible for nearly half of the National portion of the membership fee. For many years the RCCO was joint publisher of TAO with the American Guild of Organists, and during that time TAO was host to presidential columns and other official communications, news from the Centres and Chapters, convention advertisements and general information from both organizations. This was a valuable partnership, much to the advantage of the RCCO, which has been by much the smaller partner. But the proportion of the membership fee which went to the purchasing of TAO, and the very high standard of TAO’s contents, led many RCCO members to complain that TAO was above their heads. Many years of fruitless debate ensued about the desirability of retaining this journal as an unavoidable part of membership. At one point a postal ballot was held. The ballot was answered by a very good number of the members, but left the matter unsettled; for the number of people who were strongly in favour of abandoning TAO for the sake of lowering the cost of membership was just about balanced by the number of members who said that they would resign if TAO was dropped.

The nub of the problem up to now has been the insistence of the U.S. Postal Services that in order to take advantage of a reduced charge for TAO, it had to be delivered to every member of the RCCO (as with the AGO). In 2007 the postal rates were substantially increased, and the AGO also raised the cost of the magazine itself in order to better reflect their own production costs. Under these circumstances it became cheaper to ship TAO in bulk to Toronto and to mail it from there – out of the reach of American postal regulations. The AGO then agreed that subscribing to TAO should not be compulsory for RCCO members. The RCCO was able, however, to negotiate a favourable rate for its members, and what is more, it has secured similarly favourable rates from five other excellent musical journals. Members in future, therefore, will be able to subscribe to from one to six journals or none at all, and all at specially favourable RCCO rates.¹⁰

But this was not the end of the affair. Further negotiations have taken place as a result of which the RCCO has given up its position as joint publisher of TAO. This by itself would be a negative step, for it means that the regular RCCO presence in TAO comes to an end: we shall lose the President’s column, the page for RCCO publications, the space for reports from Centres which follows the reports from AGO chapters,

⁹ The writer once sent a letter to all R.C. priests in parishes where the name of the organist was not known. The priest in one parish wrote back to say that “our organists are not in your league” (yes, that was what he actually wrote!) “and besides, we get all the information we need about music and the liturgy from Sister D at the diocesan liturgy office.” No doubt the priest was not aware that the Diocesan Liturgy Office is in fact an institutional member of the RCCO, and that Sister D, to her credit, regularly prints information about the RCCO and its scholarships and workshops in the music newsletter which her office sends out.

¹⁰ At the time of writing, the journals, with the number of issues per year and the annual price, are: *Choir and Organ* (6 at \$47), *The Diapason* (12 at \$42), *Journal of American Organ-building* (4 at \$26), *Organists’ Review* (4 at \$57), *The American Organist* (12 at \$49), *The Organ* (4 at \$56).

and so on. However, a considerable improvement lies in the fact that the two organizations have offered each other membership at much reduced rates; from the RCCO viewpoint, AGO membership would be available for \$59 *including* TAO.

If the observation is not out of place in this sober publication, the Board deserves a heartfelt rendition of a pluralised and gender-neutral version of ‘*For he’s a jolly good fellow*’ for producing such a brilliant solution to this long-standing problem.¹¹

Perhaps the writer may be permitted a personal view of this important topic in the College’s history. In his view it would be a pity if *The American Organist* ceased to be read by a good number of RCCO members. It is a very high-quality professional journal containing articles on new organs, old organs, organists, organ-playing, organ composers and the interpretation of their works, organ building and maintenance, the recruiting, training and directing of choirs, and the professional concerns of church musicians. It has reviews of new and old choral and organ music and of recordings of both. It has news of forthcoming conventions, summer schools, concerts and other events. It has reports of the activities of Chapters of the American Guild of Organists (though not in the future of Centres of the Royal Canadian College of Organists). It also has news about personalities in the world of church music, and last but by no means least a lively correspondence column which often contains informative debates on questions that concern us all, from the place of music in the liturgy to the desirability of playing the organ in one’s stockinged feet!

Furthermore, the RCCO is a small organization compared with the AGO, which has a membership about seventeen times the size of ours (not surprisingly, considering the population difference between the countries). We badly need to keep in touch with our larger sister organization over the border, and sharing TAO is one good way of doing this. It is also worth pointing out that quite a large number of Americans come to our conventions, and thus supply us with much-needed financial support; without American attendance our larger conventions particularly would find it much more difficult to make ends meet. Some RCCO members also often attend AGO conventions. Unless a good number of members of the two organizations read each other’s journals, these valuable exchanges will be far less likely to occur.

While we continue to recommend TAO to those who want and can afford it, and sing cheerful songs to our gallant President and Board members, we should not forget the splendid work which has been done in the improvement of *Organ Canada* of which a new and resplendent version with a cover in full colour was revealed at the Centennial Convention in July 2009, looking much more like a worthy replacement for TAO. Also, it is now produced six times a year rather than four.

(d) Fees: Presenting the College’s case

As a result of the new arrangements about journals, then, the membership fees have been somewhat reduced. But it would have been unrealistic to simply subtract the present cost of TAO from the present level of fees. For one thing, a better *Organ Canada* will inevitably cost more; and the nation-wide programmes of the College need more support, not less. If the fees cannot, then, realistically be drastically lowered, people need to be reassured that the College is not wasting money; and that it is doing what it can to improve the financial situation while keeping the fees as low as possible.

¹¹ Unfortunately, as often happens, the politically correct version of the song will be impossible to sing.

About the first, a brief glance at the College's annual financial statements will make the position clear: the College is run on a shoestring. In recent years the College has in fact often run at a loss, and has only survived by dint of calling upon its accumulated surplus – not a financial strategy which one can pursue for long! It has therefore been faced with the choice between cutting services and raising more money. It has proceeded on the principle that cutting services would be a self-defeating, even a self-destructive, policy; for the fewer services we provide, the fewer members we attract, and therefore the less money we have to maintain even the services that are left. Rather, we felt that we needed to increase communications and travel grants, not reduce them, so as to give all members a greater sense of – and a more meaningful participation in – the larger body. This is why the College has held membership campaigns, and above all why it instituted the *Toward 2000* capital campaign¹².

So the real crux of the question is this: to get prospective members to see not just what they can gain personally from attending the local Centre, but **the value of the College as a national organization**. Contrast two possible approaches. “Why not come along to the RCCO Centre with me next week? We’ve got a workshop that will interest you. Perhaps you should think of joining.” “Sounds a good idea – how much will it cost?” “Well, it will set you back the best part of a hundred bucks, I’m afraid; we have to send about eighty bucks up to the National Office in Toronto.” “Oh, why’s that? The workshops and things are held here, aren’t they?” However you go on from here, you’ve lost; the wrong impression has been given from the start. In fact, you yourself come through as looking upon the National Office as a sort of useless and expensive extra! The line should rather be this: “Have you ever thought of joining the RCCO?” “No, what’s that?” “It’s a national organization dedicated to helping people improve their knowledge and standards of organ playing and so on, and also to encourage better conditions of employment for church musicians.” “Sounds as if it’s just what I need. But does that mean I’d have to go up to Toronto or somewhere?” “Oh no, there are Centres all over the country – in fact there’s one here – where you can get workshops and courses. In fact we’ve got one on next Tuesday at St Ermytrude’s. Why not come along?” “How much would it cost to join?” “Less than a hundred bucks a year – and into the bargain you have a choice of some first-rate musical journals connected with organs and choirs, to which you can subscribe at a reduced rate if you want to” – you can take it from there!

On the general question of fees sent to the National Office, the former Executive Director put the point pithily when he remarked: “A lot of the money that goes into the National Office comes straight back out!” He was referring to project grants, scholarship funds, travel grants, convention grants, competition prizes and the like, not to mention the cost of publishing *Organ Canada*, the *RCCO Yearbook*, *The Employment of a Church Musician* and other essential communications to members. (For a complete list of moneys available from the National Office, see Appendix H.)

(e) Some final thoughts on recruiting

Of course, there are people who just don’t have the money to spare for the membership fees. For them there are two alternatives: Institutional Membership, which we have already discussed, or getting their church to pay their fee. This last possibility needs more exploitation than it is getting. A small church may not be able to afford to pay its organist – but it could afford to give her a cup of coffee twice a week – which now costs two dollars, or a hundred dollars a year. Any church that says it can’t afford a hundred

¹² which resulted in the setting up of the Endowment Fund..

dollars is really saying that it doesn't place much value on its organist. And of course by the opposite argument, churches that **can** afford to pay a reasonable salary can also afford the extra \$100! Centres should make a concerted effort to help their members, actual and potential, about this. Get your Centre Chaplain to write a persuasive letter of introduction to the RCCO which potential (or actual) members can take to their pastors; or write one yourself. Even a small number of successful requests of this sort would enable the Centre to make an appreciable addition to its membership.

To conclude our discussion of recruitment, it is doubtless a good thing for a Centre to have one person who undertakes to encourage and co-ordinate recruitment, and this would be the Membership Convenor, whose role we shall discuss in the next Section of this Chapter. But all members of the Centre should be recruitment-conscious, particularly the Executive. It is amazing how many people would say, if asked whether they were interested in joining: 'I never thought about it!' or 'Nobody asked me' or 'I didn't think I qualified!' All these situations can be remedied by a friendly approach by one or more members. **The College depends on Centres for its members; if the membership of the Centre drops – indeed, if it doesn't grow – the whole College is the loser.**

(f) A postscript on the concept of Associate Membership

It follows from the fact that Centres of the College are not only *set up by* the College, but *constituent of* the College that one cannot be a member of a Centre without being a member of the College (though in the absence of a convenient Centre, one may be a member of the College without being a member of a Centre). This suggests that, in the context of membership recruitment, it may be as well to say something about the concept of Associate Membership, which has in the past been not only suggested, but put into practice by certain Centres.

The status of Associate Member was introduced in a few Centres, including that of which the writer is a member, in order to deal with the problem of those who wish to take part in College functions but find the membership fee too high. It involves membership of the Centre on payment of the ordinary annual Centre portion of the fee (perhaps a little more) but not of the College. Therefore it does not involve voting privileges or the receipt of any College publications (except the Centre *Newsletter*), but it entitles the holder to attend all Centre functions.

The question of Associate Membership was discussed on more than one occasion by the By-laws Committee and the former National Executive (now the Board), and it was the unanimous opinion on each occasion that the existence of such a status is both logically incoherent and harmful in practice. In order to disarm the suspicion that the disallowing of Associate Membership was the act of an unfeeling central bureaucracy out of touch with the problems of the Centres, it may be revealed that not only was the present writer Chair of his Centre at the time and had himself introduced Associate Membership under the impression that it was a brilliant and original idea, but he himself brought it up to the By-laws Committee, not to get it discredited but to get it authorized; and finally that a very little conversation with his colleagues convinced him that his advocacy was mistaken.

The basic point is that centres are not just *affiliated to* the College; they are *parts of* it. To say 'I am a member of the Centre but not of the College' is like saying 'I am a citizen of Manitoba but not of Canada', or 'I am a member of this class but not of the school to which it belongs'. So to start with, the position

doesn't make sense. However, there are many things in life which don't make sense but which seem to do more good than harm. But this is not one of them; its practical implications are also bad.

First, the existence of Associate Membership, precisely because of its logical implications, reinforces the idea that Centres are really autonomous organizations which happen also to contribute to, and support, the work of the College (If being a *full* member of the Centre makes you an *associate* member of the College, you might be forgiven for supposing that the Centre is really only *affiliated with* the College!). This is in many ways dangerous. It downplays the importance of the national functions of the RCCO. It lessens the sense of responsibility among Centre members towards the work of the National Office. It encourages members to think more of 'what I can get out of the College' than of 'what I can contribute to the College' (for the benefits are more apparent at the Centre level, where one receives them in person, and the contributions are thought of as being made to a distant bureaucracy). And finally, it invites them to ignore altogether the potential benefits (described earlier) of belonging to an organization with national standards, resources, influence and aspirations.

But apart from these psychological drawbacks, it robs the College of essential financial support. It is also unjust; for a Centre member profits, willy-nilly, from the fact that the Centre is part of the RCCO. The Centre as such enjoys all the benefits of belonging to a larger national organization, and the Associate Centre Member enjoys all these benefits without paying for them. Finally, the existence of Centre Membership may tempt some members to downgrade their membership. It has also been remarked that Associate Members, who are supposed to be members of the Centre without being members of the College, are apt to feel that the Centre belongs to them as much as anyone else, and therefore tend to resent the fact that (by the By-laws) they cannot vote or hold office in the Centre.

These considerations demonstrate the correctness of the decision to disallow Associate Membership, and Centre Presidents are asked to see that their Centre conforms to College policy in this respect. But one would not want to approach the matter in a purely negative spirit. The original intentions of those who introduced associate membership were laudable enough – to involve as many people as possible in the College's work, even if they could not (or felt disinclined to) pay the membership fee. Enough has already been said to suggest ways of fulfilling this purpose without associate membership, but some suggestions may be briefly recalled here:

- (i) Invite non-members to subscribe to the Centre *Newsletter* for a fee (say \$5 or \$10 a year) sufficient to cover a year's printing and distribution expenses.
- (ii) Open as many events as possible – workshops, anthem-readings, choir festivals, extension courses, and the like – to non-members, charging them a somewhat larger fee than any paid by members (e.g. free to members, \$10 to non-members; \$10 to members, \$15 or \$20 to non-members; \$100 to members, \$125 to non-members, and so on).
- (iii) Encourage potential members to get their churches to pay their fees or to take out institutional memberships.

If your Centre is one of those that at present still has Associate Membership, there is no need to do anything sudden or traumatic. Simply publish a statement in your *Newsletter* that it appears that Associate Membership is not allowed by the College's federally registered By-laws which we have to follow, and that when those members renew they will be asked to renew either as ordinary members or as subscribers to the

Newsletter, in which latter case they will still be invited to attend Centre functions (except that if they are invited to business meetings they will not have the right to vote).

SECTION 4 – THE ROLE OF THE MEMBERSHIP CONVENOR

It has been the practice in recent years to request that every Centre appoint a Membership Convenor (MC). As we have indicated, the maintenance and growth of the membership is crucial to the College's well-being and must be primarily the responsibility of the Centres, which is where the bulk of the commerce between the College and the rest of the world takes place. On the other hand, in a matter of such vital importance it is natural that the national Board of Directors should wish to encourage growth in the Centres, and this has given rise to a number of centrally-inspired membership campaigns. It is useful to have, among other things, a Centre member whose job will include taking the initiative in seeing that these campaigns are successfully carried out by the Centre Executive.

But the existence of Membership Convenors does not mean that the other members of the Centre Executives can wash their hands of the membership question. One of the things the MC can do is to exercise a benevolent and tactful surveillance over members of the Executive – and indeed, over all members of the Centre – to make sure that every opportunity is being seized to inform potential members of the benefits of membership and to encourage them to join. As the chief executive officer of the Centre, the President has the job of galvanising all members of the Executive into action; perhaps the MC can make sure that the President places proper emphasis on the enlargement of membership in the programme discussions which take place in the Executive. What can be said about the MC's specific duties?

(i) We have spoken of the desirability of having a database of organists, churches and organs within the Centre's area. This tool will prove invaluable in (a) keeping track of members and their positions and (b) searching out potential new members who could be approached by the MC or some other member. It is not necessary that the MC be the inventor and keeper of the database, which as we observed elsewhere is a very large job. But s/he obviously has a vested interest in either doing it personally or, if that is not possible, making sure that some one or more others do it. To bring this about might well be regarded as the MC's number one job.

(ii) The MC should be an *ex-officio* member of the Executive, like all other Centre officers. Without regular attendance at Executive meetings, the MC cannot make sure that all the steps necessary for acquiring and satisfying members are being taken. One of these steps is the provision at all Centre meetings and social events which are open to non-members of membership application forms, sheets containing information about the Centre and its programmes, and current and recent copies of the *Centre Newsletter*, *Organ Canada*, and perhaps *The Employment of a Church Musician* (the last item for sale, not gift!). The MC should see that these items are available at the meeting, and ideally should attend in person and make contact with non-members who are present. If the MC cannot attend in person, s/he should make sure that another member is available to deputize.

(iii) The MC should ensure that application forms are sent to potential members without delay, whether the MC personally or some other member is sponsoring the newcomer. (It is therefore necessary that other members keep the MC informed of their catches!)

(iv) The MC should make sure that the new member is introduced to the Centre President (if present) and to other people on the first occasion that the member attends a Centre event.

(v) At the time when the Nominating Committee is working on its slate for the next year, the MC should review the whole membership list in search of members, including recent ones, who might make a contribution on the Executive, or even fill an Executive Office, and suggest their names to the Committee.¹³

(vi) At the time for membership renewals, the MC should, along with the Treasurer, receive a copy of the report from the National Office on fee payments and remind members who are late with their payments. If any member has signified an intention of resigning, the MC or some other suitable officer should interview the member tactfully. It might in some cases be desirable for the MC to discuss such a case with the President and/or other officers or even the whole Executive. (For further discussion on this problem, see Chapter IV, Section 2, page 1.)

(vii) At the Annual General Meeting of the Centre the MC should give a report on membership, mentioning all new members (with posts, if appropriate), new appointments or achievements or honours, retirements, resignations from the Centre, and deaths.

(viii) The MC will be the immediate recipient of any bulletin from the National Office about membership campaigns, and will do all that is possible to involve the rest of the Centre and achieve the maximum possible result.

(ix) The MC will probably have a particular interest in student members, and so should we all. They deserve a special section to themselves which now follows.

¹³ A recent version of this section included the sentence: “Integrate new members into the Centre’s decision-making process as soon as possible by involving them in Executive meetings, perhaps initially as Members-at-Large.” This would be excellent advice were it not unfortunately beyond the MC’s power. Members of the Executive Committee, whether old or new, are supposed to be nominated and elected – they cannot be simply installed by the MC. (For special reasons, they could be *co-opted* by the Executive, but why not just elect them?)

Another suggestion in that version was that the MC should “analyse the demographics of the current membership and recommend and implement steps to maximize retention of those members.” This makes it sound as if the MC should have a major in sociology and a minor in statistics! Does it really involve more than “planning a programme to suit the needs of the members”? We should consider such things as how many of our members are young or old, experienced or novices, amateur or professional, in a small church or a large, engaged with liturgical music or gospel songs, with a large or small choir or none at all, and so on (all these things our database should reveal), and try to make sure that we do not forget any group in planning the programme.

SECTION 5 – STUDENT MEMBERS

The importance of student membership is sufficient to warrant a few special remarks. The advantage of having a student membership rate is obvious: students on the whole are less likely to be able to afford full individual membership than those in full-time employment. The advantage to the rest of us, on the other hand, of having active student members should also be obvious. The old observation that the future of our profession lies with the students may in fact be a simple tautology; but its importance can be brought out by rephrasing it: the future of our profession will depend on those who are now studying to enter it and therefore may be deeply affected by the influences to which students are exposed in their formative years.

But there is, of course, another consideration which is particularly relevant nowadays; for in many quarters of religious practice, traditional values in music are being lost in favour of at least a partial assimilation of religious music to popular types of secular music. The advantages of giving older and younger generations of musicians the chance to meet and exchange viewpoints is twofold and obvious, for each group can learn from the other. In some churches there is a veritable alienation between the new and the old; and just as the proponents of novelty may be too quick in dismissing traditional idioms which no one has given them an adequate chance to become familiar with, so there may be some pieces of contemporary music which many traditionalists would find acceptable if they listened to it with an open mind; and, perhaps more importantly, each “side” may learn something about the genuine aspirations of the other.

So a very special effort should be made to increase the enrolment and active participation of young people in Centres – particularly where there are schools of music. If you haven’t got a scholarship programme, introduce one; if you already have one, publicize and expand it. Then, adopt the following policies as far as you can:

- (i) If you have a Centre newsletter, give all current scholars a year’s free subscription during their tenure.
- (ii) Encourage the National Board of Directors to give scholars a year’s free full membership (renewable if the scholarship is renewed).
- (iii) If Centre events have lower prices for members than for non-members, allow scholarship students the member fee rather than the non-member fee, or, better still, give free admission to scholars during their tenure.
- (iv) Involve student members in events. The present writer’s Centre, for example, had students organize our participation in the nation-wide Halloween concert. It was done extremely well and produced a handsome donation to the Endowment Fund.
- (v) Have one or more students on the Executive as members at large. They can act as contacts with the rest of the student members.¹⁴

¹⁴ In the version referred to in the last section, it was suggested that the Membership Convenor should act as a liaison between the Executive and the members in general; indeed, the MC seemed to be given the primary responsibility for getting members to take part in anything! Poor MC. But a better suggestion was that the student member(s) of the Executive would assist the MC’s liaison with other student members. Such suggestions make sense because the students – in a university town, for example – tend to spend more of their time in proximity to other students than to the older members. (But one still wonders why the MC was

- (vi) If your Centre has a newsletter (which of course it should), ask students to contribute – e.g. by reviewing a concert or giving an account of an interesting summer school they attended.
- (vii) Organize an annual Student Concert at which present and past scholars (or others who are still in the student stage) are invited to take part.
- (viii) Keep your scholars – and your scholarship programme – in the public eye by announcing the names of scholarship winners in the local paper(s), and having a ceremony of presenting scholarship certificates, e.g. at the annual College Service organized by your Centre or some other suitable occasion.
- (ix) Get a scholar (or two) to play at the College Service – prelude, or postlude, or accompanying all or part of the service for those who are capable of doing a good job.
- (x) Encourage organ teachers who play at a church to persuade their church to hire an advanced student as an organ scholar. For a suitably gifted student there is no better way to encourage swift improvement in the various skills which a church organist needs to acquire – and it can provide very welcome relief to the incumbent!¹⁵
- (xi) Keep in touch with past scholarship holders, and encourage them to remain/ become members when their tenure is finished.

singled out for liaison with students. Anyone in the Centre may have good reason to contact a student member or members – especially the President and those responsible for various events.)

¹⁵ Before the advent of institutions like the Royal College of Organists, apprenticeship to a cathedral organist was the standard way of training a future organist in Britain.

CHAPTER V – THE CENTRE PROGRAMME

SECTION 1 – INTRODUCTION

Programming for a Centre is in some ways not difficult; many Centres have a traditional annual programme format which seems to serve them well for years; for example: choir festival, annual dinner, workshop, anthem-reading session and occasional recital. But there are dangers – of getting into a rut, of forgetting part of the constituency, of missing opportunities, of not reaching out. There are certainly Centres whose programmes do not come near to exhausting the possibilities of their areas. So if you are the new President of an old Centre, by all means read this section thoroughly before your first programming session!

The College exists to serve its members, who include both the highly trained professionals and the beginners. They also include some whose chief or only interest is the organ, and others whose equal – perhaps sole – interest is the choir. Further, the College has a mission to improve general standards of performance and appreciation of church music, both organ and choral, and that involves outreach to non-member organists and choir directors, to clergy, and to the general public. It also has a mission to encourage the study of the organ, which requires an approach to pianists and piano teachers. Then some people prefer making music to listening to other people talking about it; so some will go to an anthem-reading session and others to a lecture-recital. Do we cater to all these needs?

Perhaps two words will sum it up: you must **listen** and you must be **flexible**. The possibilities are limited only by the available resources and your imagination – which may indeed suggest resources you had not thought were there. We shall first sketch the various kinds of programmes you can offer, and then give whatever detailed suggestions and comments occur to us under each head. We cannot approach completeness, but we hope that we can stimulate your imagination. The following are the main sorts of programme that we shall discuss.

- Organ recitals, with or without other instrumentalists, vocalists or choirs;
- Choir festivals, involving several choirs or members from different choirs;
- Study sessions, e.g. workshops, master classes, lecture-recitals, anthem readings or symposia;
- Extension courses;
- Scholarship programmes;
- Programmes for youth;
- Organ crawls;
- Social events;
- Sales of music and musical items (generally in conjunction with another event).

A lot can be said by way of suggestion and advice under all these heads. It will be worth your while to read all that follows for the sake of the comparatively few suggestions which may strike you as timely and feasible, meeting current needs and lying within the compass of resources available within your Centre and beyond. Here goes, then.

SECTION 2 – ORGAN RECITALS AND OTHER CONCERTS

(a) Preamble

This is a vast subject in itself, because it covers everything from star recitals by the likes of Simon Preston, Thomas Murray and Gillian Weir, to informal recitals by two or three local members or their students, not to mention mixed recitals with other instruments and voices. Let's face it: if you want to hire a star with a fee of \$2,000 or more, you had better read the article by Karen McFarlane which is printed below as Appendix E. But for a recital by a local organist or group, or by a well-known RCCO member from out-of-town, perhaps some less encyclopaedic advice may be helpful.

Plain organ recitals are one of the most difficult things to get a good audience for – even for first-rate people if they are not widely known among non-organists. It can be, and has been, done, by hard work and imaginative advertising; but really distinguished visitors have been known to give a recital to very disappointing audiences even in a large metropolitan area. Some larger Centres, such as Edmonton and Calgary, have run regular series of organ recitals with great success, but that of course requires a considerable amount of work, and reference to Karen McFarlane's article is recommended. Let us assume that you are aiming at a single concert in a smallish Centre in a not very large town. You will be well advised to start by asking whether you want just organ or "ORGAN PLUS...", as it is commonly called; but for the moment we will talk in terms of a solo recital, though much of what we say will apply to any concert.

(b) The Recitalist

The spur for your efforts may have been a solicitation from a performer who is trying to organize a tour, perhaps from the U.K. or Europe. This could give you anything, from a first-rate performance by a rising star who just isn't much known yet, to a painful fiasco in which those of your audience whose courage matches their musical sensibilities will walk out. (The writer is not exaggerating; he has experienced both of these extremes in the same church!) So the first advice is, in the case of a solicitation from an unknown, and in the absence of recommendations by people whose judgment you are sure you can trust, insist on a tape or CD before you commit yourselves.

You may be fortunate enough to have one or two organists of recital calibre in your Centre area; or you may opt for a somewhat less high-powered programme given by three or four Centre members or students; or you may invite an RCCO member (or other Canadian organist) from out-of-town. In these cases you will have a good idea beforehand of what sort of performance you may expect. Here are some suggestions for dealing with the recitalist from out of town:

- (i) If s/he has a set fee, make sure whether it includes travel expenses or not. In any case, make sure the financial arrangements are clear from the start. If there is no set fee, do not ask for a recital for an unreasonably low fee. A recital should be organized so as to pay for itself; if you can't be sure of raising enough money to do it properly, lower your sights and do something else. Don't take the Centre's financial problems out on the recitalist, who is a professional trying to make a living. We will not suggest fees here, since different recitalists differ in their expectations; but if there is no set fee, and you are in doubt about what to offer, ask advice from the National Office or any experienced

RCCO member you know. (Perhaps consult the President of the nearest large Centre which regularly runs organ recitals.)

(ii) Ask if the recitalist wishes you to arrange accommodation (sometimes a recitalist has friends in town). If so, ask whether there is a preference for a hotel, or whether a member's home would be acceptable. Don't arrange accommodation in a home unless you are quite sure that the recitalist would find it acceptable; to avoid embarrassment, discover whether a hotel is preferred **before** offering your own (or any other specific) home! Some people prefer privacy and independence on such a trip; some dislike staying with strangers – or even friends – under any circumstances. If a hotel is the option, see if a good hotel near the recital venue will give free accommodation in return for a generously-sized advertisement and a printed acknowledgement in the programme – say, a whole back page.¹⁶

(iii) Ask for the programme in sufficient time to have it printed, and enquire whether the recitalist wishes to provide programme notes.

(iv) Encourage a programme which will be attractive to non-specialists in organ music. (Some music is more suitable for conventions than local public recitals.) With a Canadian recitalist, suggest that some Canadian music be included.

(v) Organists at a recital are generally out of sight of the audience until they appear (almost literally out of the woodwork!) to take a bow. Encourage the recitalist to say a few (repeat, a few) words about the programme or some items on it. But be careful about this. For example, one can recall a recitalist trying to introduce a programme in a thick foreign accent and without amplification in a large building. If they are to speak, make sure that (a) they can be heard and (b) that, if heard, they can be understood, and (c) if you can, that they are not windbags. (If the recitalist takes the initiative in proposing to speak, you can only provide a good microphone, suggest a time-limit, and keep your fingers crossed.)

(vi) Be prepared, either yourself or through other Centre members, to look after your recitalist(s) where necessary. If they are arriving at an airport or rail or bus terminal, they should be met if at all possible – and seen off on departure. While they are with you, they will want time for practice (make sure to arrange this with the Church) and for solitude; but at any time during their stay there should be someone whom they can call, or who will take them for a meal or sightseeing if they wish it. After the recital, it is good for Centre members (and other members of the audience too if practicable) to be invited to meet the recitalist for refreshments.

(vii) Don't let yourself (or another officer of the Centre who may be organizing the visit) monopolize the visitor, but on the other hand don't wear the visitor out with a round of social engagements. And a piece of advice for the social occasion: don't leave the visitor stranded in a roomful of strangers, but perform some introductions. ('Surely no Centre President would do anything so gauche', I hear you say. Sorry – it's been done. Centre Presidents often have a lot on their minds.) On the other hand,

¹⁶ The writer not long ago approached a beautiful new hotel which stands right opposite a church with a fine organ and a splendid musical programme, and asked them to put up a recitalist. Since then that hotel has been a constant source of free accommodation for musical visitors.

don't try to introduce the visitor to twelve people at once; introductions need to be made in digestible doses.

(c) *The Venue*

- (i) Make sure that there is a fair match between the instrument offered for the performance and the programme to be played. When writing to invite the recitalist it is as well to send a specification of the organ which you intend to be used; if you are asking for a particular sort of programme, or know the leanings of the recitalist, you can pick the organ with this in mind. In some cases you might even offer a choice (perhaps this is particularly appropriate when you are asking for a workshop or lecture-recital on a particular composer, period or genre; we shall be discussing workshops later).
- (ii) Make sure you ask permission of the relevant church authorities **in good time**. Sometimes an organist will say: 'By all means use my church' and then forget to ask the Minister or the appropriate committee or whoever is responsible until it is too late to secure that date. Always make in the programme an acknowledgement of the kindness of the Church authorities (name them properly – e.g. 'The Rector and Wardens of St John's') in giving permission for the holding of the concert in the Church; and **always** write a note to those authorities or their chief representative after the recital to thank them personally. Neither the announcement on the programme, nor a casual word when you run across them in the street, is an acceptable substitute for a formal written note of thanks.
- (iii) Implicit in the last point, but important enough to mention separately, is this: make sure that the Church is free at the proposed date and time, not only for the recital itself but for practice time for the recitalist (and, of course, if others are involved, rehearsal time for all concerned). It is surprising how these essential steps can be overlooked. And make sure that you have arranged for the Church to be open at the appropriate times. In most cases the organist of the church will be glad to look after the recitalist, and show him or her the organ keys and light switches and arrange which memories may be used, and so on; but if the organist is not available, see that the recitalist looking for practice time does not have to break the door down, only to find that the tuners are in or the organ key is nowhere to be found.
- (iv) If Church personnel are providing refreshments afterwards, make sure to thank them also.
- (v) Make sure the organ is in tune for the recital. If it needs an extra tuning for the occasion, the Centre should pay for it, unless the Church makes it clear that this is not necessary.
- (vi) You may have to pay at least a nominal fee for the use of the Church and/or overtime for the caretaker. Discover what your obligations in this respect are when you first make the booking, and include them in the budget!
- (vii) Make sure that the Church will allow you to sell tickets at the door – indeed, some churches may not allow concerts for which there is a charge at all. Also find out whether there would be any objection to selling tapes and CDs at the time of the concert, in case the recitalist wants to. (This perhaps applies more often to visiting choirs.) Of course, if the church does not allow any charge for admission to a musical event, you need another church – unless you are lucky enough to get the whole affair underwritten by a sponsor. But there is something to be said against free recitals in general (see Karen McFarlane's article on this) – except, for example, the sort of short drop-in lunch-time recitals that some churches sponsor.

(viii) Speaking of sponsorship, we may remark that if the church is co-sponsoring the recital, many of the details mentioned above will look after themselves. (Perhaps that is an unwise figure of speech; in these matters, **nothing** looks after itself! Disasters have occurred when a church offered to co-sponsor an event and undertook the publicity, and then did nothing at all about it.)

(d) Finances

Start with a budget. However unpretentious your recital, if it involves a paid performer for whose recital you are expecting to sell tickets to the public, draw up a budget. Of course, if the pastor of a local church lets the organist invite three or four colleagues to play a membership recital before the Annual Dinner, you don't need a budget. But a look at the sort of expenses you are likely to meet in connection with a public recital will convince you that such an event needs one:

Recitalist's fee	Touch-up to tuning of organ
Recitalist's travel expenses	Printing of programmes
Recitalist's hotel accommodation	Printing (and distribution) of posters
Rental of church	Newspaper advertisements
Overtime for caretaker	Reception for recitalist

Now of course the expenses under any of these heads may be zero; if they all are, you're in luck, and can devote the entire proceeds of the recital to your Scholarship Fund! But in most cases this won't be so. At all events, when you have estimated your expenses, you must figure out how to raise the money. First set your ticket prices at a level which won't scare people off (remember, it is not Preston who's coming). Then multiply by your (conservatively estimated) potential audience. One is inclined to say: 'then halve that'! Unless, that is, you have a good deal of positive experience of recitals in your town and a fairly regular and reliable audience; though, even so, a bad storm or some previously unnoticed rival event may cut your audience drastically. Better to budget pessimistically and have a pleasant surprise!

Here are some suggestions about raising and saving money:

(i) Find someone willing to give hospitality to the visitor – but **only** after making quite sure that this would be acceptable.

(ii) Get the church to co-sponsor the recital. This may well mean no expenses for rent, overtime or tuning. It may also mean that the church will print, or provide facilities for printing, the programmes and/or tickets and/or posters; and the church may have a regular music programme for which it has a publicity mechanism laid on. It may well also host the post-recital reception in the Church hall. In such cases of co-sponsorship, it is usual for the RCCO and the Church to share equally any profit – or loss.

(iii) There are of course many ways of reducing printing costs. The ubiquity of desktop publishing these days means that you almost certainly have a member who can design programmes and posters even if you have to get them printed professionally. If you have no design experts in your Centre, a very simple and effective poster can be produced by superimposing the announcement of the concert upon a very lightly reproduced photograph of the Church where it is to be held, which appears as a shadowy background. With today's software, such a poster is easy to make, and can be extremely

attractive when printed on suitable coloured stock. Of course, if you **do** have a resident design expert, you can be more creative.

(iv) Free advertising (discussed below) helps; but you can also use advertising in reverse by getting local businesses to advertise in your concert programmes. A single-sheet programme gives little scope for this, but if you produce one with notes on the music, composers and performer, you can make room for quite a number of advertisements. Approach, for example, local music stores, the printing or copying shop that you use, restaurants near the concert venue, and businesses owned by members or their friends. You can also invite local music teachers to insert cards advertising their studios.

(e) Publicity

(i) **Posters.** Posters are probably quite necessary for a public concert. Post them two weeks to ten days before the event; earlier than that they will start disappearing too soon. Make sure that you cover public libraries, music shops, the local tourist bureau, hotels and motels, restaurants, and universities and colleges if any, especially the music departments. Posters can go in any business establishment which you think may have a clientele likely to be interested. And, of course, churches. Who is to deliver them? Sometimes you can hire a student for a small fee; but this, quite frankly, is rather chancy; you may get good service and you may not, unless the student is really interested and well-informed (an organ student from the Centre?). But students nowadays are as busy as most of us; better split the posters up among members of the Executive and/or other Centre members, and ask them to cover their own districts or specific downtown areas, especially their own churches.

Take thumb-tacks and tape with you; some places are quite happy to let you put the poster up yourself, and then you can be sure they're up and (at least temporarily) visible.

Don't put posters on hoardings, telegraph poles and other such public places; it is almost certainly prohibited by local by-law and will cause embarrassment both to the local Centre and to the host church. Don't ever put up posters without permission, and if you hire people make quite sure that they don't do these things either.

(ii) **Tickets.** Send half a dozen tickets to each member to sell (enclose them with the *Newsletter*). You will find that some people will buy tickets and not come. This is far better for the Centre than that they **don't** buy tickets and don't come, which is what would have happened otherwise. True, your main aim is to get a good audience; but one important reason for getting an audience is to make ends meet! It is often a good idea to have tickets on sale at two or three local outlets which make a point of selling tickets. Of course they will also be on sale at the door, but the more you can sell beforehand, the better. There should be a reduction for students and seniors; but you could also approach local retirement homes and offer an even lower rate for six (ten?) or more tickets sold.

(iii) **Advertisements.** Probably you should put at least one or two display advertisements in the local paper; don't forget to ask for the special rate for non-profit organizations, and give them the RCCO's Charitable Registration number, which is 0326306-22. But there are many ways of advertising without cost. Most local papers have sections devoted to announcements of this sort, often in the special entertainment and/or religion sections, or in week-end supplements. Don't forget free neighbourhood

papers where these exist; and it may be worth going outside town to nearby communities. If there is some particular interest in the recital, try to get a reporter to do a news item on it. Suitable occasions might be: a recital to raise money for scholarships; the dedicatory recital of a new or rebuilt organ; the visit of a very well-known organist; an all-Canadian programme, or a programme containing the works of one or more local composers. Use your ingenuity: it's always worth trying. Explore the avenues in the local TV and radio stations; cable TV will likely have a community bulletin board. Supply a brief announcement to members that they can have inserted in their church bulletins. If you have a listing of names and addresses of local churches in general, this is an opportunity for making use of it. It is quite a good idea to get reduced copies of the posters made to use as handbills, which can be left on hotel and motel desks and in public libraries and music shops, etc.(with permission, of course!).

(f) Personnel

Make sure that all the necessary jobs are covered. You will need two (two are better than one) to sell tickets at the door, more if there is more than one entrance. (The Centre should have a cash-box which the Treasurer will have custody of, and supply with a cash float before the recital.) It is best to have someone separate to give out programmes, although this can be done by the ticket seller; if possible choose someone who knows the church and can advise on seating and so on. Ask the recitalist if a page-turner is needed. In some cases, stop-pullers may also be required!

(g) Variations on the straight recital

The straight organ recital may be varied in many ways. You could add:

- (i) one or more solo instruments – trumpet is the most obvious, since there are plenty of arrangements for trumpet and organ; but others are possible;
- (ii) a string trio or quartet or other chamber group;
- (iii) one or more vocal soloists;
- (iv) a chamber choir;
- (v) a mixture of some of the above.

The programme may also be made attractive by special themes. One usually successful venture is to hold a concert of wedding music on or about St Valentine's Day, in plenty of time for spring and summer weddings. Organ solos can mix processional and recessional pieces with quieter items for other parts of the ceremony; and groups of organ solos can be interspersed with vocal solos. Such a programme will be of interest to organists, to local soloists who like to sing at weddings, and to couples who are thinking of getting married during the year. Make sure to enquire of your local newspapers, bridal shops, etc., whether and when they are having special wedding supplements and shows for brides and grooms; have handbills available for distribution at the shows and a display advertisement for any bridal supplement. There will probably be the chance of a good deal of free publicity, too. Get permission to have your soloists or chamber choir give a brief excerpt from the concert at a bridal fashion show; borrow a portable electronic keyboard (a store may lend you one in consideration of your public acknowledgement of the loan) for the occasion. There are many other themes, feasts and special occasions around which concerts can be built: St Patrick's Day, St George's Day, Mother's Day, Armistice Day, Thanksgiving and Earth Day are some examples, besides the obvious Church seasons.

(h) A note about the timing of concerts

Avoid concert dates which compete with similar organizations. You'll likely not get an entirely free night, but there are obvious types of clash which should be prevented. When you begin to plan your programme, get a list of the concert dates planned by every local organization which runs a regular series, such as the local symphony, choral society and university school of music, as well as any chamber choirs, churches with regular organ or choral recital series and the like. Avoid if possible not only the same nights, but a concert within three or four days.

When the writer was editor of his Centre's *Newsletter*, he added to the September issue a Music Calendar containing a brief notice of all the concerts for the coming season for which he could find details. This filled four pages of the *Newsletter* which were printed as a separate supplement in the middle of the issue with its own pagination so that it could easily be extracted and used separately. Of course not all organizations are efficient enough to have their concert programmes settled by the early part of September. But we were able to include the programmes of seven or eight local groups, and the Calendar has been a great help in arranging the RCCO programme, as well as being generally useful to members.

SECTION 3 – CHOIR FESTIVALS

(a) Preamble

In many Centres there is an annual choir festival which is often one of the most successful events of the year, both for the intrinsic musical experience and for the publicisation of the RCCO and its aims. Sometimes, indeed, success itself can breed staleness; the attractiveness of repeating a well-tried formula can blind us to the possibilities of even greater achievements. Sometimes, for example, a Centre with a well-established festival of Christmas music could consider a second festival – perhaps in another town in the area – for children’s choirs; or, if the main festival is composed of anthems, a hymn-festival could be held at a different time in the year. In this way a new constituency might become involved.

(b) Participants

All district choirs should be invited, whether directed by an RCCO member or not. A basically SATB festival could be open to all members of adult choirs, so that members of small choirs (e.g. SA or SAB) could be encouraged to join in. The repertoire can be chosen accordingly (see below). Don’t neglect youth choirs in the district, if there are any that do a traditional type of music¹⁷. If there are a number of these, you could hold a special festival for them.

(c) Purposes and Format

There are several reasons for holding a choir festival. Here are some:

- (i) To give choir members the opportunity of singing under different directors.
- (ii) To help educate local amateur choir directors, especially if a visiting conductor of distinction is chosen.
- (iii) To introduce choirs to new material (though this is more easily achieved by an anthem-reading session).
- (iv) To give people from small choirs the experience of singing repertory that they could not do in their home choir.
- (v) To give choirs a chance to sing to each other.
- (vi) Simply to celebrate church music.

These purposes can be served in different degrees according to the format of the festival. First of all, decide whether for the massed choir pieces you are going to use local talent or a visiting conductor. The massed choirs should be competently conducted; if you have two or three good local conductors, using them will at least give most choir members a change of director. But if you are prepared for the extra organization and expense, it is worth bringing in someone from outside; there are many very fine choral

¹⁷ The word ‘traditional’ should be broadly interpreted. It is meant here merely to exclude such things as guitar-led folk-groups, which do not really fall within the RCCO’s purview.

conductors available. Make sure you get one with an appealing personality, who will enter into the spirit of the occasion. The time available for rehearsal is likely to be quite limited, **and your visitor should not expect to reach a professional standard of performance.** On the other hand, a skilful and experienced conductor can often produce amazing results after a mere afternoon's rehearsal.

A possible format is the following:

Organ prelude
Procession with hymn
Welcome by host incumbent or RCCO Centre President
Opening prayer by incumbent or RCCO Centre Chaplain
Scripture reading
Hymn
Solo choir pieces
Hymn (during which massed choirs form up and collection may be taken)
Massed choir pieces
Closing prayer and blessing by incumbent or Centre Chaplain
Closing hymn (during which the choirs may process out, or else return to their seats to listen to the voluntary)
Organ postlude

(d) Content

A general suggestion about the massed choir pieces, whatever their theme, is that they should range from fairly simple unison or two-part pieces to more ambitious four-part works. You don't want to ask choirs, or choir members, to buy several pieces for none of which they will have any further use; so if you want to attract members of smaller choirs, and you have four pieces, at least two should be usable by smaller choirs. The other two could be more adventurous, and give the members of smaller choirs the opportunity of experiencing four-part singing.

The music chosen for the massed choir pieces may be quite general or may follow a theme, and in many cases it would be suitable to ask choirs which intend to perform on their own to choose a piece conforming with the theme. In the following list of suggested themes, the ones which it would be most reasonable to ask individual choirs to conform to are marked with an asterisk. In other cases you may think it sensible to *invite* choirs to choose in accordance with the theme but not to *insist* on it.

- *Music for Advent and/or Christmas
- *Music for Lent and/or Easter
- *Anthems for general use
- *Music for Holy Communion
- Music of Canada, or England, or the United States, or some other region.
- Music based on the Psalms of David (other than chants) or other OT passages
- Settings of New Testament passages
- Hymn anthems
- Hymns with special arrangements and descants – with additional instruments

if you are feeling adventurous!

The choice of music for the massed choirs should be acceptable both to the Centre (i.e. the Executive or Programme Committee or special Festival Committee) and to the visiting conductor. It is often useful to ask the latter for suggestions; but make sure that the suggestions conform to the principles which you yourselves espouse, and which you should inform the conductor about. E.g. if you want one unison, one two-part and two four-part pieces, ask for suggestions which fall under those categories.

(e) Finances

An entry fee can be charged to all choristers – say \$2.00 a head. (You may or may not wish to exempt members of the RCCO; it saves trouble to include them, and the sum involved is trivial.) If refreshment is provided (e.g. a lunch between rehearsals), this will have to be paid for, unless a well-endowed and generous church has been enlisted! (Members of the College should of course pay their share of additional expenses of this sort.)

It is a good idea to have a collection among the congregation to help cover expenses, or, if this is not necessary, in aid of your scholarship fund, or of some well-known public charity.

(f) Venue

You need a church with a fairly decent organ and a suitable internal arrangement to accommodate the massed choirs; but it also needs sufficient auxiliary rooms to provide for the choirs to assemble, warm up, leave their belongings and so on. This sometimes means that the same ideal church is used year after year, and some others become resentful (even if they themselves do not really have adequate facilities). So you need to be flexible here, as well as diplomatic. Try to use more than one church in town, and, if possible, of different denominations. If your Centre is in a city with other sizeable cities or towns within the catchment area, move the festival out of town once in a while.

(g) Obtaining Music

It is of the first importance that you plan ahead so that music can be ordered in sufficient time. First, make sure that the pieces for the massed choirs are currently available. Then arrange with a good dealer to supply them. A suggestion: let choirs who want to order ten or more copies order them for themselves – give them the name, address, telephone and fax numbers, and e-mail address of the supplier you have chosen; and invite choirs who wish for fewer than that number to order them through the Centre by a certain date; then a Centre officer appointed for the task (e.g. the festival organizer or Treasurer) can order them all at once. The pieces should be in the hands of choirs *at least* a month before the date of the festival.

(h) Timing

A choir festival is probably best held on a Saturday or Sunday. Two rehearsals of the massed choirs are desirable; the first can be conducted by a local conductor (or perhaps by local conductors taking sections separately) and the second by the guest conductor. The three sessions (two rehearsals and the performance) can either be spread over two Sundays or got in all in one day on a Saturday.

(i) General Comments

If you have not held a choir festival before, it may be as well to secure the interest and co-operation of three or four reliable choirs before making a public announcement. Then be sure to advertise, telephone and cajole as widely as possible. It is a constant problem to avoid having the same few choirs every year. One reason is that choirs, like organists, suffer from the “not in your league” syndrome. There is no way of getting over this except by patience and diplomacy; by making sure that the choral pieces chosen are of a wide range of interest and difficulty (though **never** of a mediocre grade of quality); and by encouraging small groups, or even individuals, to attend even if their choir is not coming in a body. Also, choose visiting directors who are personable and not too elitist – not in the sense that they do not have good taste and high standards, but in the sense that they are willing to meet amateurs where they’re at and not expect Toronto Mendelssohn Choir standards of performance. If the visitor chooses the music, make sure it is not too difficult to be achieved by the choirs taking part in the short time available, and on the other hand that simplicity is not purchased at the price of mediocrity. There is plenty of first-rate music that is not too difficult – including, for example, perfectly acceptable arrangements for small choirs of classic works intended for larger forces. A major part of the RCCO’s mandate, and therefore a major function of an RCCO Choir Festival, is to enhance the quality of music sung, as well as standards of performance. Widespread participation in a festival may be secured at too high a price.

SECTION 4 – STUDY SESSIONS

(a) *Preamble*

Study sessions are of various kinds: workshops, lecture-recitals, master classes, symposia, anthem readings and so on. The description depends on the format, which in turn depends on the subject-matter to be studied and the wishes of the clinician.

Workshop is a fairly general term for an informal study-group, generally with one leader, but as far as possible with general participation. A *lecture-recital*, as the name implies, involves a talk on some composer, or period or genre of music, illustrated by complete performances; a workshop on ornamentation, for example, even if illustrated copiously at the keyboard, would not be a lecture-recital unless whole works were played. A *master class* involves performances by (pre-selected) members of the group, which the clinician then subjects to criticism. A *symposium*, despite its derivation, is not normally nowadays a drinking-party! It is a discussion between a number of people; generally three or four panelists exchange views, and then the discussion is thrown open to the floor. As such, it suits topics which are not purely musical; and in particular topics which are controversial. One might, for example, have a symposium on professional concerns or on the place of music in worship. At the other extreme are events incorporating music-making; a workshop devoted to the study of choral works by singing them (with a few comments by the facilitator) is usually called an *anthem reading*.

The other dimension along which study sessions may vary is that of the target audience. It is well to recall here, once again, the breadth of the RCCO's mandate. First, all members are entitled to be considered in the setting-up of the year's programme, from the experienced and skilled with sophisticated tastes to the reluctant organists and conscript choir directors. It is very often the former group which devotes a great deal of its time to running the Centre (and indeed, to providing programmes for the latter group), and its members deserve an occasional event directed to their interests. But if the Centre is not to shrink to a few enthusiasts, it must reach out not only to its less well-trained and talented members but to church musicians who perhaps ought to be members but aren't, and never will be unless the Centre exerts itself. This is the group that is prone to say: "We're not in your league". If the Centre devotes its annual programme to a highbrow recital, a festival in which only a few top choirs take part, a lecture-recital on Reger and a workshop on Messiaen, it will be only too true that the great majority of local church musicians will not be in its league. Such delightful events are on the whole more appropriate to a national convention, where many of those present are indeed experienced enthusiasts. But if half a dozen Centre members would like to have an esoteric workshop once in a while, they are absolutely entitled to it if it can be arranged (bearing in mind that most Centre functions ought to be self-financing).

What follows is a list of suggested topics for study sessions, with some incidental notations as to the type of format and audience for which each would be appropriate. No attempt is made to be complete; completion of an infinite series of possibilities is in any case not possible! Nor have we attempted, in general, to suggest catchy titles; it is up to you to present topics to your particular audience with whatever slant and descriptions you think will attract them.

(b) Suggested topics 18**A. The Organ: (1) Understanding, maintaining and selecting organs**

(Talks, illustrated as appropriate)

The historical development of the pipe organ

Major types of historical organ design

Tradition and eclecticism in organ design – a historical approach

Trends in contemporary organ design

On selecting a new organ

What to look for in an electronic organ

Pipes or electronics? Pros and cons

Combining pipes and electronics

The advent of MIDI and how it can be used

Advice for those contemplating a rebuild

The construction and voicing of pipe organs

Emergency organ maintenance – ciphers, notes that don't play, out-of-tune reeds, etc.

The construction and voicing of pipe organs

Problems of church acoustics

Organ cases down the ages

The organ in stained glass, painting and literature

B. The Organ: (2) Organ repertoire

(Lecture-recitals or master classes)

(i) Particular composers

J.S. Bach: major Preludes and Fugues, etc. *(advanced)*

J.S. Bach: the Leipzig Chorales *(advanced)*

J.S. Bach: the Trio Sonatas *(advanced)*

J.S. Bach: Eight Short Preludes and Fugues *(moderate)*

J.S. Bach: Orgelbüchlein *(moderate)*

D. Buxtehude *(moderate/advanced)*

Couperin's Organ Masses *(moderate)*

Brahms' Eleven Chorale Preludes *(moderate)*

Cesar Franck's Chorales *(advanced)*

Mendelssohn's Sonatas *(advanced)*

(ii) Periods

Baroque performance practice

Interpretation of eighteenth-century music

Romantic performance practice

Ornamentation (related to periods)

etc.

¹⁸ Acknowledgements are due to Kenneth Inkster, upon whose original version of this list the present version is based.

(iii) General

(Lecture-recitals, mostly geared to the less advanced. Combine with displays of music if possible.)

- Music for weddings
- Music for funerals
- Music for Holy Communion
- Preludes and postludes
- Music for manuals
- Music for small organs
- Five centuries of easy organ literature
- Interesting and accessible contemporary music
- Music for organ and other instruments *(more advanced)*
- Organ music for two players *(more advanced)*

C. The Organ: (3) Organ technique

(Illustrated workshops)

(i) Basic

- First steps for the converted pianist
- Articulation, legato playing and fingering (related to different periods)
- Pedal-playing
- Resolving technical problems in organ-playing
- How to practice efficiently
- How to improve sight-reading

(ii) Applications

- Playing piano accompaniments on the organ
- Hymn-playing (and see *Hymnody*)
- Accompanying psalms (and see *Psalmody*)
- Accompanying anthems
- Adapting organ music to a spinet

(iii) Registration

- Basics of organ registration
- Registration for service music
- Registration on a small organ: making the most of what you've got
- Registration for particular styles and periods – e.g. pre-Bach, Bach, French Baroque, German Romantic, contemporary, etc. *(more advanced)*

(iv) Improvisation

- Elementary improvisation
- Improvising on a hymn tune
- Improvisation during the service; between verses of hymns; during communion
- Advanced improvisation: chorale preludes, fugues, etc.
- Modulation and transposing

D. The Choir: (1) Choral and vocal repertoire

(Generally anthem-reading sessions)

(i) General

- Music for weddings
- Music for funerals
- Music for Holy Communion
- Music for Advent/Christmas season/Lent/Easter season/Ordinary time
- Recent anthems
- Anthem-settings of psalms
- Cantatas for children
- Choir music for SA, SAB, unison and other non-SATB groups
- Music for choir with organ and other instruments *(more advanced)*
- Music for double choir *(more advanced)*

(ii) Hymnody

(Illustrated talks with discussion)

- Use of descants and free accompaniments
- Introducing new hymns to the congregation
- Illustrated history of hymns
- Modern trends in hymnody
- The liturgical function of hymns
- Particular hymn traditions – Gregorian, German chorales, the metrical psalm, etc.
- Creative use of the hymnal in planning services
- Arranging hymns for organ and brass

(iii) Psalmody

(Illustrated talks with discussion)

- Gregorian Chant
- The Anglican chant tradition
- Contemporary chant settings
- The use of a cantor

E. The Choir: (2) Choral techniques

(Participatory workshops)

- Basic voice techniques for choirs: posture, breathing, intonation, function of vowels, tricky consonants
- Common problems in choral singing
- Singing in Latin, French or other languages
- Rehearsal procedures
- Preparing a score for rehearsal
- Choral conducting
- Conducting from the console

F. The Choir: (3) Organization

- Recruiting and organizing a choir
- Choir trips and exchanges

G. Composers

(Lecture-recitals, rather than practical workshops on interpretation, etc.)

Canadian/local composers

Women composers

Composers of a particular country or period

On a particular composer: to mark an anniversary, or to rescue from obscurity;

to introduce a local or other Canadian composer; or for any other good reason!

A composer introduces his own work

H. Bells

The use of handbells in church music.

The organization of a handbell choir

I. Music and worship

(Symposia or talks with questions and discussion)

Contemporary trends in worship and their impact on music

The function of music in worship

What is “good” religious music? The place of standards in church music

The musician as minister

Theology for church musicians

Historical aspects of music in Christian worship

How to raise the standards of music at weddings: on interviewing a couple

Musical drama in worship

Liturgical dance

J. Professional concerns

(Symposia or talks with questions and discussion)

The College’s Code of Ethics and its application

Clergy-organist relations (many facets!)

Income tax and other financial problems

Copyright

On having a contract

SECTION 5 – EXTENSION COURSES

(a) What they are

An extension course is a course organized by an RCCO Centre in conjunction with the Extension Department or Continuing Education Department of a local university.¹⁹ It is intended for organists and/or choir directors from the local area who need instruction in the basics of playing the organ for services and/or running a church choir. We say ‘and/or’ because, whereas many of the courses given so far, under such titles as *Foundations of Church Music* or *Tools and Techniques of Church Music*, have been addressed to both organists and choir directors, it is not uncommon to find people attending who either play the organ or direct a choir but not both; and so they find one half of the course extremely useful while the other half appears for their purposes to be a waste of time. If you have not had such a course in your area before, you should probably combine both lines of study and see what the response is like. Experience will show whether a follow-up course should be directed either entirely to organ-playing or entirely to choir-directing or to both.

(b) General principles of organization and finances

Extension courses are generally given in the evenings – a three-hour session once a week over a six-week period. The beginning of May is a good time to start – Easter is over, the weather has improved, and the flight to the cottages has not yet begun. The RCCO sets the syllabus, chooses and engages the instructors and selects the venue. The Extension Department generally mails out publicity (both to their regular clients and to addresses supplied by the Centre), receives applications and fees, and pays expenses – e.g. instructors’ fees, any music packages for registrants (see below), rental of hall if applicable, printing, postage and refreshments (if a Centre member looks after this last, the Extension Department provides reimbursement). The fee to be charged is agreed between the Centre and the university, and in the light of a preliminary budget a minimum number of registrants is selected below which the course will be withdrawn. The university will normally charge a *per capita* administration fee, which is of course taken into account when setting the student fee. There should be two levels of fee, one for RCCO members and the other for non-members; if the fee for members is \$100, non-members could be charged \$125. The usual financial arrangement is that any profit (or, of course, loss) is shared equally between Centre and university. The history of these ventures suggests that it is very difficult not to make a profit if you plan with reasonable care!

(c) Syllabus, format and instructors

What should be taught? Topics can be chosen from those listed in Section 4; for example, those on elementary techniques, and organ and choral repertoire. But it is not easy to know what people will want. You should have a general description of the main proposed topics in your publicity flyer, but if the instructors are divided or doubtful about which, say, of two or three topics should be tackled during a given

¹⁹ The author organised the first course given at Queen’s University in collaboration with the Kingston Centre. Organisational details are therefore given from the Kingston experience (several courses over the years). Detailed arrangements may of course be different with other Centres and other universities. In the year of this revised edition (2010), a course is planned in Kingston with the local community college, Queen’s having unfortunately given up on extension courses. It is too early yet to report on this experiment.

session, you could utilize an introductory questionnaire to sound out student opinion. Indeed, if you have a large class – say, thirty or forty or more – you could offer some alternative sessions.

The course can be organized with any of the formats discussed in the previous Section – lectures, workshops, master classes, symposia; which of these is most suitable for a given session will depend, as before, on the subject matter. But it is of primary importance to make sure that there is a maximum of student participation. Lectures, if any, should give plenty of opportunity for questions and discussion, and where a workshop format is possible, in which students try out what they are being taught, it should be used. Hand-outs are also extremely important. Classes on anything from vocal production to registration should always offer a handout summarizing the main points – don't leave it to the students to take adequate notes; while of course sessions on repertoire and the like demand that lists of suggested material be available.

A useful way of proceeding is to draw up a list of up to twenty good but inexpensive anthems and provide a package containing these to each participant (being careful, of course, to remember to include the price of these in the fee!). The instructors, though not of course positively *confined* to this material, should use it as much as possible in their classes; for example, classes on preparing for a rehearsal, conducting, sight-reading, interpretation, accompanying and other topics could all use that material as a basis. Draw up the list in good time, making sure that all the items are currently available, and arrange with your favourite music dealer to have supplies on hand so that you can inform him or her at the time of the registration deadline how many packages you will need and get them delivered in good time for the first meeting of the class. Make sure to arrange for extra copies to be available for late registrants. The dealer should be willing to give you a good price, and to let you return any unused packages ordered for late registrants.

As to the choice of instructors, a large Centre will of course have plenty available, especially if there is a music school at the university. Some Centres have used a large number of instructors for one course, and in theory there is doubtless something to be said for this: a variety of approaches, for example, and contact with different local churches and traditions. But a course can be perfectly well given with two or three instructors if they have the right qualifications, and this has the further advantage that the students get to know the instructors much better. And while a variety of approaches sounds good in principle, we should bear in mind that beginning students are there to be instructed in strange subjects; on the whole they are not looking for debates, and the variety of approaches may just confuse them. Indeed, having even *two* instructors tell them to do things in a different way has been known to upset some students. A beginning student is likely to have *no* idea how to do things, and might be better off learning one consistent idea from a qualified instructor than two conflicting ideas from two different instructors, both admirably qualified, who happen to disagree!

If you wish to include such topics as hymnody or planning liturgical services, do not overlook the possibility of asking clergy to take part in the course, especially if you have clergy available who are also musicians.

(d) Publicity

The importance of advance publicity can hardly be overstressed. First of all, if you have developed an adequate database for the churches of the surrounding area, you have an address list suitable to give to the Extension Department for their mailing (a form for building such a database is provided in Chapter VI,

Section 4). Don't exclude churches with well-qualified incumbent musicians, who may well know of potential students even if they have no need of the course themselves. Mention the course in the Centre *Newsletter* well ahead of time (in fact, as soon as the course is decided upon), and keep it in the forefront of people's minds. Don't confine yourself to the immediate vicinity in your publicity; people have been known to travel 100 miles for such a course. Part of your publicity stock-in-trade should be a list of newspapers, with addresses and telephone numbers, in all of the surrounding towns. Send out press releases to all the papers you can think of, but prepare the ground first; telephone each paper (or, if they are close at hand, visit them) and talk to whoever would be responsible for that sort of topic; try to get them to write a news item about it, particularly if this is your first venture into extension work. And, as usual, don't forget the free neighbourhood papers.

An early task is to design a flyer which will be sent out by the Extension Department but also used by you in various ways. This flyer should be attractive and informative, and needn't be too complicated. Simply print it on stout coloured stock of 8½×11 folded into three panels and embellish it with one or two line drawings of organs. If you are an advanced computer user, feel free to use your imagination! Its content should include:

- a brief sketch of the nature and purpose of the RCCO;
- a statement of the purpose and of the intended clientèle of the course;
- the dates, times, duration and venue of the sessions;
- a provisional outline of topics to be discussed;
- the names and qualifications of the instructors;
- the name and telephone number of the Course Co-ordinator for the RCCO, from whom further information can be obtained;
- the name, address and telephone number of the officer at the university to whom applications and cheques should be sent and from whom further information can be had;
- the amount of the fees (for members and non-members) - if this covers a packet of music, say so;
- the date by which registrations, with payment, should be sent in;
- a statement to the effect that the university and the Centre reserve the right to cancel the course in case of insufficient registration;
- an announcement about any scholarships offered by the Centre;
- a list of key Centre officers for the current year with their telephone numbers;
- a registration form, which should be on the back of the third panel for easy separation, and should not have any essential information on the other side of it which applicants might wish to keep by them.

(e) Registration and post-course questionnaire

The registration process is carried out by the Extension Department; they should generate a student list for the use of the Co-ordinator and the instructors.

At the time of registration, every student should be sent (i) a receipt for the fee paid (see subsection (f) below); (ii) a complete and detailed syllabus of the course; and (iii) a questionnaire from which you and the instructors can glean useful information. It should gather the following information:

- Name, address and telephone number of registrant, including whether they want this information circulated to classmates;
- Name of church and any position held (organist, choir director, both, other);

- Musical qualifications, if any;
- Years of experience as organist and/or choir director;
- Type of instrument played (pipe or electronic, number of stops, number of manuals);
- Size and type of choir (SATB, SAB, two-part, etc.);
- What do you most need from this course?

You could also ask such a question as:

- Of the following four topics, we shall probably have time to deal with only two. Please rank them in order of importance by writing 1 (most important), 2, 3, or 4 (least important) after each.

At the end of the course, students should be offered another questionnaire. It should cover such questions as:

- What parts of the course did you find of most value? Of least value?
- Were there any sessions from which you feel you could have got more benefit if the instructor had treated the topic, or organized the class, in a different way?
- Would you like to hear of a follow-up course? Would you be likely to attend it?
- If so, what topics would you like to see treated in more depth?
- What new topics would you like treated?
- What are your overall impressions and comments about the course?

(f) Tuition fee receipts

With certain qualifications, student fees are tax-creditable. The university in collaboration with which the Centre is giving the course can provide tax-creditable receipts; if the university fails to do so, or if the course is not associated with any university, the National Office is now empowered by the Government to issue such receipts. One further stipulation is that the total fees must exceed \$100. The text is given overleaf of a suggested form of certificate which makes it clear what the main restrictions are (emphases are added to highlight parts of especial interest in relation to RCCO courses):

IT IS HEREBY CERTIFIED THAT: _____
 was enrolled as a student at this educational institution in a course entitled

 THAT out of the total fees paid for the session(s) between _____ 20____ and
 _____ 20____, the sum of \$_____ constitutes the amount of tuition paid for
 purposes of Section 118.5 of the Income Tax Act;
 THAT no part of the above amount was levied in respect of: student activities (either social or
 athletic), health services, **the cost of books (other than costs which are an integral part of the
 fees for a correspondence course)**, charges for board and lodging; or any charges other than the
 following eligible fees: fees for tuition and the related fees for admission, use of library and
 laboratories²⁰, examinations, degree or diploma, re-reading of examination papers, and student
 memberships specifically related to an academic programme and its administration;
 THAT our establishment is recognized by the Minister of Employment and Immigration, for the
 sole purpose of Section 118.5 and 118.6 of the Income Tax Act, as a designated institution

²⁰ A fee for organ practice would presumably be analogous.

providing courses, **other than courses designed for university credit and that furnish a person with skills for, or improve a person's skills in, a recognized occupation**²¹.

FURTHERMORE, the above-named student will have to prove that s/he will have reached the age of 16 by the end of the year.

If you would like more information or wish the College to supply these certificates, please consult the General Manager.

(g) Some further suggestions

(i) On the last night, have a brief service, of which the elements have been prepared during the course. For example, you may have studied some anthems and some hymn descants; include one or two of these anthems, performed by those present, and one or two of the hymns.

(ii) There should be as much chance as possible of personal participation by students. If you can get volunteers to practice conducting, or improvising, or playing an accompaniment or a prelude or postlude, the classes will have more impact, and perhaps a prelude and postlude could be played by students at the closing service. It may be that a follow-up course would give you more chance for a "master class" approach in playing and conducting, when the students have had more experience and the instruction has proceeded to a more advanced level.

(iii) Give time for a social interlude each evening, with refreshments. Two eighty-minute segments can be divided by a twenty-minute coffee break. This gives people a chance to get to know the instructors and each other and to discuss common problems. In this connection, don't forget to circulate a list of all the students' names with their addresses and telephone numbers – with their prior permission, of course!

(iv) You need to publish a date by which registrations should be sent in, if only to be able to decide whether the course is viable. But once this decision is made, you should be flexible in admitting late registrants. The Course Co-ordinator should be properly equipped with a student list and with the materials (e.g. copies of the full syllabus, introductory questionnaires and so on) necessary to admit late registrants right up to the time of the first class. (But be careful that they arrive with the fee! Students who have arrived late have been known to pose a problem if their fee is not collected at the start.) The best formulation of the "closing date" is to say: 'After [such a date], acceptance into the course cannot be guaranteed.'

(v) If you have a large number of students – even thirty, but certainly forty or more – it may be worthwhile putting on alternative concurrent sessions and giving people the choice of which to attend. (Of course, this will cost more in instructors' time; but with the number of students you have got, this would presumably present no problem.)

(vi) Choose a church for your course which has:

- an organ which is adequate but not over-complex (a good two-manual instrument would be ideal for most purposes);

²¹ This is badly expressed (by the government!). The 'and' seems to imply that courses which "furnish a person with skills..." are excluded along with courses which yield university credit. This is obviously not the intention.

- an organ/choir loft which has enough room so that people can cluster round the organ when necessary and see what is being demonstrated (if you can't manage that, a closed-circuit TV camera and monitor may be necessary);
- a suitable adjoining room for social gatherings (if it has a piano, you may find that some classes could usefully be held there, especially if you have concurrent sessions).

(vii) If your music supplier will co-operate, have a selection of simple organ music on display, and perhaps some useful anthem books. People could order these, and some could buy them on the spot, provided they simply reserve the books until the end of the course, so that others can see them.

(viii) At the end of the course, give each registrant who completed it a nicely printed card, certifying that they have completed eighteen hours of instruction in [whatever accurately describes the course]. It should be signed by the Centre President and/or the Course Co-ordinator representing the RCCO and the Director of the Extension Department or other suitable official from the university. This may be of some use to people negotiating with their churches!

(ix) If your Centre has some spare money, let it offer participants in the course a number of sessions (four or six?) with a private organ instructor at a reduced fee, with the Centre paying the balance.

SECTION 6 – SCHOLARSHIP PROGRAMME

(a) Preamble

The shortage of organists and organ students is a continent-wide, if not a worldwide, problem. Encouraging young people, including serious students studying for a degree in music, to take up the organ is a very important function of the RCCO, and in this, as in so much else, the College must depend on the Centres to play the major role.

The College Development Fund (CDF) has scholarships for beginning organ students as one of its projects. But channelling this limited source of funds to your area (the rule is: not more than *two* such scholarships to any one Centre in any one year) is only a small part of what you can do.

First, let us review what the scholarships are for. The CDF funds²² have certain rules attached which, while admirable for their purpose, restrict the field somewhat. To start with, there used to be an upper age limit, but this has been withdrawn. However, the earlier form of the regulations shows that the original intention was to encourage organ study by gifted young pianists, and clearly the primary intention of the present arrangement is the same; the first sentence states: “The candidate must be a pianist who has not undertaken organ study before.” What many Centres have discovered is the needs of some people (the “reluctant organists”) who are in fact neither very gifted pianists nor particularly young, but who have undertaken to fill in at the local church – probably for little or no pay – and who badly need and desire some organ instruction which is beyond their financial means. It is perhaps this group of people which the CDF document has in mind when it continues: “At the discretion of the Centre, an award may be made to a candidate who, while not trained on the piano, shows ability and promise as an organist and church musician. Any candidate may currently hold a church organist position.” The main point seems to be that the applicant should be innocent of any previous organ study – though this is usually understood as *formal* organ study; a few tips from an organist uncle, or something of that sort, wouldn’t disqualify one. However, scholarship *renewals* would presumably be ruled out, although they are not excluded in so many words. The stipulation allowing for the Centre to exercise discretion about a person who is not trained on the piano but “shows ability and promise on the organ” gives a fair degree of latitude to the Centre in deciding what constitutes “ability and promise”. But the long and the short of it is, that while the CDF can provide you with only one scholarship, you are free to raise further money for scholarships, and to set the criteria for them which seem to you to be appropriate for the needs of your area. Thus many enterprising Centres have several. On the other hand, you might consider using the term ‘bursaries’ rather than ‘scholarships’ for awards given more on the basis of financial need than of musical promise. Experience will teach you how to fashion a programme to suit the needs of your area.

(b) Finances

The first question is, how much shall the scholarship be worth? When first established, the CDF awards were for \$300, then intended to pay for ten lessons at \$30 an hour. This amount has now been increased to \$400. Some Centres may have increased their awards to \$350, before the CDF raise took place. It seems to the writer that there is no requirement for absolute unanimity here, but it would certainly be more convenient and less confusing if all scholarships were of the same value. However, in the writer’s own

²² For the complete guidelines for the use of the CDF and Project Grant Funds, see Appendix H.

Centre the present position is that all the scholarships are worth \$350 except the National one, which is worth \$400; and the difference can be used to award the largest and most prestigious scholarship to the candidate whom the Centre judges the year's best.

There are, of course, different methods of raising the pay of the instructors. You may wish (a) to set your own scholarships at a higher level; or (b) to reduce the number of lessons, or (c) to reduce the length and increase the number of lessons – e.g. to give eighteen half-hour lessons instead of ten hour-long lessons. Or you may wish, at least for some scholarships, to have the scholarship cover only part of the lessons; at least one Centre applies this principle to bursaries. One possibility would be to require students with a \$300 scholarship for ten lessons to pay the modest fee of \$5 or \$10 a lesson, which would have the effect of raising the hourly rate to \$35 or \$40, whichever is deemed appropriate. (If there is a drawback to this method, it is that payment becomes a more complicated affair. It also might seem just a touch illiberal.)

The second question is how to raise the necessary funds, and the first place to turn to is the churches which will be the beneficiaries of such a programme. A Roman Catholic or Anglican diocese, or a United Church presbytery, or other such bodies may well think it worthwhile to offer \$350 (or \$400!) a year for such a project; sometimes even a single church, unusually well-endowed with funds for music, will underwrite a scholarship. But an appeal to members or other individuals for contributions to a scholarship fund will also be profitable; no individuals need be expected to supply \$350 or \$400 all by themselves! The proceeds of a Centre recital or other concert, or the collection taken up at a Choir Festival, may also be dedicated to this cause; and perhaps musical business establishments might help, particularly any local organ builders or technicians.

(c) The teachers

The next, and almost equally urgent, step is to select local organists who are qualified teachers, and to make sure of their willingness to take on any students who are awarded scholarships and wish to study with them. The names, posts and qualifications of these teachers should be published in the Information Sheet on the scholarship programme. It is not required that selected teachers be RCCO members, though those who agree to accept scholarship winners should be urged to join the College. The important thing is that the professional qualifications and personalities of those chosen be impeccable.

(d) Qualifications and conditions

Now that the age restriction has been dropped from the CDF scholarships, there is really very little in the way of rules governing the qualifications of candidates. The first regulation states: "The Centre selects a candidate through either a competition or a nominating process. This procedure should be done in consultation with the piano teachers' association in the area and may include a playing competition and an interview with the applicants to discover more about their background and career aspirations." The last sentence seems to suggest that the original rules were drawn up with career musicians in mind. The level of piano qualification which is required is not stated in the official set of rules, but Grade 8 of the Royal Conservatory seems to be the usually accepted level of requirement.

Some Centres offer two quite different awards; basically, the first is a strictly CDF type of award for Grade 8 pianists who are young and generally training for a musical career, and the second, sometimes called a bursary, is for people in the "reluctant organist" category, who not only tend to be older but have perhaps a

lower standard of piano performance balanced on the other side by a present commitment to playing the organ in church. One would not like to have to decide which of these two groups is more worthy of the College's support. It is not self-evident that the financial needs of the second category will be less than those of the first, or that the second is less deserving of support than the first; but the question of parity of support must be decided at the Centre level in the light of local conditions. What perhaps *should* be said is that there is sometimes a problem with CDF-type candidates, in that their dedication to the organ has yet to be proved. They may have no particular commitment to the Church or its services (or, therefore, to retaining the organ as their principal instrument), and it not infrequently happens, especially if they are musically active in several fields (e.g. if they are music students seeking to add another string to their bow), that the demands of their timetables allow them insufficient time to give their best attention to the organ or even to complete the lessons. For this reason we would urge that all scholarship candidates, however musically gifted, be examined as to the nature and scope of their interest in the organ, whether they are career musicians or not. The onus should be upon them to convince the Committee that they will be able and willing to devote enough time to the organ to make the scholarship worthwhile. We do not suggest that a current church affiliation or the prospect of early church employment should be regarded as a *necessary* condition of an award (some people may wish to study the organ with a view to becoming recitalists); though it may well be seen as a recommendation; what is required is that a reasonable degree of seriousness *about the study of the organ* be evident. Producing *church* organists is not the College's only function!

(e) Publicity and applications

Very well: you have a CDF scholarship allocated; you have raised money for further awards and decided on the conditions; you have selected teachers. It remains to deal with publicity, applications, auditions and follow-up.

Publicity is fairly obvious. The giving of scholarships is a public service, and you should be able to utilize the free announcement columns in the local papers. Try to get a reporter to write a news item, especially if this is the first time the scholarships have been offered, or if there is an increase in their number. Send notices for insertion into all local church bulletins and the Kiwanis Music Festival programmes; circularize the local piano teachers' association and have announcements put up in any local schools of music (at the University or elsewhere), and indeed in high schools if possible. One member of the Executive who is reasonably easy to reach by telephone (i.e. not too often out or away – answering machines are very caller-unfriendly) should be appointed Scholarship Secretary and given as the person from whom information about the scholarships and application forms can be obtained. If you can afford it, it would be a good idea to have folders printed which could be available for people to pick up in suitable places – e.g. the Public Library, music stores, etc.

That brings us to the question, what should be included in your Information Sheets about the scholarship programme? We are assuming that, whether or not you have printed folders for publicity, there will be an Information Sheet with full conditions and instructions sent to prospective applicants with the application form. Different Centres, of course, have different, and different amounts of, information to convey. So we will list the types of information which you should provide, and then we will give a specimen application form. Your Information Sheet, then, should include information on the following topics:

- (i) The date, time and place of the audition and interview
- (ii) A list of requirements for the audition, including instructions for picking up any required material, such as quick-study pieces or song accompaniments
- (iii) A list of the scholarships being given, with their donors and amounts, together with any restrictions, e.g.:
- One RCCO National Scholarship, for a candidate with no previous formal training (value \$400)
 - A Moose Jaw RCCO Centre Scholarship (value \$400)
 - One Diocese of Moose Jaw Scholarship - preference to be given to members of the Anglican Church (value \$350)
 - One Scholarship donated in memory of A.B., to be given to a candidate who already holds a church position (value \$350)
- (iv) A list of approved instructors who have agreed to take scholarship winners, with their positions, qualifications and telephone numbers
- (v) Conditions of scholarship:
- (aa) The number and length of the lessons and the amount to be paid by the student, if anything;
- (bb) A statement, if the Centre so decides, of any playing for church services which is to be required as part of the work of the course of lessons for which the scholarship is given;
- (cc) The time limits within which the course of lessons must be taken (variations from this are only to be allowed with the consent of the Centre Executive on the recommendation of the instructor concerned);
- (dd) A statement that the money will be paid directly to the teacher approved by the RCCO on the teacher's certification that the lessons have been completed;
- (ee) A statement to the effect that if the conditions of the award are not fulfilled, the RCCO reserves the right to cancel the scholarship and demand (in consultation with the instructor) the reimbursement by the student, or parent or guardian, to the RCCO of the portion of the scholarship used by the student;
- (ff) A statement about whether applications for renewals will be considered (if more convenient - e.g. if some scholarships are renewable and some are not - this information could be given against each scholarship listed).

(f) A sample application form

(Note: to save space we have not printed here all the lines you will need to provide for answers. Also, if there are particular conditions attached to a scholarship, the application form will have to be adapted to mention them.)

ROYAL CANADIAN COLLEGE OF ORGANISTS

Moose Jaw Centre

SCHOLARSHIP APPLICATION FORM

Name _____

Email _____ Telephone _____

Address _____

The purpose of this scholarship is to provide an introduction to the study of the organ for pianists who have had no previous formal tuition in the organ. The candidate may, however, hold a church organist's position. Candidates whose initial applications are accepted will be invited to an audition and interview (see Information Sheet).

- 1) Give a concise account of your musical background. Include Grade levels achieved, awards and significant experience: _____
- 2) Explain the reason for your interest in the organ, and in particular whether you now plan, or wish or expect, to play for church services: _____
- 3) Organ practice takes time. Explain in the light of your other activities why you are confident that you can give it the time it deserves: _____
- 4) Add any other reasons why you think you should be awarded a scholarship: _____

Signature of candidate or of parent or guardian if candidate is under 18:

_____ 20____.

Mail the completed application to: Scholarship Secretary, RCCO Moose Jaw Centre, etc.

By submitting this signed application, the candidate agrees to the terms of the Scholarship as set out in the Information Sheet.

(g) The audition

The audition should be conducted by a panel of at least three people, of whom at least two should be organ teachers and one should represent the Executive of the Centre (the President or his or her delegate).

The tasks required should include, for CDF-type scholarships, the performance of at least two piano pieces at the Grade 8 level, of differing styles and periods, of which one may well be a piece by Bach. There should also be a simple sight-reading test. Other tests may be devised and added if it is thought desirable, such as playing a quick-study piece or a hymn or accompanying a song sung by a singer imported for the purpose. All these would indicate the candidate's ability at tasks commonly required of organists.

For reasons mentioned earlier, an important part of the proceedings is the interview, in which – with the minimum of formality – the panel chats with the candidate and tries to assess the seriousness with which the study of the organ is being approached.

(h) The aftermath

When the panel has reached its decisions, the candidates, both successful and unsuccessful, should be informed at once – all by letter and the winners, if you wish, by telephone. The letters to the winners should confirm that the instructor of their choice is willing to take them, and should give any further necessary instructions to them about arranging lessons.

A list of scholarship winners should be sent to the newspapers, and letters should be sent to all donors of scholarships (including the Chair of the CDF) thanking them again for their generosity and informing them of the results of the competition. The names should also be published in the next *Centre Newsletter*.

The regulations of the CDF say that (by accepting scholarship money, presumably) “The Centre agrees to encourage the student’s membership [in the College] by funding a year’s membership or by providing reduced fees for workshops, etc.” The individual Centre needs to work out a way of doing this without breaking its budget! A Centre with six scholars (a thing perhaps not envisaged when the regulations for CDF scholarships were drawn up) might be forgiven for thinking that six free memberships is a bit much, if it implies that the Centre must pay the National membership fee for each scholar. Maybe it is not intended that the CDF regulations be binding with regard to winners of other than CDF awards. But to give this privilege to the holder of a CDF award and not to anyone else might seem somewhat invidious. Perhaps the National office could agree to waiving national membership fees for all scholarship holders! That might well be argued to be a good investment. In any case, it is important that the Centre involve scholarship winners in the Centre’s activities, both during and after their period of tenure.²³

²³ For more suggestions relevant to this topic, see Chapter IV, Section 5, on Student Members.

SECTION 7 – PROGRAMMES FOR YOUTH

(Note: We reprint first the invited paper kindly contributed by Christopher Dawes, the RCCO's former Director of Communications, and subsequently submitted as an article to The American Organist. It has been slightly edited for inclusion here. After that follows a new section on specific types of programme for members of the general public.)

(a) General Suggestions

When Nelson Barden addressed a Panel Discussion on the future of the organ at a 1991 AGO regional convention, he said to the audience, "I'd like to make a plea for special effort toward one section of our public. In fact, to emphasize the profound importance of reaching this particular group, let's do a demonstration. I'm going to ask a question of all of you, and if the answer is yes, would you please stand up? The question is, how many of you fell in love with the organ before the age of 12?" Nearly the entire audience stood.

If we assume an age distribution for that audience like that of the RCCO today, we must view their near-unanimous response as being perfectly believable, if dramatic. But times have changed; few young people have the opportunity even to *hear* the pipe organ before the age of twelve, much less the exposure necessary to have a chance of falling in love with it. In the RCCO, we have a unique opportunity and responsibility to design programmes for youth at all stages of development. What follows are a few thoughts for when your Centre designs programmes for local school groups, church youth choirs, Brownie/Guide/Scout troops, etc. (Most of the following will work for both electronic and pipe organs. If you have a choice, however, use a pipe organ, because the operation is easier to describe to children, contains more visual scope, and is the actual instrument we are trying to preserve and promote!)

The best teachers are those who can transfer their own love and enthusiasm for their subject to students. When programming for young people, choose your clinician/performer carefully, as you would any teacher. S/he should be personable, approachable, energetic, and fun. S/he must be able to speak clearly, slowly enough to accommodate the audience's age and the room's acoustics – and most importantly, in terms understood by the audience.

The majority of young people's programming will involve teaching them about the organ. This is great but why not also consider programs which are simply out and out *art*, or even (heaven forbid!) *entertainment*? Use organ repertoire and improvisations to accompany a pageant or other dramatic production. Transcribe Prokofiev's *Peter & the Wolf* and perform it with a storyteller (it exists in the composer's own piano arrangement, which can be played on the organ with a bit of creativity). All you composers out there – we could sure use a "Young Person's Guide to the Organ" in the repertoire! And spooky Hallowe'en organ events remain immensely popular with adults and children alike.

As in all teaching, consider carefully the age range of the young people whom you are addressing. The age range should not be so broad that the clinician must assume a split personality to properly accommodate the differing needs of, say, teenagers and toddlers. In my own experience, children between the age of about eight and sixteen respond best to organ demonstrations, and in an ideal world, dividing this range in half is desirable, if perhaps not mandatory.

FIRST IMPRESSIONS: ORGAN DEMONSTRATIONS

- Musical selections used in organ demonstrations should be short and illustrative (familiarity doesn't hurt either). All audiences enjoy fast and loud playing, but a better general picture is given when this aspect of the organ shares the stage with a range of tone colours, textures and styles which show off the instrument's diversity.
- Make sure that children can at some point get up close to the console to *see* you play, to read stop knobs, etc. Answer their questions about console controls whenever possible *by illustration* rather than simply by spoken answer (i.e. to demonstrate the setting of a piston, play a piece which shows off the use of pistons to control registration, and so on). Use analogy (doorbells and light switches are good illustrations of how the organ's pipes can be in one part of the church, and the keyboards in another). Ask them to try to pronounce the names of stops. Ask them to seek out the stops named for orchestral instruments.
- In organ demonstrations, children love to be surprised. Ask them to point to the organ and see if any of them think to point out the pipework rather than the console. Use impressive statistics (the number of pipes is a good one – make them guess, after explaining that most of them *can't* be seen from outside the organ chamber). They seem always to be surprised and impressed by the *cost* of organs (many church committees are similarly affected!). Children like also to know how much study is necessary to become an organist.
- Hands-on experience is endlessly fascinating, but should be controlled by a responsible adult. When you let a child play the organ, get him or her to play on different manuals, on the pedals, with different stops, etc.. Hold a chord while s/he chooses the stops (possibly with advice from you!). If two children know a short piano duet, let them try it out, and then try switching them each to a different manual and registration to illustrate to them and others one of the fundamental differences between piano and organ. In a very large group, try as a general rule to give the few opportunities available to piano students. Consider making up an 'Honorary Church Organist' certificate for those who can actually play a piece for the other children. (Some advance research of your audience would be useful here.)
- Going inside the organ chamber must be done very carefully, and only with small numbers of children at a time to make sure that neither children nor organ are damaged. Always have an assistant at the console to play stops you request, move shutters, etc. – it's important to point out what is happening to children *while it's happening*. Pull pipes to blow on from straight off the chest; allow children to feel the rushing wind from the pipe mouths.
- Educate children and parents *together* whenever possible. Normally both groups are equally ignorant about the organ, but adults, who can pick things up a bit more quickly, can be very helpful in asking general questions on behalf of the whole group, and, if necessary, explaining misunderstood things to their child.
- Consider creating a colouring book, word puzzle, or quiz, depending on the age of the children, for them to work on at home (or, if they are a school group, back in class) *after* your demonstration; have a competition for those who do so and send their work in.

FOLLOWING THROUGH: PROGRAMMES FOR TEENAGERS AND YOUNG ADULTS

As the organ world has slowly awakened to the necessity of evangelizing to young people, children's organ demonstrations have proliferated widely. Parallel to this, the RCCO maintains an excellent programme of high-level competitions for those performers keen to follow this route in career building.

Perhaps somewhat lost between these two extremes are teenagers and young adults, serious about performance, but perhaps not inclined towards National-level competition, who want nothing more than to know how they are going to make a living. Balancing social and emotional change in their life with professional development can leave them wondering just what mix of church music, performing, teaching, writing – even work unrelated to music – will be needed to compose their personal, professional and financial future.

By virtue of their age, young organists (in their late 'teens and early twenties) can feel very isolated and out of place in the church setting – even in the College. Consider staging a *Young Organist's Conference* (perhaps drawing from a large geographic area including universities and communities *outside* of your locale) which brings these invaluable 'colleagues-in-training' of ours together to study their craft, prepare for College Examinations, share their experiences and concerns, and especially to meet and hear from Centre members in their *late* twenties and all the way through their thirties who are further enough along the road to have a perspective to share, but not so far that their personal, professional and financial realities seem too remote to apply.

If an actual conference or other meeting seems too large, or there are not sufficient potential young delegates in your area, make sure that young, emerging professionals are supported through advice and encouragement in your Centre. If they are, not only will they be very helpful in the short term, but they will probably be carrying on the College's work long after those now doing it are gone. If they are *not* supported, chances are that you may not see them in the Centre again.

Christopher Dawes

(b) Existing Programmes: Pipe Organ Encounters

The urgent necessity of supplying programmes for the young, to which Christopher Dawes makes reference, has been widely recognized by the RCCO, and perhaps – suitably to its greater size – even more systematically by the AGO. In the early days, a decade or so ago, we tended to use the phrase Pipe Organ Encounter of any event intended to introduce to the organ people, and especially young people, who had not previously had dealings with it.

Nowadays a POE is an event, normally of about five days, of much greater concentration, allowing for personal instruction and practice as well as a variety of other activities. There is also a POE+ for adults. A comprehensive booklet called *Handbook for Pipe Organ Encounters* is published by the Committee on the New Organist of the American Guild of Organists, and may be had from the Headquarters of the AGO and *The American Organist*, at 475 Riverside Drive, Suite 1260, New York, NY 10115; telephone 212-870-2310; fax 212-870-2163; email: info@agohq.org; website: <http://www.agohq.org>.

There is also a shorter handbook for day-long encounters which have acquired the snappy standard title of *Pedals, Pipes and Pizza*. Two other publications are *Pipe up! Let it resound!* and *Chapter Outreach to New Organists*. The first of these deals with “an introduction to the pipe organ for pre-school through Grade 5” and the second offers additional “comprehensive ideas and resources for junior high, high school and adult programmes”. All these may be obtained from the above address.

(c) A case in point

For the sake of those who have not yet organized one of these sorts of events, it might be of interest to recount some of the experiences we had in setting up the first short POEs in the writer’s Kingston Centre. The materials available from the AGO go into considerable detail, especially about the longer POEs, and anyone contemplating such an enterprise will find all the help they could possibly want in the AGO publications. But before embarking on a five-day affair, you may reasonably decide to consider a shorter and less demanding way of getting your feet wet.

Our first POEs were set to last the whole of Saturday, and Sunday from mid-morning to mid-afternoon. The pattern may be summed up in the following way: Saturday morning, organ crawl with talks and chances to try the organs; Saturday afternoon: instruction in small groups and a brief recital; Saturday evening: visit to a theatre organ with demonstration, silent film and a chance for students to play; Sunday morning: guest of an organist/choir director at a church of student’s choice, followed by the film *Pulling Out All the Stops* with a final discussion and question-and-answer session, and the filling up of a questionnaire on the student’s experiences. Here are some details and some of the lessons we learned.

Kingston is fortunate in possessing two Cathedrals. On the first occasion we started at Cathedral A with a half-hour for event registration, juice and doughnuts, and socialization.

- The introductory half-hour proved a good idea, and on the next occasion we regretted having omitted it. It had ensured that all the participants were personally greeted by the incumbent organist, who happened also to be the organizer of the occasion. It also allowed for the students to get to know each other, and for the later arrivals to be able to join the party without embarrassment.

The proceedings then opened with a talk and demonstration by the organist about the general nature and working of the organ. At this point students were given a more detailed written paper, which explained the difference between flues and reeds; the various families of diapasons, strings, flutes and reeds; Pythagoras’s discovery about the relation of length to pitch and how it affects pipe length; the existence of harmonics and the explanation of the different lengths of pipes that make up a plenum; and the reason for having more than one manual as well as pedals.

After a (rather brief) opportunity for students to play the organ for themselves, the party walked down the road to Cathedral B, where they were introduced by its organist to the different features of that organ.

- Here a problem of co-ordination arose. There was too much overlap between the two talks, and this should have been avoided by consultations beforehand. Also, the paper on *The Organ* which was handed out ought to have been made available to all participating organists so they knew what had been covered. One way of avoiding the overlap would have been to use Cathedral A for talk about the structure and functioning of the organ, for which it was especially suited by the possession of (a) a

portable rack of pipes of about ten different sorts and pitches which could be handled and blown by the students, and (b) two places in the interior of the organ chamber where the action had been made visible through plexiglass panels, one where the action was the original electro-pneumatic, and the other, part of the 1975 rebuild, where it was electric. The talk based on the organ in Cathedral B could then have concentrated, for example, upon the tones and musical uses of the various stop-types and choruses, and the differences to be expected between performing on the organ and on the piano.

The morning was concluded with a visit to a different kind of organ; one year to a two-manual hybrid of pipes and electronics, and another to a small but beautifully-toned historical tracker organ in a conventual chapel. In every case students were invited to play the instrument for themselves.

- It is desirable, if not essential, to ask students to bring with them a piece of piano music which they can play on the organ (with advice from the host about registration, etc.).

In the afternoon, after a lunch at whichever church we visited last, the students were divided into four groups, each to visit a different church for the purpose of individual instruction.

After the first year, we arranged for assistants (some of our past or current scholarship students) to attend each of the four churches in order to help occupy the student when another of their number was receiving personal instruction. The writer was not present on these occasions, but evidently the assistants were able to make the afternoon much more interesting for each group as a whole.

- After the instruction period, all groups assembled in one of the churches for a brief recital by the four instructors. Supper was then served in the hall of that church (on the last and recent occasion, the supper was of course based on pizza!)

After supper the whole group was taken (with the help of volunteer parent drivers) to a church containing a large Kimball theatre organ. Here they heard an illustrated talk on the instrument followed by a silent film accompanied by the organ, played by a member of the local Theatre Organ Society. This was highly appreciated. The evening wound up with an opportunity for students to play the organ and also to visit its interior, after which they were regaled with popcorn and cocoa.

- On the Sunday morning those who wished attended a church at the invitation of its organist. They had been given a list of available churches on their application form and asked to state (a) their first choice, (b) which other churches they would be willing to go to, and (c) any church which they would not wish to go to. The idea was that they would thus acquire some notion of what was involved in playing for a choral service. They were required to arrive in time for the pre-service rehearsal, and occupy themselves, under the instruction of the organist, in any fashion that they found most informative – provided it was consistent with decorous in-church behaviour!

As the originator of this idea, the writer must say that he has doubts about its success. It seemed a good idea at the time, and everyone went along with it; but you might ask yourself what you, as an organist, would do if landed with one, two or three teenagers in your organ loft on a Sunday morning? If you think you have a convincing and sure-fire answer to this question, your colleagues would probably like to hear it!

After the service, the organist at each church was responsible for returning his guests to Cathedral A for lunch, followed by a showing of *Pulling Out All the Stops* (up to the point where an apparently endless

series of credits is given, accompanied by mini-recitals – rather a lot for that audience to take!). The event ended with a brief discussion session in which students were encouraged both to ask questions and to express an opinion on the utility and enjoyability of the proceedings; they were also given a questionnaire to fill out and return.

- The questionnaire was a good – if scarcely original – idea. If you adopt it, **make sure to have them fill it up on the spot and hand it in before they go!** On this occasion we got just one back; the next time we had learned our lesson.
- One year we closed the Sunday afternoon session by suggesting that the students attend our annual student recital, which had been arranged, not co-incidentally, for that afternoon.

Whatever problems we encountered, there was no doubt that the whole event was much appreciated by students and parents alike. We have found that each of the four or five POEs which we have held resulted in scholarship applications. There were also suggestions that we should hold a similar event for adults, a suggestion which we have not yet got around to following up, though as we saw above, the AGO has done so. But if the POE is to take on the serious intent and longer programme with which the AGO has endowed it, such courses as Foundations of Church Music, as discussed in Section 5, may be thought to serve a similar purpose for adults who are serious about learning to play the organ.

SECTION 8 – ORGAN CRAWLS

The nature and purpose of an organ crawl is fairly obvious, and they are a staple part of most Centres' programmes. But a few suggestions may be made.

An organ crawl is a good opportunity for organists to meet each other, as well as to try each other's instruments. A brief introduction to each organ and its history by the incumbent is not a bad idea, and perhaps a few minutes spent in showing off the organ's resources. But it is important to give those who wish the chance to play it for themselves. Don't let the organ be monopolised by anyone – either a bright young student fascinated with a new ability to play Bach's Trio Sonatas or an amiable duffer whose meanderings are boring everyone silly. But be kinder with the latter than the former! Try to organize it so as not to give rise to the fatal 'I'm not in your league' syndrome; this may need tact and patience. Encourage the not-very-good to play – but whatever you do, don't try to jolly someone into playing who really doesn't want to. If you treat the shy non-expert encouragingly but gently, s/he may end up by acquiring enough courage to sidle up to one of the organ benches when no-one is particularly looking (at that point you must avoid embarrassing the subject with congratulatory whoops). If you play it right, you've got a potential new extension student or workshop participant – even, if you're lucky, a new member! If you play it wrong, you've got someone who goes away embarrassed and disappointed, thinking that the RCCO are a lot of stuck-up...well, you complete it.

Organ crawls should not be limited to impressive machines from five manuals up, nor to the biggest town churches. Visit a smaller nearby town as well; even a search of local villages may turn up one or two gems. And don't forget long-established hospital chapels and religious houses, for example – or Masonic Temples, where you can often find classical Casavants and other treasures (not always in the best of condition – but your interest may spark a restoration).

Include an occasional visit to a pipe-organ builder, if one is nearby. (Thought for today: is he a member, individual or institutional, of your Centre? If not, why not? If it wasn't for us, where would the likes of him be? Come to that, if it wasn't for him, where would the likes of us be?)

Arrange joint crawls with a neighbouring Centre – or AGO Chapter; arrange for them to visit you and with luck they will ask you back. Arrange to have lunch at a nice but not too expensive local hostelry (Dutch Treat unless the Centre or some members are very flush and want to treat the visitors individually or corporately).

SECTION 9 – SOCIAL EVENTS

There is perhaps less need to discuss this sort of activity than any other – arranging social events is a fairly common skill! There are, however, some RCCO slants on the matter.

(a) The Organist-Clergy Dinner

Probably the most common, successful and fruitful social event in an RCCO Centre is the (often annual) Organist-Clergy Dinner. The relations between organists and clergy are obviously of the greatest importance to us all, and this event gives not only the chance for both to meet in social and friendly circumstances outside the church and parish, but the opportunity for dispassionate discussion on neutral territory of matters of common concern. This end is assisted by having a good speaker with a foot in both camps, though it is neither necessary nor even desirable to follow the same pattern every year. Be careful, of course, to choose speakers and topics which will not create an adversarial atmosphere; inviting people to dinner and then tearing strips off them is not calculated to produce harmonious working relationships! There are plenty of topics of common interest which, even if controversial, do not range clergy on one side and organists on the other. Sometimes an autobiographical talk in the hands of a good speaker can help to show how the other half lives, without any overtly controversial positions being taken.

As to the practical arrangements, it is common for the organist to invite the minister as guest. If both are married, this can prove costly! So it is important to see that the dinner is not extravagantly expensive. However, it is also important that the food be good; people will not turn out regularly to an affair which promises indifferent food. Some people also like the opportunity of buying alcoholic drinks. This sort of decision can only be made at the local level in terms both of the hospitality available and the feelings of local members. In some Centres a local church hall is the ideal venue; in others, a good, but not extravagant hotel or restaurant will be the right solution.

If you opt for a hotel or restaurant, be careful in calculating the price of tickets. It is easy to see on the menu a meal costing \$18.50, and to suppose that \$20 would therefore be an adequate ticket price. Far from it! You have forgotten the GST, provincial tax in most places, and almost certainly a 15% service charge. The \$18.50 meal will probably cost over \$24; and then you must allow for room charge (which some hotels apply), a bar service charge where there is a cash bar with a minimum, and the cost of any electronic equipment (P.A. systems are normally free, but video aids and other special equipment will almost certainly cost you). And don't forget to add the free meal for your speaker (and spouse if any) and the Centre Chaplain (and spouse!). By the time you have paid for the speaker's board, lodging and travel expenses, you may have lost all the money you gained on the Choir Festival!²⁴

At this point you may take fright and decide on the church hall solution, and maybe you would be right. As we said, different solutions are right for different Centres. In the present writer's Centre, we have used hotels and restaurants with some success; but there will always be some who will question the price of tickets. Shop around for the best deal; a restaurant is perhaps more likely than a hotel to supply a room and

²⁴ In the writer's Centre there was once an admirable long-time member, also the Centre Treasurer, who used regularly to bring about eight people to the Organist-Clergy Dinner – at his own expense! But he was a rare character. After his death, the attendance at our dinners never really recovered!

bar without extra charges. Experience suggests that establishments geared and accustomed to hosting many and large private meetings are likely to be more expensive than those which are not; they have special accommodation and staff to be paid for and their reputation among larger and more affluent societies may enable them to charge higher prices and still be certain of a clientèle.

The key to success lies in numbers. Make sure that every member of the Centre is approached personally by telephone and urged to come. There is no reason why you should not invite organists who are not (yet) members of the College; and for such an occasion it would be better not to charge non-members a higher price.

(b) Other Suggestions

Apart from (even including) the annual Dinner, social events will often be combined with musical events; indeed some Centres combine the dinner with their AGM (perhaps with a short recital thrown in). *Some* inducement is generally needed to persuade people to come out to a business meeting! (There is a brief discussion of this in Chapter III, Section 4(d).)

Members who are willing to play host may care to offer a musical programme along with refreshments. One could offer a Canadian/American/ European/English organ crawl. A recent series in a member's home featured the showing of the videos of Leonard Bernstein's Harvard Lectures, *The Unanswered Question*. The video and cassette library at the National Office (some items are for loan, others for sale) could be a source of material for such events; or there could be a musical "pot-luck", to which members could bring their own favourite recordings of organ or choral music. Such events could supply an enrichment of the more formal part of the Centre's programme.

If the Centre has (as ideally it will have) a database concerning all local churches and organists who might be potential College members, it might be a good idea to arrange a social event to which the Centre would invite non-members. Such invitations should be very personal, using the telephone committee as well as personal letters (a chance for Mail Merge buffs!). The event should involve some presentation about the RCCO, designed to introduce people to its advantages and opportunities, and above all to show the guests that they are all in our league! Reread the section on Recruiting Members (Chapter IV, Section 3) before composing your letter or your introductory talk.

SECTION 10 – SALES OF MUSIC AND BOOKS

The last activity which we promised to talk about was sales of music and books – and, of course, LPs and CDs if anyone has any to sell. There is not much we can say here. We have already seen that it is appropriate to have music for sale at extension courses, workshops, anthem readings and other such functions; but here we are concerned more with the sale of second-hand books, music and recordings belonging to members and donated for the benefit of the Centre. Such sales will probably not suffice as the entire content of an event; they would make good appendages to an annual dinner, a short members' recital or other events. It would be a good idea to arouse support by announcing that the proceeds would be directed to some specific cause – most obviously, the Centre Scholarship Fund, or the National Endowment Fund or the College Development Fund; or perhaps to a Centre Travel Fund dedicated to enlarging the travel support available for the President or other delegates to attend Council Meetings (in most cases the money available from the National Office will not cover all, or even the greater part, of many Councillors' expenses, at least for the near future).

One more lively way of holding such an event would be to make it an auction. This way you might – just *might* – raise even more than the articles were worth!

This is an area in which the writer must confess to a lack of personal experience. *Here* is a topic for a communication to the National Newsletter – new ideas about running sales!

CHAPTER VI – COMMUNICATIONS AND PUBLIC RELATIONS

SECTION 1 – PREAMBLE

In the discussions on administration, we have mentioned the necessity of regular reports from the Centre to the RCCO National Office, and in speaking of the programme, we have given advice on publicity for particular events. But these are really only two comparatively specialized forms of communications and public relations. The purpose of the College is primarily educational, and education itself is a form of communication – the communication of ideas and techniques and standards. So the life of the College – and that means, of the Centre – depends in many ways on communication. There is the communication which is immediately educational – the article or lecture on musical topics, for example; but there is also the communication of information about the various educational events which the College sponsors – reports of past events, announcements of future events, and suggestions for possible events – of which last this *Handbook* is an example. If the task of the Centre is to educate its members and other local musicians, the task of the *Handbook* is to advise the Centre on how to fulfil that task, and how to set up the organizational structure to support it.

In the sections in this Chapter, devoted to communication, we shall consider the various constituencies with which and within which the Centre needs to communicate. They are:

- The Centre itself;
- The Regional Directors;
- The community in which the Centre is situated;
- The National Office;
- The rest of the organ world.

Of these, the third is in a way the most vital and challenging, for if the Centre is to flourish and increase, it must put forward its best efforts to keep the College continually – and favourably! – in the public's attention – *at least* in the attention of the church music community, but also as far as possible in that of the public at large. Ideally, the reaction of any well-informed and culturally alert member of the community to a casual reference to the RCCO should be not: 'The RCCO – what's that?', but: 'Oh yes, they're the people who run the Choir Festival every year /sponsored that concert / gave those scholarships etc..'

We will deal with each constituency in turn.

SECTION 2 – THE CENTRE

The main avenue of communication with the Centre membership is the Centre *Newsletter*²⁵. Every Centre should have one, however small the Centre and however modest its programme (without communication the smaller Centre will never get larger, and its modest programme will never increase). As we shall see, there are other things to do with the *Newsletter* than send it out to members; but for the moment let us just consider it as an in-house publication.

We live in the day of sophisticated computers with special software for producing newsletters and the like; but (as in the case of our discussion of finances) we shall not assume computer literacy here – or attempt to impart it. The essence of a newsletter is not its variety of fonts or elegance of layout, but its presentation of the important news and its stimulation of interest in the work of the Centre (and other things). Anyone with a good word-processing programme – or even a good typewriter – can produce a news sheet, or two or three pages stapled together; people who are bitten with the computer bug will be motivated and equipped to provide the aesthetic sophistication which such programmes as *Microsoft Office* make possible, and we will leave them to it.

The *Newsletter* should appear *at least* three times a year. The figure ‘three’ is dictated by the following considerations. The year should be heralded by an August (or at latest, early September) issue introducing the programme for the coming season. In December or early January, an issue should give the final details of the second half of the programme; and in May or June an issue should give a report on the year, the names of the new Executive, and whatever advanced information is available about the next season’s programme.

As the *Newsletter* becomes established, and the Editor learns the trade, the number of issues can be increased – perhaps by adding a March issue in preparation for the Annual General Meeting. Four issues a year, at approximately three-month intervals, is a satisfactory output for the average Centre; a larger Centre in a city with much musical activity, such as Toronto, may be able to support one virtually every month. For ideally the *Newsletter* will contain announcements of forthcoming musical events, particularly those concerning organs and choirs; and the number of issues which it is worthwhile to produce will partly depend on the number of such events which need to be announced.

What, then, should the contents be? Here are some suggestions:

- (i) An editorial? Well, yes; but your problem is not going to be whether you should write *anything*; but whether you can avoid writing *everything*! So, sure, an editorial; but more importantly – ...
- (ii) A letter from the Centre President. This shouldn’t be the place where announcements about the programme are made – they will give you material for other items which can be much more appealingly set out on their own. But of course, the President may want, and is entitled, to comment on some aspect(s) of the programme. If the President does write a letter, it should be given pride of place on the front page (or the first page of substantive content).
- (iii) Reviews of Centre events since the last *Newsletter*, and also of other events of interest such as organ recitals and other concerts not organized by the Centre.

²⁵ Of course you can call your newsletter anything you like. We will call it the *Newsletter* here.

- (iv) Notices of future Centre events. It is not a bad thing to have a Calendar, with events in chronological order; the details can be given in a separate paragraph for each event.
- (v) Notices of future non-Centre events of interest to members. Again, these may take the form of a Calendar, with a separate item for any event which you think warrants it or for which the organizers have sent you a press release. The Calendar should for convenience be integrated with the calendar for Centre events; the latter being made prominent by the use of bolding or capitals or background shading or some other fancy device (computer buffs can have fun with this).
- (vi) Minutes, or a synopsis thereof, of Centre Executive meetings held since the publication of the last issue. The Minutes of the Annual General Meeting should be printed in full.
- (vii) A report from one or more Centre Representatives who have attended a National Council meeting since the last issue, and a report from the Regional Director. This latter could be included whether the Director was elected from your Centre or not. You should know who your Regional Director is, and ask for a report for every *Newsletter* on the meetings of the Board of Directors since the last issue. (The Director can send the same report to every Centre in the Region.)
- (viii) A review of any RCCO or AGO Convention which any Centre member has attended. (These events are of course reviewed in *The American Organist* or *Organ Canada* but if Centre members have attended such functions, their impressions and reactions may be expected to be of interest to their local colleagues.)
- (ix) Names, addresses and telephone numbers²⁶ of any new members or members who have transferred from other Centres. Once a year, a complete membership list could be published (around September would be suitable, when renewals have been processed).
- (x) Brief articles on organists and other musical figures in the district who have, for example, just taken up new appointments, received an honour, completed 50 years in the same job²⁷, turned 100 (or even 75), finished recording all of Bach's organ works or succeeded in playing *The Art of Fugue* on a spinet. (Don't try it.)
- (xi) Write, or solicit from a Council representative or other officer, a feature on any important National developments, e.g. an upcoming membership drive, or a new scholarship endowment. Many National Office initiatives need more promulgation at the Centre level than they get. If Centre officers don't feel some responsibility for ensuring their success, they won't succeed.
- (xii) Encourage Centre members to submit brief articles on any church music topic – of the *How to* or *How not to* variety, or anything else that takes their fancy.
- (xiii) Run a *Positions Vacant* feature as a service to local churches, and also an *Organists Available* column, including a list of freelance organists available for temporary or occasional work. You may also invite commercial advertisements; probably the right policy here is to publish advertisements

²⁶ I am told that one should not print telephone numbers without the person's permission. In general it seems to me mean to withhold your number from other people while being willing and anxious to use theirs. But I must admit that there are some situations when this is justified!

²⁷ Though 50 is only a start. The National President not long ago had the privilege of offering congratulations to a lady who had just completed **80 years** of playing at the same church, 73 of them as the official organist. She was 93.

without charge from organists seeking jobs or churches seeking organists, but make a reasonable charge for a commercial advertisement, charging according to its size...

(xiv) Encourage letters from members and subscribers, especially letters with positive suggestions for the Centre's development or programme.

On the assumption that your *Newsletter* is published quarterly, the following reminders of some seasonal items may help:

September. Welcome members, especially new members, to the new session. Outline the year's programme. Give full details of all events up to Christmas. Have someone report on the RCCO Convention of that summer, and (separately) on the associated meeting of National Council. Give a list of dates for Centre Executive meetings as far as they are known. Solicit contributions from members who have done interesting things over the summer, such as taking their choir on a singing tour, or acting as substitute in another city, especially abroad; visiting English or European cathedrals; attending an AGO Convention or any other worthwhile musical or even non-musical event which might be of interest to readers. List all Centre Executive members with their telephone numbers and (if any) e-mail addresses (ideally this will appear in every issue, but at least it should be in the first one). If possible, provide a print-out of all Centre Members.

December. Report on the Fall meeting of National Council, and as usual on Centre Executive meetings. Review the Fall programme, and give full details of all programmes for the next three or four months. Give advance notice of any Scholarships or Spring Extension Course which the Centre is offering.

March. Report on the February/March meeting of National Council. Review the events of the winter and give details of any remaining programmes for the year. Solicit nominations and volunteers for next year's Executive, and announce the date, time and place of the Annual General Meeting. Announce the Scholarship programme in full, with instructions for applying, and likewise the Extension Course. Describe the upcoming Annual Convention and urge members to attend.

June. Include full minutes of the Annual General Meeting of the Centre, giving, of course, the names of the new Centre Executive. Give an outline of the next year's programme, as far as it is known, and solicit further suggestions. Give another last-minute plug for the Annual Convention. Give the names of the successful Scholarship applicants. Take a deep breath and relax with a long fizzy drink. It's summer!

SECTION 3 – THE REGIONAL DIRECTORS

Regional Directors are still a fairly new phenomenon, and it is not entirely easy to know what to say under this head. But it is quite clear that if a Director is truly to represent the Centres in the region, there must be a good deal of communication between the Director and the Centres. Much of what is written in this *Handbook* is drawn from experience; but where experience is lacking, let us see what logic can do!

The first point, then, is that the communication should be two-way. The Director is to represent the Centres on the Board, and therefore must know what are the Centres' problems, needs, ideas and achievements. One obvious means of ensuring this is to put the Director on the mailing list for the Centre Newsletter if s/he is not a member of your Centre. A second would be to send the Director copies of the Minutes of Executive and General Meetings of the Centre. A third would be to invite the Director to visit the Centre and attend one of its functions – the Annual Dinner would be a good occasion.

In the other direction, the Director should keep the Centres in the region informed about what goes on at the National level. We have already suggested in the previous section that Directors should regularly write a report on Council meetings for Centre newsletters; perhaps we could go further and suggest that even if a full report on every Board meeting is not required, each Director should consider whether there is any matter of importance discussed or decided at a Board meeting about which the Centres in the region should be informed – indeed there may be occasions when the Director should sound opinion in the Centres before attending a Board meeting at which a certain subject is to come up. Of course, matters that require Centre action will be communicated to the Centre by the National Office in one way or another – by letter or in the pages of *Organ Canada*. But it seems very likely that there are other matters on which informal communications between Director and Centre would be useful.

As familiarity between Centres and their Director increases, it may well be the case that a Centre will consider consulting a Director on some local problem, as an alternative, or in addition, to consulting the National Office.

The role of the Director is still evolving. The enthusiasm and initiatives of Centres, as well as of Directors, may well end by giving the post even more importance than was envisaged when it was created. It should be emphasized, however, that some of the suggestions made here may not prove practicable – that is always the danger when logic gallops off without experience in the saddle!

SECTION 4 – THE LOCAL COMMUNITY

We have already discussed such publicity questions as advertising for concerts, in Chapter V, Section 2, and we shall not repeat here what was said about the local media. Here we shall add some points about the general profile of the College in the community. There are several sectors of the community with which you should keep in touch; the first and most obvious is that of local church musicians and churches. We have already discussed the need for a comprehensive database here; this is one area where a computer is indispensable!

This is the sort of form which you could to send to churches and organists:

Church _____

Pastor _____ (telephone) _____
 (address) _____ (email) _____

Organist _____ (telephone) _____
 (address) _____ (email) _____

Choir Director (if the same as the organist, please check here:)
 _____ (telephone) _____
 (address) _____ (email) _____

Main instrument (check one): Pipe organ
 Electronic organ
 Other (specify) _____

Number of manuals _____ number of stops _____

Original make _____ (date) _____

Last rebuild (builder) _____ (date) _____

Adult Choir: Composition (SATB, SAB, etc.) _____ Average number _____

Other Choirs (describe) _____

The RCCO offers various services to help organists and choir directors. Please tick any of the following in which you would like instruction:

<input type="checkbox"/> Elementary organ technique	<input type="checkbox"/> Elementary choral technique
<input type="checkbox"/> Pedal technique	<input type="checkbox"/> Conducting
<input type="checkbox"/> Manual technique	<input type="checkbox"/> Voice production
<input type="checkbox"/> Registration	<input type="checkbox"/> Sight-reading
<input type="checkbox"/> Hymn playing	<input type="checkbox"/> Recruiting
<input type="checkbox"/> Improvisation	<input type="checkbox"/> Problems in choral singing
<input type="checkbox"/> Repertory	<input type="checkbox"/> Repertory
<input type="checkbox"/> Other _____	<input type="checkbox"/> Other _____

Instruction is sometimes given in workshops, usually on a Saturday; the College also offers evening extension courses (weekly over six weeks in May-June) in conjunction with _____ University. Please indicate any of the following which would interest you:

- Workshops in the subjects ticked above
- Extension course
- Choir festival
- Anthem-reading session

Is any of the following a member of the RCCO?

- Organist Choir Director (if separate)
- Church (institutional) Other _____

If none is a member, would you like to receive the quarterly *Newsletter* published by the Centre? If so please enclose a cheque payable to _____ for \$ _____ with your completed form. Would you be interested in receiving details of RCCO membership? _____

The form needs, of course, to contain the name, address and telephone number of the officer to whom it is to be returned. It is suggested that you enclose a self-addressed envelope with the questionnaire; if the Centre can afford it, it might help to get replies if you stamped it. The National Office finds it advantageous to have a Business Reply account, but this is probably not worthwhile for a Centre. In any case, the satisfactory return of a good proportion of the questionnaires would give you an adequate start for a database; the ideal would be to follow up with telephone calls to those who do not respond, at least in the area where local calls can be made. If an important part of the constituency is in and around another town, with a long-distance rate from the main seat of the Centre, enlist the help of a member in that town to do some calling.

The tabulated results will give you an excellent basis for deciding on types of workshops, the need for an extension course and the probable success of other events which you think might be popular in your community. Also, it will give you a mailing list, which, with the sophistication of the modern computer, you can select according to the subject of the mailing (e.g. you can send flyers about a workshop on repertoire for small organs to churches that have small organs, or flyers about choral events to churches with choirs).

It would be wise to send a copy of the August (September) *Newsletter* every year to all the people on this list, together with a letter in which you can say something about the work of the College, invite membership enquiries, tell the recipient how to become a subscriber, and perhaps issue an invitation to a special start-up event, with some musical and some social content, especially geared to non-members. Mention particularly in your letter any event which you think might be of special interest; for example, if a choir festival is coming up, explain that no choir need perform on its own unless it wishes, and that small choirs, and choirs from small churches, and individual members of choirs which are not attending as a body, are particularly welcome. Don't forget to mention Institutional Membership, and remind the recipient of the possibility of asking the church to pay for an Individual Membership.

If you are giving an Extension Course in the spring, flyers should be sent to all those on this mailing list early in the year, whether they are subscribers or not. The University Extension Department should see to

this; your part is to supply them with the material for the flyer and a set of mailing labels. (See Chapter V, Section 5(d).)

The community of church musicians is not, however, the sole focus of your publicity efforts. Raise the profile of the RCCO by co-sponsoring your organ recitals with local churches. If you have a local music festival, see whether it has organ events. If it does, encourage organ students to enter. If it does not, suggest to the organizers that organ classes should be included, and offer assistance in obtaining adjudicators and venues. If there is a local symphony orchestra, encourage them to use an organ soloist in an occasional concert. Such works as the Handel Concerti, or the Saint-Saëns Organ Symphony, or the Poulenc Organ Concerto are attractive to audiences, even if they do not rise to Jongen and Dupré!

Use imagination in planning popular events. A well-publicized *Pipe Organ Festival* could include a recital on a theatre organ if you have one available; an *RCCO Weekend* could embrace the annual Choir Festival and a concert for organ and brass; the possibilities are endless.

In your publicity for Scholarships, Organ Encounters and other events with youth in mind, don't forget to enlist the interest of schools and piano teachers, and advertise in your Music Festival programmes.

There are in the community a number of organizations which have programmes in some ways parallel to those of the RCCO. One is the Royal School of Church Music; others can be found in the denominations. It is important to enlist the sympathetic co-operation of such institutions, and to avoid the pointless duplication of programmes and services. To some degree, the perception that such institutions are needed reflects a lack of awareness of the RCCO; and indeed some people working in diocesan offices to provide musical services to their churches may be only vaguely aware of the College's existence, and quite appreciative of being told more about it. (Inevitable question: Shouldn't these people be Institutional Members?) In a sense, all this is a national problem; but programmes are mounted locally, and each Centre should be aware of any other relevant institutions working within its sphere of operations and should strive to establish close co-operative contact with its organizers.

SECTION 5 – THE NATIONAL OFFICE

(a) Formal communications

As we have said in earlier chapters, there are several reports which the Centre is obliged to make every year to the National Office, and some which are required on special occasions. It may be as well to recapitulate them here.

- (i) After the Annual General Meeting of the Centre, send the names of the new Executive to the National Office.
- (ii) Since a report on the year's activities, including a financial statement, is also required, this could and should be sent at the same time.
- (iii) Names of new members should be sent as soon as possible because they require their membership to be confirmed by the Board, and materially because if they have opted to receive *The American Organist*, or any other publication through the National Office, they will not receive them until you do this.
- (iv) If the Centre has its own constitution and by-laws, a copy of these must be lodged with the National Office. Any amendments should also be communicated. Since such amendments would take place at the Annual General Meeting, the appropriate time to report them is in the report mentioned in (i) above.
- (v) The Centre must ask permission of the Board if it wishes to acquire its own Charitable Registration Number. A letter with an explanation of the reasons for the request should be submitted. (See Chapter V Section 5(d).)
- (vi) In the unhappy event of an intention to dissolve a Centre, the Board must be informed (see Chapter V, Section 5(f)). No Centre may be dissolved except under an arrangement approved by the Board. It should be noted that this applies to Centres which for one reason or another have conceived a desire to become independent entities. From the College's point of view this amounts to the simple dissolution of a Centre, and since the Centre's assets belong to it as a constituent part of the College, they cannot be transferred to a breakaway body unless that body is established as an independent not-for-profit organization with its own charitable status and the consent of the Board is obtained.

(b) Informal communications

The chief thing at issue here is *Organ Canada*. It is hardly possible or desirable that complete reports of every event at every Centre should be reported; it is safe to assume that they would not be read! But short articles on successful new ventures should be submitted by every Centre. When university Extension Courses were first started, for instance, it was really important that word should be passed round about their desirability and about the problems and rewards to which they give rise – particularly perhaps about the fact that they tend to be very profitable! A contemporary initiative on which it would be useful to have exchanges of ideas is the topic of organ encounters. A successful campaign for raising scholarship funds, an innovative choir festival or promising joint ventures with another Centre are other things that it would be of general interest to hear about. *Organ Canada* will, of course, also accept articles on current problems and challenges in the area of the College's concerns.

All contributions to *Organ Canada* should be sent to the Communications Editor, whose address is given at the end of Chapter I.

The National Office requires that one copy of each issue of your Centre *Newsletter* should be sent to it for the archives.

SECTION 6 – THE REST OF THE ORGAN WORLD

It is important that Centres across the country know what is going on elsewhere. Centres are encouraged to exchange newsletters with other Centres in their region. It is probably not cost-effective to distribute your *Newsletter* to all Centres across the country; it will probably contain a lot of local detail which is of little interest further afield – though of course there is not the slightest objection to your doing so if you wish and can afford the extra costs involved (it is not a good idea to *charge* other Centres for your product). Yet there are pieces of news and good ideas which should be shared. The obvious place for these items is in *Organ Canada*, and the best strategy is for each Centre to write up what is of interest and send it in to the Director of Communications, rather than having thirty different people read thirty of their neighbours' newsletters for copy for their own. Also, as we said above you are asked to send two copies of each issue of your *Newsletter* to the National Office, of which one will go to the Director, who can make what use of it seems appropriate.

We might stress again the desirability of keeping in touch with the Centre(s) nearest you, and of trying to arrange joint programmes; and it may well be worthwhile to share your *Newsletter* and Centre events not only with them but with the nearest AGO Chapter(s) if you are near the border. Inter-city or cross-border organ crawls are not the only programmes which can be jointly arranged. A notable recital, a master class by a visitor of distinction, a choir festival or a professional concerns forum are all examples of programmes that could well be shared between Centres, or Centres and Chapters. For example, a visit to Kingston by a travelling clinician was shared recently with members from Ottawa and Montreal; the meeting was much appreciated by all.

CHAPTER VII – PROFESSIONAL SUPPORT

SECTION 1 – THE RCCO AND PROFESSIONAL SUPPORT

The name of the Professional Concerns Committee was changed in 2004 to Professional Support Committee. The RCCO encourages each Centre to have a Chair of Professional Support and a committee so that members may have a support group to appeal to when they are having difficulties. In such a case, the local Centre Chair of Professional Support should forward a brief description of the situation to the Chair of the national committee, to assist the National Office when it is making a decision about placing an advertisement on the College website or in *Organ Canada*.

The RCCO is primarily an educational body; it is also registered under the Income Tax Act as a charitable organization. It is, of course, deeply concerned about all matters which affect the profession of church musician, but it must be emphasized at the outset that its function under the heading of Professional Support is purely educational. It is not a union or a professional association in the sense that the Canadian Medical Association or the Canadian Association of University Teachers is. It has the right to recommend a code of ethics to its members, but neither the power nor the right to enforce it; it could of course expel a member for egregious non-compliance, but since membership in the College is not a precondition of acceptability for any post, that slap on the wrist would lack any but moral force. The College may attempt to educate both musicians and their employers about matters which make for a good relationship between organists and churches; for example, it may help churches to understand the needs of the musicians they employ, and suggest forms of contract and levels of remuneration. But it has neither the power nor the right to impose such contracts or rates of remuneration, or to bargain on behalf of members. In the case of a dispute – e.g. over an allegedly unfair dismissal – it may through its officers offer advice *if requested* to a member or to an institution which employs that member; but the College is not free to take sides in a dispute, whatever the merits of the case.

There are two main reasons for this. The first is, that such activity on the part of the College would speedily cause it to lose its status as a charitable institution; advocacy groups, such as trade unions or the Consumers' Association of Canada, cannot claim charitable status. This would, of course, spell financial disaster for the College. Secondly, the College is not equipped to offer members such services, which require among other things expert legal advice and representation which the College cannot provide from its own members and does not have the resources to employ. The national Chair of Professional Support may be able to provide names of possible lawyers to assist the church or the musician in a dispute situation.

A brief discussion is included in Section 5 below about what to do if a member of your Centre has a professional complaint to make. Meanwhile, we turn our attention to issues upon which the College can claim not only competence but achievement: the promulgation of a Code of Ethics and the publication of the booklet *The Employment of a Church Musician*.

SECTION 2 – THE CODE OF ETHICS

The following is the College’s Code of Ethics, which is published annually in the Yearbook:

CODE OF ETHICS FOR MEMBERS OF THE ROYAL CANADIAN COLLEGE OF ORGANISTS

The Royal Canadian College of Organists was founded to encourage a high standard of church music, and to support those engaged in that work. To that end, the following behaviour is expected of all its membership:

1. Members of the RCCO will act in a professional manner, striving to perform their craft to the best of their abilities, and to fulfil the terms of their employment.
2. Members of the RCCO will work to improve the role of music in worship and the reputation of their profession by fostering good working relationships with clergy and church government.
3. Members of the RCCO will not accept a performing engagement in another musician’s jurisdiction without the approval of that musician. In such cases, it is appropriate for the contracting party to offer the incumbent musician a fee as a courtesy.
4. Members of the RCCO will not seek a position until after the incumbent musician has officially resigned or been properly notified of the termination of employment.
5. Members of the RCCO will respect the rights of composers and publishers, and will not violate these by infringing copyright laws.

Musicians and Clergy are encouraged to call upon the RCCO Professional Support Committee to help resolve any disputes which may arise.

Perhaps a comment may be offered on (3) above. Why should the contracting party (e.g. wedding couple) have to pay the incumbent if they want to import an organist? A previous version of this Handbook said: ‘as a consulting fee’. It must be admitted that that seems to the present writer implausible to a degree. A bride calls and says: ‘My uncle is organist of Blank Cathedral – may he play at my wedding?’ You want \$75 or \$100 *as a consultation fee* for saying ‘yes’? And if it is as a courtesy that you require this fee, well, there is no doubt that its payment would be extremely courteous! But why does anyone owe you that much courtesy? Surely the real reason is that an organist lives by what he gets for what he plays; you are entitled by virtue of your position at St Ermytrude’s to enlarge your meagre salary by whatever you can get from playing weddings in a church of which you are the acknowledged organist. If Susie wants Uncle George to play, she is robbing you of a fee which it is your right as the incumbent to receive – since it is your right as the incumbent to play. Now since you are not going to perform for the bride any musical service, the fee may be called a *courtesy fee*; but it is paid you not just as a courtesy but as a matter of natural justice. It is you who do the courtesy by allowing someone else to occupy your organ bench.

SECTION 3 – THE EMPLOYMENT OF A CHURCH MUSICIAN

The Employment of a Church Musician is a booklet published by the Professional Support Committee of National Council for the guidance of Canadian churches in the hiring of musicians. It presents a picture of the work of a church musician and a sketch of the training and talents which are required for its adequate performance. It also presents arguments for a music programme, reasons for engaging a professionally trained musician, and a basis for determining remuneration. Now it is of course recognized that the majority of churches will not be able to hire a musician with the ideal degree of training; there are simply not enough to be had; and indeed we also have to recognize that many small churches would not be in a position to afford the sort of salary which a highly qualified musician should command. But the recommended salary scales take this into account. They are based upon two factors: the average amount of time spent in a week in the performance of the duties required by a particular post, and the level of training and experience possessed by the musician. Thus the booklet is of interest and use to musicians of every level of responsibility and qualifications.

A frequent cause of less than harmonious relations between a church musician and the church s/he works for is a lack of clarity on both sides as to what each is entitled to expect from the other. For this reason the College strongly urges every organist/choir director to have a contract with the employer. Such a measure is not in the spirit of modern couples who insist on a contract before they will consider matrimony, which is supposed to be a commitment in love and trust! However devoted the musician is to the church, and however sincere the church is in its desire to treat the musician fairly, it is after all in most cases a question of payment for services rendered; and in any such case it behooves the employer to make clear, and the employee clearly to understand, what services are expected for the stipend paid (however great or small the latter may be). The organist may stint the church, or the church may exploit the organist. A contract simply lays down what each may expect of the other, and if the requirements of either side are excessive, the other side is free to decline agreement. In order to aid both churches and musicians, *The Employment of a Church Musician* gives two sample forms of contract, one on the assumption that the musician is an employee of the church, and the other on the assumption that the musician is a self-employed agent who contracts out his or her services.

Needless to say, conditions vary greatly from church to church. But among the matters which can and should be made clear in a contract are such as the following: Does the organist have control over who plays the organ? Is the right of the incumbent organist to play for weddings in the church recognized? Is the organist granted teaching rights (if a qualified teacher) at the organ? Is there a budget for music, and how is that drawn up and by whom approved? Is the right and qualification of the organist to make the ultimate judgments about the acceptability of music recognized? If the organist needs secretarial services, are they available? What is the entitlement for holidays? And in a large parish from which a good part of the organist's income is derived, what about pension contributions and the like? Can the organist expect help with the financing of further education, including the membership fee of the RCCO and attendance at summer schools in music or theology? It is a matter of common sense that these things should be made clear from the outset; if they are not, there may be misunderstandings and temporarily hurt feelings at best, and at worst, resentment, squabbles and finally resignations or dismissals.

These principles and concerns are perennial; but the salary scales, and the suggestions for fees for performance at weddings and funerals, have to vary each year according to the economic climate.

Suggested salary scales are adjusted every year by the National Office in accordance with the inflation rates published by Statistics Canada and are posted on the national website. *The Employment of a Church Musician*, and updated salary scales for insertion, are obtainable from the National Office – the booklet for \$10.00 and the inserts free. Every Centre should have some copies on hand, and, unless unusually strapped for cash, should find it possible to make a present of one to any church which asks for help.

The previous edition of this *Handbook* contained a specimen “Weekly Time Study”. This has been omitted here so as not to take space by repeating matter which is available in *The Employment of a Church Musician*. The headings involved in the time study are adequately suggested by the list of responsibilities in the booklet’s fifth section, The Work of a Church Musician. Any organist who wishes guidance on how to estimate the weekly time demands of his or her job can simply make a list of those headings on a piece of paper, and write against each the average number of hours spent on the activity each week.

SECTION 4 – WEDDINGS AND FUNERALS

(a) *Preamble*

Knowing what to do about weddings and funerals is not precisely part of the job of running a Centre; but since education about professional responsibilities *is* such a part, it may be well to devote a section to the subject here; the question is not really treated in *The Employment of a Church Musician*.

Weddings and funerals are both intensely personal events in the lives of individuals and families. They are, however, also liturgies of the Church. One gets the impression with some weddings that the couple has looked around for a nice backdrop to their great celebration and decided to hire St Somebody's Church, or better still, St Somebody's Cathedral, for the job. They may not be practicing Christians, but Church weddings run in the family, and if they're going to get the best caterers, florists and photographers, then by Jingo they're going to get the best church (and organist and singer) too. One probably does not need to tell most members of the RCCO that this is an inadequate attitude, nor that music of a specifically secular cast is not acceptable, whether played or sung.

(b) *Sacred vs. secular music*

Someone may ask: 'What is "a specifically secular cast"?' This is a very hard question to answer, but the following may be suggested as a rough guide:

(i) If there are words, they must express a Christian view of marriage, or at the least a religious view not incompatible with the Christian view; they should reflect the reality of marriage as a sacrament or a sacred covenant instituted by God, and not just as a source of human satisfaction; they should perhaps dwell on the themes of love and commitment and the need of God's help to achieve them. Further, if the wedding takes place in the context of a particular service such as the Mass, the words chosen should conform to the guidelines within the particular church community involved as to the suitability of music for that service (e.g. that old wedding favourite, the *Ave Maria*, is not thought suitable during Communion in the Roman Catholic Church, but should be sung during the signing of the register).

(ii) The playing without the words of purely secular songs certainly qualifies for exclusion. (Thus even Noel Rawsthorne's charming setting of *The Londonderry Air* in his book of wedding music is probably stretching things a bit; though it seemed not unsuitable to the writer to play it *before* the service at the funeral Mass for an old priest (named Danny!) whose favourite song it was! One shouldn't be *too* hard and fast.) *We've Only Just Begun* is not suitable even when the bride who requests it is not, like one who once asked for it and had it played²⁸, hard put to it to make it down the aisle owing to her advanced stage of pregnancy.

(c) *Abstract or classical music*

Abstract music or classical music is neither intrinsically secular nor intrinsically religious. But it can be intrinsically serious or intrinsically frivolous. Can one play dances? You would think not; but what about the Hornpipe from the *Water Music*? There are dances and dances. One is inclined to say that any trained musician who is attuned to the church's viewpoints should be able to make a sensible judgment on these matters. But of course, tolerance levels will vary from person to person and from church to church.

²⁸ *Not* by the present writer!

Probably the great majority of brides and bridegrooms are ignorant of classical music in general and of organ music in particular; but it is a very rare case in which they do not fall in with the spirit of the organist's explanations of the rules if it is all done in a friendly way and the organist has plenty of good suggestions to make. In fact the astounding thing is, how much the music one plays for couples under these circumstances appeals even to those who are quite inexperienced in listening to serious or classical music²⁹.

(d) Rights and duties for weddings

The following advice is given about the rights and duties of the organist in weddings:

(i) The organist, as the resident musician appointed by the church to play at its services, has the right, and indeed perhaps the *prima facie* obligation, to play at all weddings and funerals unless there is a stipulation to the contrary in the contract; indeed this right should be spelled out in the contract.

(ii) It would seem to follow from the claim expressed in (i) that if the organist is unavailable, s/he should undertake to find a substitute, who will be directly paid by the couple.

(iii) If the couple *requests* another organist, the incumbent has the right to approve (or reject) the proposed substitute, who may play only with the incumbent's permission. (Have a care here. The claim that "My Uncle is a professional" may mean that he plays a keyboard in a night club; he may have no idea what to do with a pipe organ; while "My Aunty is a church organist" may conceal the doleful fact that she is a pianist who volunteered to fill in at her church on a spinet. It is best to have a *very* sparing policy in giving permission for outsiders to play. Invite the proposed organist to come and try out the organ; in fact *you* will be trying *him* out. It is hard, but not impossible, to find a friendly way of saying 'no!')³⁰

(iv) If permission is given for a visiting organist, it is in accordance with common practice that you receive a fee yourself, whatever the status of the visitor (see the discussion at the end of Section 2 above). However, you are of course at perfect liberty not to ask for this "courtesy" fee and to decline it if it is offered, either habitually or in a particular case.

(v) Make sure that you and your minister see eye to eye about the choice of music, and that s/he will support you. It would be fatal for couples to think that they could appeal your judgment to the minister over your head. But also, don't forget that your presumed expertise, and your claim to authority in your job, are in the field of music, and not (unless you are recognized as specially qualified) in those of theology or pastoralia. If satisfied with the musical quality of a piece but doubtful about the religious acceptability of the words, consult the minister. It is highly desirable that every church have some written guidelines about music, to be handed to all bridal couples when they are first interviewed by the minister.

(vi) If you yourself are asked to play in a colleague's church, make quite sure that the colleague has been consulted and has given permission (even if you are a virtuoso and your colleague is not, and even if you play there often).

²⁹ But reactions can be surprising. Here are two to the writer's playing of the familiar Widor Toccata: Bride (1): "That's it! Why didn't you play that first?" – Bride (2): "My! That's *evil!*" (However, I now suspect that this may have been simply current jargon for 'cool' – cf. 'That's wicked!' which used to be prevalent.)

³⁰ Unfortunately, some people will not accept *any* way of saying 'no'!

(vii) If additional instrumental or vocal musicians are requested, or if the couple wishes to use such musicians without the organ, only *competent* musicians should be selected, in consultation with the organist; and of course their music must be approved like any other. (Where the couple wishes to use other musicians with no organ, can you ask for a fee? No³¹. You may have the right to play the organ if the organ is to be played, but there is no rule that I know of which says that a wedding must be accompanied by the organ. However, if the employment of the other musicians entails work on your part, you would certainly be justified in charging a reasonable fee.)

(viii) If special music is requested and approved which the organist does not have, it is the couple's responsibility to provide it. The music should be delivered at least two weeks before the wedding; photocopies, being illegal, are not acceptable.

(ix) It is not necessary under normal circumstances for the organist, vocalist or instrumentalists to be present at the wedding rehearsal.

(x) The problem of accepting soloists proposed by the couple is as great as that of accepting organists. If the organist does approve a soloist, that does not entail the responsibility of *teaching* the soloist the songs; the organist's job is confined to rehearsing; one rehearsal should be sufficient. If the organist does consent to give necessary extra coaching to a singer, an extra fee would be justified.

(xi) The fees for music at the wedding should be clearly and completely stated in the guidelines handed to the couple by the minister. The normal organist's fee should cover the initial interview and the wedding itself. There are doubtless different views and practices with regard to wedding fees. The writer has two levels of fee: a "normal" fee for organ alone or for organ with a soloist found by the organist (and with whose repertoire and style he is therefore presumably familiar), and a second and somewhat higher fee for (a) accompanying a singer introduced by the bride or groom, which always requires more rehearsal (and sometimes a good deal of self-control!), and (b) using a choir. Choirs are seldom asked for, and, in the summer, seldom easy to assemble; their use should be entirely at the organist's discretion, and it is reasonable both for the organist to be paid extra and for the choir members to be paid, whether they are paid for their normal duties or not.

(e) Rights and duties for funerals

With obvious changes to fit the different circumstances, the general principles outlined here apply to funerals also. It is more difficult to refuse unsuitable requests from grieving relatives than from a bridal couple, but the funeral is just as much a religious rite as the wedding or the Sunday morning service, and proper standards should be maintained. These will, however, vary widely from church to church (not only between but within denominations).

³¹ This is the writer's opinion. But he is aware that some colleagues would disagree with him.

SECTION 5 – CRISIS IN THE ORGAN LOFT!

Someone, sometime, in your Centre is going to have a dispute with their church, and the likelihood is that they will turn to you for support (to you, as Centre President, unless you have a Professional Support Officer, which is probably not necessary in any but the larger Centres.) They are clearly upset, and may even be threatening legal action. Difficult as this is for them to understand and for you to do, you must (for reasons explained above in Section 1) confine yourself to sympathy, moral support if you feel it is justified, and sober advice. The advice may include ‘See a lawyer!’; but on the other hand it should sometimes be: ‘Don’t for heaven’s sake bring the lawyers into this!’

One of the points we made in Section 1 was that the College as such does not have the expertise to give legal advice; that is certainly true of this writer. So this section is not to be construed as advice equipping you to provide positive guidance on disputes, so much as a warning for you against meddling!

If a member has a contract which is being breached by the church, the advice to see a lawyer is probably sound. But almost certainly the vast majority of organists do not have contracts, and there may in some situations be grave disadvantages to involving oneself – or the College – with the law. One such sort of situation is the following. A church will sometimes request the resignation of an organist who has contracted a sexual liaison – extra- or non-marital or homosexual – of which it disapproves. This is apt to cause resentment in the organist and to attract a good deal of sympathy from colleagues amid cries of ‘Discrimination!’. But the temptation to rush off to the Human Rights Commission or the nearest law office should be strongly resisted. Secular institutions, like for example the Canadian Civil Liberties Association, are notoriously apt to take strong anti-discrimination positions which can at times run counter to the needs and teachings of Christian churches. So whether or not *we* think that Christian communities should tolerate a certain practice, we cannot in principle wish the power to be taken away from churches to decide whether people’s public moral stance disqualifies them from employment in a ministry of their church. The right to hold and teach a moral position – and therefore the right to preach the Christian faith – would be rendered nugatory if the right to live in accordance with it were removed; and however charitable a church and its members ought to be to those who do not accept their moral views in theory or practice, they cannot be forced to appear publicly to condone something they profoundly disapprove of by being compelled to employ a person who notoriously flouts their principles. So whether or not we approve of divorce, for example, or homosexuality, or of their toleration by the denominations, we need to be able to resist the demand that the College (i.e. we in the College’s name) jump to the defence of members who run into this snag, even if the price is the loss of a member.

So the answer to the question, ‘What can the Centre do in case of a professional dispute involving a Centre member?’ is: ‘Not much!’ But care should be taken to show every sympathy with the member concerned, and to explain as carefully as possible why the College cannot take the member’s part. If the member requests the Centre President or another officer even to advise the church authorities, the request should be politely but firmly rejected. The only excuse for RCCO intervention would be if the church authorities, at the suggestion of the member or otherwise, were to invite advice on, or mediation of, a dispute. If such were to occur, it should take the form of an informal and collegial discussion. If matters have reached a point where the member or the church has consulted a lawyer and wishes the lawyer to be present, stay clear. If the parties to the dispute are seeking legal representation, the College would be foolish to jump in

without it; but for the College to seek legal representation in such a case would stamp it as a party to the dispute, which it is not and must not become.

A member in professional trouble is invited to get in touch with the national Professional Support Committee, and the same advice would apply to a Centre officer to whom an appeal for support has been made; and of course any member of the College is free to approach the National President. National Presidents *may* be wiser than a particular Centre official; but they do not possess any powers which go beyond advice and sympathy.

CHAPTER VIII – HONOURS

(a) Preamble

It not infrequently happens that a Centre, or the College as a whole, wishes to honour someone, either for long and distinguished service to the College, or for distinction in the world of music. Both types of honour may be initiated by a Centre, but Centre Life Membership is the only one which is entirely in a Centre's gift and which is available for a purely local contribution to the College. The Distinguished Service Award is also available for outstanding contributions to a Centre, but it is not in the Centre's gift, though of course the Centre may submit a nomination for it.

(b) Relevant By-laws and Regulations

By-law IV.5 (d): "Honorary Life Membership may be conferred by the National Council upon any Member who has made an outstanding contribution to the work and objectives of the College at the National level over a period of years, or upon any person who, not being a member of the College, has rendered the College significant and unusual service. Such Honorary Members shall not be required to join any Centre, though they may do so; all fee requirements shall be withdrawn."

By-Law IV.5 (e): "A local Centre may confer Life Membership on a member of that Centre who has given faithful service to that Centre for many years. The Centre fee shall be withdrawn and the National fee shall be paid by the Centre."

By-law III.4 (c): "[The National Council shall have authority] to grant honorary awards in the College's name."

Regulation III: "HONORARY APPOINTMENTS AND AWARDS.

1. National Council upon recommendation of the President may confer the title of Honorary Patron, Honorary President or Honorary Vice-president on those whom it deems worthy of the honour.
2. (a) National Council may award the Diploma of Fellowship (*honoris causa*). This may be awarded to those who:
 - (i) have achieved national or international eminence in the field of music; or
 - (ii) have rendered outstanding service to the College.
- (b) Each recipient of this honour shall receive a Diploma and Hood from the College and be entitled to use the designation 'FRCCO (*hon.causa*)'.
- (c) Recipients of this honour wishing to become or remain members of the College must pay their dues annually.
3. National Council may confer Honorary Life Memberships as set out in By-law IV.5(d).
4. National Council may award the Distinguished Service Award to those who have given exemplary service to a Centre. The award should reflect the sort of service which leaves a particular mark on the Centre's history and which, for its vision and breadth, provides a model worth promulgating to Centres nationwide.

5. Nominations may be submitted to National Council for any Honorary Award by any Member or Centre of the College. Nominations, accompanied by a supporting letter, should be submitted to the Chair of the appropriate Committee by February 1st of any year or such other date as Council may determine. The Committee shall, through its Chair, submit its recommendations to the President for approval by National Council. The President may, if concerned about the appropriateness of any nomination, request the Committee to reconsider its recommendation. The Committee's final recommendation shall then be sent to Council, after whose approval the President shall communicate with approved nominees, inviting acceptance of the award. **No nominee shall be informed about a contemplated or actual nomination until the official communication is issued by the President.**"

(c) Some comments on policy

Perhaps the most crucial thing is the recognition of the distinction between local and national eminence. If a Centre wishes to reward a member for long and valuable service to the Centre, the proper award is a Centre Life Membership. In making that award, however, a Centre should remember that it is committing the Centre to paying the member's National fee for his or her lifetime. It would not be wise to distribute a slew of Centre Life Memberships! An alternative would be to nominate the member to Council for a Distinguished Service Award. (But we should not want a *slew* of those either!)

It has happened that, on the occasion of hosting a National Convention, a Centre has presented candidates for Honorary Fellowships whose service and reputation, though considerable and meritorious, are confined to the local area. It should be observed that although the occurrence of a National Convention in a city is an excellent occasion for selecting nominees for Fellowships who are members of that Centre, or who are in a special way connected with it, it is not an occasion for suspending the requirement of "national or international eminence".

Undoubtedly the second crucial observation is to emphasize the last sentence of the Regulation set out above. **It is imperative that no inkling of an impending nomination be permitted to reach the candidate until the nomination is officially approved.** It is not hard to imagine the embarrassment caused not only to the candidate but to the Centre and everyone else concerned if the candidate is informed of a nomination which then proceeds to fail. However true it may be that the failure is purely on principle – e.g. in consideration of the point made above about local versus national or international eminence – the candidate, and perhaps also the Centre, will feel that they have been personally and publicly affronted. So don't on any account allow even a nod or a wink.

We may remind members that honours are distinguished in proportion to their rarity, and cheapened by frequency or anything approaching automation – which is why National Council removed "having completed a full term as National President of the College" as a qualification for an Honorary Fellowship. A similar argument would dictate that Centre Life Memberships not be automatically given to departing Centre Presidents (quite apart from the effect on the Centre's Exchequer!).

The comparatively recent introduction of the Distinguished Service Award deserves a few explanatory remarks. It is unusual in that it is an award conferred at the *national* level purely for service to a *Centre*. But, as one might put it, the award is intended for *centre* work with a *national* significance. Perhaps the best way to indicate what sort of achievement might be thought worthy of this award is to ask: Are the contributions of this member of a kind which it would be worth writing up in *Organ Canada* for the

enlightenment of other Centres, or are they simply a matter of faithful and protracted performance of standard duties, like being Treasurer for twenty years? As the present writer understands the situation, the latter achievement would merit Centre Life Membership rather than the Distinguished Service Award. The contributions of a recipient of the DSA should have been such as to add new lustre to the Centre's reputation, and probably also such as to break new ground.

Perhaps a word should be said finally about the rather recent opening of Honorary Life Memberships to non-members of the College, seeing that they were originally intended as rewards for a long, faithful and fruitful *membership*. The extension was aimed at enabling the College to honour those who in some significant way have advanced the work of the College without being members – particularly if they are not organists who have simply failed to join an institution which might have expected their support. (It may be said to have replaced the meaningless designation 'Hon.RCCO' – how can one become an Honorary College? – which was originally intended, one supposes, to serve this purpose.) As with all the other College honours, this one should not be scattered abroad like crumbs to the pigeons; nor has it been. Only one award to a non-member has been made so far, and that for a nation-wide service over many years.³²

³² To the late Bob Kerr, for his many years of support for organ music and Canadian organists on his CBC radio programme from Vancouver, *Off the Record*.

APPENDIX A

THE BY-LAWS OF THE ROYAL CANADIAN COLLEGE OF ORGANISTS/ LE COLLÈGE ROYAL CANADIEN DES ORGANISTES

Amended by Board of Directors on January 25, 2008

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BY-LAW I – BOARD OF DIRECTORS

1. The property and business of the College shall be managed by a Board of Directors (the “**Board**”) of sixteen (16) directors. Two-fifths of the number of directors authorized, from time to time, shall constitute a quorum. The applicants for incorporation shall become the first directors of the College whose term of office shall continue until their successors take office. The directors shall be as follows:

(a) The President, the First Vice-President, the Second Vice-President and the immediate Past President shall be directors *ex officio*,

(b) The Secretary, the Treasurer, the Registrar and the Chair of the Trustees shall be directors *ex officio*, and

(c) One (1) director shall be elected by the Members in each region as follows:

1. Region 1 (Atlantic): the provinces of Newfoundland and Labrador, Prince Edward Island, Nova Scotia, and New Brunswick;
2. Region 2 (Québec and Eastern Ontario): the Province of Québec and that portion of the Province of Ontario to the east of and including the counties of Renfrew and Hastings, and the City of Prince Edward County;
3. Region 3 (Central Ontario): that portion of the Province of Ontario included within the boundaries of the Counties of Northumberland, Peterborough, Haliburton and Simcoe, the Regions of Durham, Peel, and York, and the Cities of Kawartha Lakes and Toronto; and that portion of the Province of Ontario lying to the north and west of and including the Districts of Muskoka and Nipissing, but excluding the Districts of Kenora, Rainy River and Thunder Bay;
4. Region 4 (Southern Ontario): that portion of the Province of Ontario included within the boundaries of the Regions of Halton, Niagara and Waterloo and the Cities of Brant, Brantford, Haldimand, Hamilton and Norfolk, and the County of Wellington;
5. Region 5 (Western Ontario): that portion of the Province of Ontario included within the boundaries of Counties of Elgin, Middlesex, Oxford, Perth, Dufferin, Grey, Bruce, Huron, Lambton, and Essex and the City of Chatham-Kent;
6. Region 6 (Manitoba and Northwestern Ontario): the Province of Manitoba, the Territory of Nunavut, and that portion of the Province of Ontario including the Districts of Kenora, Rainy River and Thunder Bay;
7. Region 7 (Prairies): the provinces of Alberta and Saskatchewan, and the Northwest Territories;
8. Region 8 (Pacific): the Province of British Columbia and the Yukon Territory, together with those Members who live outside Canada and are not members of a Centre.

2. All the elected directors shall be elected for a two (2) year term. The directors from Regions 1 and 8 shall be elected in the same year that the President and the two Vice-Presidents are elected. The directors from Regions 2,3,4,5,6 and 7 shall be elected in the alternate years.

3. To be eligible for election as a director to represent a region, or to vote for the election of a director to represent that region, a Member must belong to a Centre in that region or, if the Member does not belong to any Centre, must reside in that region.

4. The office of a director shall be automatically vacated:
 - (a) if the director resigns office by delivering a written resignation to the Secretary;
 - (b) if the director is found by a court to be of unsound mind;
 - (c) if the director becomes bankrupt or suspends payment or compounds with creditors;
 - (d) in the case of a director *ex officio*, if:
 - (i) the director ceases to hold the office the holding of which made such person a director; or
 - (ii) at a special general meeting of the Members called for that purpose, a vote is passed by two-thirds of the Members present and voting that the director be removed from office;
 - (e) in the case of a director elected by the Members in a region, if at a special general meeting of the Members in that region called for that purpose, a vote is passed by two-thirds of the Members present and voting that the director be removed from office;
 - (f) if the director ceases to be a Member; or
 - (g) on death;

provided that, if any vacancy shall occur for any of the above reasons, in the case of a director *ex officio*, the next incumbent of the appropriate office shall become a director *ex officio* and, in the case of a director elected by the Members in a region, the Board may appoint a Member from that region as a director to fill the vacancy.

BY-LAW II – NOTICE OF BOARD MEETINGS

Meetings of the Board shall be called by the Secretary on the direction of the President. Notice of any such meeting shall be given to all members of the Board at least two weeks prior to the date of such meeting.

BY-LAW III – NATIONAL COUNCIL

1. There shall be a National Council composed of:
 - (a) all the directors of the College,
 - (b) all past presidents of the College who are Members in good standing,
 - (c) the Trustees,
 - (d) all Centre Presidents or their delegates,
 - (e) additional representatives from Centres in proportion to membership as follows:
 - i. a Centre of fewer than thirty members – the Chair (or delegate) only;
 - ii. Centres of more than twenty-nine and fewer than sixty members – one additional councillor;
 - iii. Centres of more than fifty-nine and fewer than one hundred members – two additional councillors;
 - iv. Centres of more than ninety-nine and fewer than two hundred members – three additional councillors;

v. Centres of more than one hundred and ninety-nine members – four additional councillors;

(f) all chairs of standing committees.

2. Meetings of the National Council shall be called by the Secretary at such times and places as the President, or the Board, may determine. Notice of each meeting shall be given to each member of the National Council at least two weeks prior to such meeting. The notice shall set out the business for which the meeting is called.

3. Twelve (12) members of the National Council shall constitute a quorum.

4. The National Council shall have the right to discuss, of its own motion or at the request of the Board or of any of its committees, all matters affecting the aims, policies, conduct and well-being of the College.

It shall also have authority:

(a) to determine all questions which arise concerning academic standards within the College, including, but not limited to, the following:

i. the number, nature and conditions of the professional diplomas and certificates granted by the College;

ii. the syllabus of College examinations;

iii. the rules governing College competitions;

(b) to approve the text of all College publications expressing College policy on professional ethics and other matters concerning the profession of organist or church musician;

(c) to grant honorary awards in the College's name;

(d) to make recommendations to the Board on all other matters.

5. The Members of the National Council shall serve as such without remuneration, except that they may be reimbursed for expenses incurred on behalf of the College.

BY-LAW IV – MEMBERSHIP

1. GENERAL

(a) The College shall consist of Individual Members and Institutional Members.

(b) A Member is expected to hold membership in, and pay fees to, a Centre of the College, normally the one closest to the Member. If there is no Centre within a reasonable distance of the Member, application may be made directly to the National Office to become a Member without being a member of a Centre. Interpretation of this provision shall be the responsibility of the Registrar.

(c) A Member shall be deemed to be in good standing whose fees are not in arrears.

2. PRIVILEGES

(a) All and only Individual Members in good standing and duly authorized representatives of Institutional Members in good standing shall be entitled to vote at General Meetings.

(b) Individual Members and the duly authorized representatives of Institutional Members in good standing shall be eligible for nomination to any office in the College.

(c) Any Member may withdraw from the College by delivering to the College a written resignation and lodging a copy of the same with the Registrar.

3. ENROLMENT

- (a) A candidate for membership shall send the application, together with the requisite fee, to the National Office for ratification by the Board at its next meeting.
- (b) A Member may become a member in a second Centre, by paying that Centre's appropriate fee.

4. FEES

- (a) Membership fees shall come due as determined, from time to time, by the Board.
- (b) Should the fee of any Member remain unpaid one month after the deadline for payment of fees set by Board, the Registrar shall be empowered to remove the Member's name from the College roll after due notice has been given to the Member by regular mail at the last known address.
- (c) National fees shall be established by the Board; Centre fees shall be established by the Executive Committee of each Centre.

5. INDIVIDUAL MEMBERSHIP

(a) ORDINARY MEMBERS

Any Individual Member paying full fees and enjoying unrestricted privileges of membership is an Ordinary Member.

(b) JOINT MEMBERS

- (1) Two or more Members who reside at the same address may apply for Joint Membership.
- (2) The National fee for joint Members shall be one full fee plus a reduced fee for every member after the first.
- (3) The joint Members shall receive among them only one copy of each College publication. In other respects each joint Member shall enjoy all the privileges of Ordinary Membership.

(c) STUDENT MEMBERS

- (1) Student membership in the College is available to persons who are 21 years of age or under at the time of application, or are in full-time attendance at a recognized post-secondary educational institution and provide written confirmation of their status from the registrar of that institution.
- (2) Student members shall be entitled to all privileges of membership at a reduced fee.
- (3) Full membership shall become due on the first day of the fiscal year subsequent to the 22nd birthday of a student member or to the date on which the member ceases to be in full-time attendance at a recognized post-secondary educational institution, whichever is later.

(d) HONORARY LIFE MEMBERS

Honorary Life Membership may be conferred by the National Council upon any Member who has made an outstanding contribution to the work and objectives of the College at the National level over a period of years, or upon any person who, not being a member of the College, has rendered the College significant and unusual service. Such Honorary Members shall not be required to join any Centre, though they may do so; all fee requirements shall be withdrawn.

(e) CENTRE LIFE MEMBERS

A local Centre may confer Life Membership on a member of that Centre who has given faithful service to the Centre for many years. The Centre fee shall be withdrawn and the National fee shall be paid by the Centre.

6. INSTITUTIONAL MEMBERSHIP

(a) Membership shall be available to organizations which support its aims and objects.

(b) Institutional Members shall be entitled to all privileges of membership and subject to all regulations of membership, except that each Institutional Member shall receive only one copy of each College publication.

(c) Each Institutional Member shall designate one individual to exercise, when appropriate, the privileges of Individual Membership. Upon payment of additional fees, an Institutional Member may designate additional individuals to exercise the privileges of Individual Membership. The designation of representatives shall be made in writing by an official of the institution at the time of application for membership. Designated representatives may be changed upon written notification to the College by an official of the institution.

BY-LAW V – OFFICERS

1. The officers shall be the President, the First Vice-President, the Second Vice-President, the immediate Past President, the Secretary, the Treasurer, the Registrar and the Chair of the Trustees.

2. The President, the First-Vice President and the Second Vice-President shall be elected from among the Members every two years by the Members. The election shall be carried out by a mail ballot except where the Act requires a meeting.

3. The Secretary, the Treasurer and the Registrar shall be elected annually from among the Members by the Board.

4. Any officer may be removed from office by a vote of two thirds of those present and voting at a meeting of the body which originally elected that officer. Any vacancy may be filled by the body which originally elected the person whose removal caused that vacancy.

BY-LAW VI – DUTIES OF OFFICERS

1. THE PRESIDENT AND VICE-PRESIDENTS

All meetings of the Board and the National Council and all General Meetings of the College shall be chaired by the President, failing whom the First Vice-President. When both are unable to act, the Second Vice-President shall act as Chair. Should none of these officers be able to act, the Secretary or any Past President shall call the meeting to order and ask for the nomination of a Chair for that meeting.

2. SECRETARY

The Secretary shall keep the minutes of every meeting of the Board and the National Council and of every General Meeting of the College. The appropriate minutes shall accompany each notice of meeting of the Board and the National Council. The Secretary shall have custody of the corporate seal of the College.

3. TREASURER

The Treasurer shall act as consultant in matters dealing with financial policy and shall oversee the preparation of the annual budget, maintaining liaison with staff, the Board and the National Council.

4. REGISTRAR

(a) The Registrar shall maintain up-to-date records of the membership of the College and shall report the relevant details to the Board and the National Council when required.

(b) The Registrar shall keep an up-to-date list of Fellows, Associates and Colleagues of the College with the dates of their admission. The Registrar shall also keep a list of all recipients of honours and prizes bestowed by the College.

BY-LAW VII – FINANCIAL

1. The fiscal year of the College shall be from June 1st to May 31st.

2. Securities held by the College, together with such documents as the Board may deem advisable, shall be deposited for safekeeping in a vault. Access thereto shall be limited to such officers of the College as the Board shall from time to time determine.

3. An auditor shall be nominated annually by the Board to examine and certify in each year the accuracy of the Treasurer's financial statements, and to make such general recommendations as to the financial conduct of the College as may seem appropriate. The auditor shall be appointed by the Annual Meeting to hold office until the next Annual Meeting and to report to the Members at the next Annual Meeting. The Board may fill any casual vacancy in the office of the auditor. The remuneration of the auditor shall be fixed by the Board.

BY-LAW VIII – TRUSTEES

1. There shall be three Trustees appointed for a term of six years by the Board. The Trustees shall elect a chair from among themselves.

2. Initially, one trustee shall be appointed for a term of six years, one for a term of four years and one for a term of two years. Trustees shall be eligible for re-appointment. If a vacancy occurs in the office of Trustee, the Board shall appoint a new Trustee to serve the unexpired portion of the term.

3. The Trustees shall administer the money and the securities in the funds entrusted to their care and shall recommend to the Board the investment of them.

BY-LAW IX – CENTRES

1. Subject to the approval of the Board, a Centre of the College may be formed in any city, town or area in Canada where a sufficient number of members can be assembled.

2. The affairs of the Centre shall be conducted by an executive of at least three (3) members. The executive committee shall be elected by all members of the Centre in good standing. Elections shall occur annually.

3. Each Centre must hold at least one meeting of all its members each year.

4. The fiscal and administrative year of Centres shall be from June 1st to May 31st inclusive.

5. A Centre may determine its own by-laws or rules of operation. These are to be deposited with the Secretary, and should not be at variance with the Letters Patent and By-Laws of the College. In case of conflict, the latter shall have precedence.
6. Any Centre which wishes to obtain charitable status with the Government of Canada must have prior approval from the Board for its application, and for its constitution and by-laws.
7. In the event of the dissolution of a Centre, the Board, in consultation with the Centre, shall arrange for the disposition of the Centre's assets and liabilities.

BY-LAW X – ANNUAL MEETING

The Annual Meeting and all other General Meetings of the College shall be held at such time and in such place in Canada as the Board may decide. Notice thereof shall be given to all Members in good standing at least four weeks prior to the date of the meeting.

BY-LAW XI – SPECIAL MEETINGS

Special meetings of members shall be called by the Secretary on the direction of the President, a Vice-President, any three members of the Board or upon the written request of ten (10) Members. Notice of any such meeting shall be given to all Members in good standing at least two weeks prior to the date of such meeting

BY-LAW XII – NOTICE OF MEETINGS

Where, at a meeting of Members, business, other than that required to be conducted at an annual meeting, is to be conducted, the notice of meeting will give sufficient information so that each Member may make a reasoned decision with respect to such business.

BY-LAW XIII – QUORUM

Twelve Members present in person or by proxy at a meeting of members shall constitute a quorum.

BY-LAW XIV – VOTING

Each Member present in person or by proxy at a meeting shall have the right to exercise one vote. A Member may, by means of a written proxy, appoint a proxyholder to attend and act at a specific meeting of Members, in the manner and to the extent authorized by the proxy. A proxyholder must be a Member. Notice of each meeting of Members must remind the Members that they have the right to vote by proxy.

BY-LAW XV – REMUNERATION

The Board may fix the remuneration for employees of the College. No director, officer, or Committee member shall receive any remuneration from the College for acting as such. Any such person may be reimbursed by the College for expenses properly incurred on behalf of the College.

BY-LAW XVI – INDEMNITIES

Every director, officer or Committee member of the College or other person who has undertaken or is about to undertake any liability on behalf of the College and their heirs, executors and administrators and estate and effects, respectively, shall, from time to time and at all times be indemnified and saved harmless out of the funds of the College, from and against:

- (a) all costs, charges and expenses which such person sustains or incurs in or about any actions, suit or proceeding which is brought, commenced or prosecuted against such person, or in respect of any act, deed,

matter or thing whatsoever, made, done or permitted by such person, in or about the execution of the duties of office or in respect of any such liability; and

(b) all other costs, charges and expenses which such person sustains or incurs in or about or in relation to the affairs thereof;

except such costs, charges or expenses as are occasioned by such person's own wilful neglect or default.

BY-LAW XVII – EXECUTION OF DOCUMENTS

Contracts, documents or any instruments in writing requiring execution by the College shall be signed by any two officers and all such documents so signed shall be binding on the College without any further authorization or formality. The Board shall have power, from time to time, by resolution to appoint an officer or officers on behalf of the College to sign specific documents. The Board may give the College's power of attorney for the purpose of transferring or otherwise dealing with any securities of the College. When required, the seal of the College may be affixed to documents signed as aforesaid.

BY-LAW XVIII – NOTICE

Wherever under the provisions of the by-laws of the College notice is required to be given, such notice may be given either personally or by facsimile transmission or by depositing the same in a post office or a public letter box, in a prepaid, sealed wrapper addressed to the addressee at such person's address as the same appears on the Books of the College. A notice or other document so sent by post shall be held to be sent at the time when the same was deposited in a post office or public letterbox as aforesaid, or if sent by facsimile transmission shall be held to be sent when the same was so sent. For the purpose of sending any notice, the address of any person shall be the last address as recorded on the books of the College. Any person entitled to receive any such notice may waive such notice either before or after the meeting to which such notice refers.

BY-LAW XIX – AMENDMENT

The by-laws of the College not embodied in the letters patent may be repealed or amended by by-law enacted by a majority of the directors present and voting at a meeting of the Board and sanctioned by an affirmative vote of at least two-thirds (2/3) of the Members present and voting at a meeting duly called for the purpose of considering such by-law, provided that the repeal or amendment of such by-law shall not be enforced or acted upon until the approval of the Minister of Consumer and Corporate Affairs has been obtained.

APPENDIX B

THE REGULATIONS OF

THE ROYAL CANADIAN COLLEGE OF ORGANISTS/ LE COLLÈGE ROYAL CANADIEN DES ORGANISTES

Approved by RCCO Board of Directors, February 3, 1995

Confirmed by RCCO National Council, March 11, 1995

Amended by RCCO National Council, March 12, 2010

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PREAMBLE

Whereas the Letters Patent and the by-laws of the Royal Canadian College of Organists, a corporation under the Canada Corporations Act, are filed with the Ministry of Consumer and Corporate Affairs of Canada, and whereas the Royal Canadian College of Organists wishes to govern itself in areas outside those specified within its by-laws, the Members of the College direct that the affairs of the College be governed in accordance with its by-laws, and further in accordance with the various provisions herein. The by-laws of the College and the provisions of the Canada Corporations Act shall at all times take precedence over any stipulation contained herein.

REGULATION I – MEMBERSHIP CATEGORIES (SEE By-Law IV)

1. Ordinary Members are Institutional Members and Individual Members who are not eligible for membership in another category of membership as specified in this Regulations.
2. Joint Members –
 - (a) Two or more members who reside at the same address may apply for Joint Membership.
 - (b) The National fee for joint Members shall be on fee at the rate to which the member is normally entitled plus a reduced fee for every member after the first.
 - (c) The joint Members shall receive among them only one copy of each College publication, In other respects each joint Member shall enjoy all the privileges of Ordinary Membership.
3. Student Members –
 - (a) Student membership in the College is available to persons who are 21 years of age or under at the time of application, or are in full-time attendance at a recognized post-secondary educational institution and provide written confirmation of their status from the registrar of that institution.
 - (b) Student members shall be entitled to all privileges of membership at a reduced fee.
 - (c) Full membership shall become due on the first day of the fiscal year subsequent to the 22nd birthday of a student member or to the date on which the member ceases to be in full-time attendance at a recognized post-secondary educational institution, whichever is later.
4. Senior Members –
 - (a) Senior membership in the College is available to persons who are 65 years of age or older.
 - (b) Senior Members shall be entitled to all privileges of membership at a reduced fee.
5. Co-members –
 - (a) Co-membership in the College is open to members of other organizations with comparable aims and objectives which provide a mutual membership benefit to members of the College. The Board of Directors shall determine the organizations which may participate, and the criteria for eligibility of members of such organizations for co-membership.

REGULATION II – STANDING COMMITTEES AND SPECIAL COUNCILLORS

1. The Board and the National Council may establish Standing Committees to be responsible for specific areas of College activity under their respective jurisdictions.

2. Each Standing Committee shall consist of a Chair appointed and such additional members as may be appointed by that Chair.
3. Where a particular administrative or advisory function is best entrusted to a single individual, the President may appoint a Special Councillor, who will have all the rights and privileges of Standing Committee chairs.
4. All members of Standing Committees and all Special Councillors must, during their term of service, be Members of the College in good standing.
5. All chairs of Standing Committees and Special Councillors who are not otherwise members of National Council shall become so during their terms of office.
6. The Board and the National Council shall determine the terms of reference for their respective Standing Committees and Special Councillors. These shall be available for scrutiny upon request by all members of Standing Committees, the National Council and the Board.
7. Each Standing Committee and Special Councillor shall be responsible to the body which authorized its creation, and shall make reports as requested to the Board and National Council.
8. Chairs of all Standing Committees and all Special Councillors shall be appointed by the President, normally for a renewable two-year term.” No member may serve in any one post as Chair or Special Councillor for more than six consecutive years, or be eligible for re-appointment within two years of retirement from that position. In exceptional circumstances, a Member who is ineligible for appointment under this rule may be appointed to serve in an acting capacity for a period of not more than one year.

REGULATION III – HONORARY APPOINTMENTS AND AWARDS

1. National Council, upon recommendation of the President, may confer the title of Honorary Patron, Honorary President, or Honorary Vice-President on those whom it deems worthy of the honour.
2. (a) National Council may award the Diploma of Fellowship (honoris causa). This may be awarded to those who:
 - (i) have achieved national or international eminence in the field of music; or
 - (ii) have rendered outstanding service to the College.(b) Each recipient of this honour shall receive a Diploma and Hood from the College and be entitled to use the designation ‘FRCCO (hon. causa)’.
- (c) Recipients of this honour wishing to become or remain Members of the College must pay their dues annually.
3. National Council may confer Honorary Life Memberships as set out in By-law IV.5.d.
4. National Council may award the Distinguished Service Award to those who have given exemplary service to a Centre. The award should reflect the sort of service which leaves a particular mark on the Centre's history and which, for its vision and breadth, provides a model worth promulgating to Centres nationwide.
5. Nominations may be submitted to National Council for any Honorary Award by any Member or Centre of the College. Nominations, accompanied by a supporting letter, should be submitted to the Chair of the appropriate Committee by February 1st of any year or such other date as Council may determine. The Committee shall, through its Chair, submit its recommendations to the President for approval by National Council. The President may, if concerned about the appropriateness of any nomination, request the Committee to reconsider its recommendation. The Committee's final recommendation shall then be

sent to Council, after whose approval the President shall communicate with approved nominees, inviting acceptance of the award. No nominee shall be informed about a contemplated or actual nomination until the official communication is issued by the President.

REGULATION IV – REGISTRAR OF EXAMINATIONS

The National Council shall appoint a Registrar of Examinations whose duty shall be to perform or supervise all clerical work in connection with College Examinations in such manner as the Examinations Committee and the Board of Examiners may require. In particular, the Registrar of Examinations shall be responsible for ensuring the accurate and timely publication of examination requirements, the printing and distribution of examination papers, and the availability and distribution of diplomas to successful candidates. The Registrar of Examinations, in cooperation with respective Centre officers, shall be responsible for the provision of suitable local arrangements such as venues and invigilators.

The duties of Registrar of Examinations may be carried out by a designated member, or members, of the administrative staff.

REGULATION V – BOARD OF EXAMINERS

The Board of Examiners shall consist of examiners who shall conduct all practical and theoretical examinations for the diplomas and certificates of the College. Appointment of suitable examiners to the Board shall be made by the National Council upon the joint recommendation of the Chair of Examinations and the Chair of the Board of Examiners. Such appointments shall be for a renewable term of six years. Members of the Board of Examiners shall be required to be members of the College in good standing.

The Board of Examiners shall have a Chair appointed from amongst its members by the President. Such appointment shall be for a non-renewable term of six years. The Chair shall be a member of the National Council ex officio. The responsibilities of Chair shall include:

- assigning of examiners to conduct examinations as required from time to time;
- maintaining a satisfactory number of qualified examiners to meet all contingencies;
- determining the manner in which examinations shall be conducted;
- consulting with the Registrar of Examinations with regard to the administering of all examinations, including venues, invigilators, printing and distribution of materials;
- reporting of examination results to the Registrar of Examinations in a timely fashion so that candidates can be informed of their results and the preparation of diplomas arranged.

Any candidate wishing to appeal the results of their examination must do so in writing to the Chair of the Board of Examiners within 30 days of receipt of their results. Upon receipt of such an appeal, the Chair of Examinations, or a member of the Board of Examiners designated by the Chair, shall review the examination and shall report the results of the review as soon as is practical to the candidate and to the President. Such report shall be considered final resolution and no further appeal shall be permitted.

REGULATION VI – HISTORIAN-ARCHIVIST

The National Council shall appoint a Member of the College to be the Historian-Archivist. The Historian-Archivist may be present at all meetings of the National Council, but without voting privileges, unless possessing them in another capacity.

REGULATION VII – CHAPLAIN

The National Council may appoint a Member of the College as Chaplain to assist in the preparation and conduct of College Services and Convocations and in other appropriate areas upon request of the Board. The Chaplain shall be entitled to attend meetings of the National Council, but without voting privileges, unless possessing them in another capacity.

REGULATION VIII – THE TRUSTEES (See By-law VIII)

1. Functions

(a) The Trustees shall administer the money and the securities in the funds entrusted to their care and shall recommend to the Board the investment of them. Investments shall only be made in securities in which insurance companies are authorized to invest under the Canadian and British Insurance Companies Act.

(b) The signature of one Trustee, together with that of one other signing officer authorized by the Board, shall be required for the withdrawal of money from special funds.

2. Restricted Funds

The Trustees shall administer the special funds received by them or in their care in accordance with any trust or restrictions to which such funds were subject at the time they were received, as follows:

(a) The Building Fund

(i) The capital of the Building Fund shall be held by the Trustees as an endowment and shall not be disbursed except for the purpose of purchasing a building as stipulated at the time of its establishment.

(ii) A resolution to pay any amount from the capital of the Building Fund shall not be introduced or passed by the Members of the College unless written notice of such resolution be given with the sanction of the Trustees and of National Council at least thirty days before the meeting at which the resolution is to be introduced. A two-thirds majority shall be required to pass the resolution.

(iii) The income from the Building Fund may be used at the discretion of the Trustees to provide accommodation for the National Office, to purchase and maintain furniture and equipment, and to defray expenses incurred for the collection and maintenance of a library and the preservation of the archives. The income of the Building Fund shall not be used for regular administrative costs, such as salaries and clerical expenses.

(b) Other Funds

Other funds, including the Scholarship and Prize Funds, the Memorial Fund, the Endowment Fund, and any new funds that may be established from time to time, shall be administered by the Trustees as endowment funds. The interest from these funds shall provide for scholarships and programmes of the College in accordance with the conditions laid down by the donors and as approved by the Board of Directors.

REGULATION IX – BUDGET

The Annual Budget of the College, following approval by the Board, shall be submitted by the Board to the National Council for confirmation and to the Annual Meeting for ratification. Any expenditures beyond those authorized by the Budget shall be approved in advance by the Board.

REGULATION X – REAL PROPERTY

All real property acquired from time to time or belonging to the College shall be vested in the Board in trust for the College, and may be disposed of only with the consent of the Trustees and of National Council.

REGULATION XI – ADMINISTRATIVE STAFF

1. The Board shall appoint administrative staff to assist in the functioning of the College, and shall determine their duties.
2. The duties assigned to the administrative staff shall include the following:
 - (a) undertaking the routine financial transactions of the College within the limits of expenditure authorized by the budget and under the general supervision of the Board;
 - (b) depositing the current business funds and investment funds in the appropriate accounts with a Chartered Bank or Trust Company in the name of the Royal Canadian College of Organists. The said funds shall be withdrawn only by a cheque signed in such manner as the Board may from time to time determine;
 - (c) making such financial reports as the Board and the Treasurer may require and as required by law, including the commissioning of an annual audit;
 - (d) the remission of all payroll taxes, deductions and returns as required by law.

REGULATION XII – DIPLOMAS AND CERTIFICATES

1. Candidates for examinations must be Members in good standing of the College at the time of application. Candidates for diplomas must also be Members at the time of the examination. Candidates must have paid their membership fees in full both at the time of application and at the time of being eligible to receive a Diploma or Certificate.
2. Regulations concerning the conduct of examinations shall be approved by the National Council and published from time to time.
3. Those who have passed the required examination shall be admitted as Colleagues of the College. Colleagues are entitled to affix to their names the letters 'CRCCO' and to wear the College gown and Colleague's hood.
4. Those who have passed the required examination shall be admitted as Associates of the College. Associates are entitled to affix to their names the letters 'ARCCO' and to wear the College gown and Associate's hood.
5. Those who hold the Associateship diploma and who have passed the Fellowship examination shall be admitted as Fellows of the College. Fellows are entitled to affix to their names the letters 'FRCCO' and to wear the College gown and Fellow's hood.
6. Those who have passed the required examination in Choir Training shall be awarded the Certificate of Proficiency in Choir Training. No attributable letters are obtained by passing this examination.
7. Those who have passed the required examination in choral conducting shall receive the Professional Diploma in Choral Conducting. They shall be entitled to affix to their names the letters 'ChRCCO' and to wear the College gown and Choral Conducting hood. Associates or Fellows of the College who hold the Professional Diploma in Choral Conducting may style their attributable letters 'ARCCO(Ch)' or 'FRCCO(Ch)'.

8. Those who have passed the required examination in Service Playing shall be awarded the Certificate of Proficiency in Service Playing. No attributable letters are obtained by passing this examination.

9. Diplomas and Certificates shall be issued by the Examinations Committee on behalf of National Council as soon as the results of the examinations have been duly recorded. Diplomas and Certificates shall be signed by the President and the Chair of the Examinations Committee, and will normally be presented by the President at the Annual Convocation of the College.

10. The President of the College, the Registrar of Examinations and members of the Examinations Committee shall not be eligible, during the term of such office, to sit for College examinations. Special arrangements may be made when a College Member has completed one part of a College examination prior to accepting office.

REGULATION XIII – SCHOLARSHIPS AND PRIZES

1. Scholarships and prizes awarded to examination candidates shall be as prescribed in the RCCO Examination Syllabus.

2. Prizes awarded to winners of National Competitions are offered as prescribed for each competition and approved by National Council.

3. Other scholarships and prizes are awarded according to the conditions approved by National Council in consultation with the donors.

4. Scholarships and prizes will normally be presented by the President at the Annual Convocation of the College.

REGULATION XIV – NATIONAL CONVENTIONS

1. Conventions may be held at such time and in such place as the National Council may approve. Provision should be made in the Convention programme for the Annual Meeting, the College Convocation, and the College Service.

2. All Centres hosting conventions shall adhere to policies and regulations that may be set forth from time to time by the Board, including the preparation of a budget in advance of the convention and the submission of a financial statement as soon as possible after the convention.

3. All members of National Council are eligible to participate in formal processions of College dignitaries at Convocations and College Services.

REGULATION XV – CENTRES (See By-law IX)

1. Each Centre must hold at least one meeting of all its members each year which shall include the reception and approval of reports by its Executive Committee, the discussion and ratification of policies, and the receiving of a financial statement.

2. All and only Individual Members in good standing and duly authorized representatives of Institutional Members in good standing shall be entitled to vote at General Meetings of a Centre.

3. Election of officers, executive members and additional Centre representatives to National Council (i.e. any other than the President or delegate to which the Centre is entitled) shall take place at the Annual General Meeting of the Centre, and their term of office shall be from one Annual General Meeting of the Centre to the next.

4. Each Centre shall transmit to the National Office the names of the members of its Executive Committee and its representative(s) to National Council, reports of its activities, and financial statements, on such occasions and in such forms as shall be specified from time to time by the Board or its delegate.

5. In the event of the dissolution of a Centre, the Board, in consultation with the Centre, shall arrange for the disposition of the Centre's assets and liabilities. Prior to so doing, the President, or delegate, shall consult with two representatives of the Centre to formulate a recommendation with respect to disposition of assets and liabilities in accordance with the Charities Act. The recommendation shall be considered at a general meeting of members of the Centre called for that purpose; all members of the Centre who were in good standing at any time within the twelve months previous to the proposed date of meeting shall be invited and entitled to vote. The final recommendation approved by a majority of those entitled to vote shall be sent to the Board for ratification, which shall not be withheld unless the proposed course of action is in violation of any law, jeopardizes the charitable status of the College or fails to make provision for the repayment of just debts owed by the Centre, including debts to the College.

REGULATION XVI – ANNUAL MEETING (See By-law X)

1. The following items of business shall be conducted at all Annual Meetings:

- (a) Minutes of the previous Annual Meeting shall be read and adopted
- (b) Business arising from the minutes
- (c) Reports of Officers:
 - President
 - Registrar
 - Treasurer
 - Chair of Trustees
- (d) Report of National Office staff
- (e) Reports of Standing Committees and Special Councillors
- (f) Ratification of Budget
- (g) Appointment of Auditor
- (h) Ratification and confirmation of actions of National Council and the Board
- (i) Correspondence
- (j) Other Business
- (k) Announcement of results of elections

REGULATION XVII – ELECTION OF OFFICERS

1. Nominating Committee

(a) Each year, the President shall appoint a Nominating Committee consisting of the immediate Past President or another past president as Chair and two other members of National Council to prepare and present to the Board for its approval not later than February 1st, a slate of officers and directors to fill all existing vacancies and those positions which are to become vacant as a result of the expiry of any term of office.

(b) It is recommended that, when choosing candidates for Presidential or Vice-Presidential office, the practice of alternating the geographic location of the nominees, so that one residing within the National

Office area shall be succeeded by one outside that area, should be maintained, as it assures the availability of one or two Presidential officers near the National Office at all times.

2. On or before March 31st, the National Office shall publish by means of the national newsletter or another official publication as approved by the Board a list of the nominations approved by the Board, stating the last date for further nominations, and describing the procedure for making further nominations.

3. Upon receipt of the slate of officers from the National Office, additional nominations may be submitted. The consent of each nominee and the signature of five other Members must be provided. The nomination must be received at the National Office not later than May 1st.

4. Should no nominations be forthcoming other than those submitted by the Nominating Committee, a list of candidates so nominated shall be enclosed with the notice of the Annual Meeting and mailed to every Member, and such nominees shall be declared elected by acclamation.

5. When an election is necessary, the names of the nominees shall be placed on a ballot form with full instructions regarding its use. Ballots shall be mailed by the National Office to Members in good standing at their last known addresses, together with the notice of the Annual Meeting. Ballots for officers shall be mailed to all Members; ballots for regional directors shall be mailed to Members of all Centres within the Region for which the director is being elected, and to all Members not attached to a Centre whose mailing address is within the Region for which the director is being elected. Members who live outside Canada and who are not attached to a Centre are not eligible to vote for any regional director. Ballots must be returned to the National Office by a closing date determined by the Board.

6. The President shall appoint scrutineers to examine the ballots, and on their report the nominees obtaining the majority of votes cast shall be declared duly elected.

REGULATION XVIII – TERMS OF OFFICE

1. The terms of office for elected officers and directors and for Centre representatives to National Council shall commence and terminate at a College Convocation. In the event that no Convocation is held in a given year, terms of office shall commence and terminate immediately following the Annual Meeting.

2. The term of office for appointed positions shall be until a successor is appointed.

REGULATION XIX – AMENDMENTS TO REGULATIONS

Amendments to these regulations governing the conduct of the affairs of the College may be determined by the Board of Directors. Any amendments shall be submitted to the National Council for confirmation; if confirmed by National Council, these amendments are enacted. Amendments are to be submitted to the Annual Meeting for ratification. The Board is responsible for ensuring that all proposed amendments to the Regulations are consistent with the by-laws of the College.

APPENDIX C

ON HOLDING EXAMINATIONS IN A CENTRE

The supervision of examinations held in a Centre is one of the most important tasks which a Centre President can be called upon to perform. For a brief overview, see the summary in Chapter III, Section 1 (xii) of the *Handbook*. This *Appendix* contains the official instructions from the Examinations Committee.

APPENDIX D

ON HOSTING A CONVENTION

by Norman Brown

**Original Edition
Kingston 1996**

**Revised by the Author
Kingston 2010**

NOTE to Original Edition: The author would like to express his thanks to various colleagues who sent him comments on earlier drafts, especially David Harrison and Lorne Swan of the Toronto Centre, and Simon Irving of the Hamilton Centre. Their comments and suggestions were invaluable.

Many of the points that follow are, obviously, expressions of the writer's personal opinions. In certain places, however, the context, or an explicit statement, will indicate that the arrangements described are required by College policy.

NOTE to Revised Edition: This edition incorporates further suggestions derived from reports of Convention Committees in the years since the original edition appeared. Thanks are due to all the Committees which reported, and to the unnamed author of the Addendum which summarized their reports in the intervening years. The contents of this Addendum have been worked into appropriate places in the original document.

N.B.

CHAPTER I – THE NATURE OF AN R.C.C.O. CONVENTION

Every year the College, as a federal corporation, is obliged to hold an Annual General Meeting of its members. By its own procedures and traditions, it also holds a Convocation for the conferment of honorary diplomas and diplomas by examination, the awarding of scholarships and prizes, and, when appropriate, the installation of new officers. It is customary to set these events in the context of a general convention, open to members and non-members, in which recitals, concerts, lectures, workshops, displays by music publishers and organ builders, and other more or less educational entertainments may be enjoyed. Finally, the College thus gathered holds a College Service and, usually at least, one more formal common meal (more formal but not necessarily more serious; it is often the occasion for a light entertainment).

The point of this description is to emphasize something which is often overlooked: namely that the Annual General Meeting (which has to be preceded by a meeting of the National Council), the Convocation and the College Service are essential elements of every National Convention – one might almost say, the *only* essential elements. They should be given prominence in the programme and scheduled in a way that encourages people to attend them. (More on this in Chapter IV below.)

The College has held national conventions from its earliest days (see Chapter II Section 1 of the *Handbook*). The custom has developed of holding what we may call a *major* convention every two years, alternating this with the National Convention of the American Guild of Organists; and of holding a smaller convention in the alternate years – the years, that is, when the AGO National Convention is held. A word of explanation of the AGO system would be useful here.

By reason of its far greater size, the AGO is divided into Regions which are each capable of mounting a convention as impressive as the National Conventions of the RCCO, as far as the length, number of people attending, and calibre of events is concerned; and in the year between AGO National Conventions, *every* Region holds a convention. In this situation the AGO accurately calls its conventions *national* one year, *regional* the next.

In the RCCO the situation is different. An experiment with regions was once tried and dropped; and it was only in 1995, for reasons connected with the requirements of federal incorporation and the distribution of elected members of the Board of Directors, that Regions were officially re-introduced (see Chapter III Section 2(c) of the *Handbook*). These Regions, however, are simply groups of Centres, selected for their relative geographical proximity and approximate equivalence of total membership, which are each represented by one elected member of the Board. Apart from that representation, there is no regional organization or executive. Although the Board member is called a “director”, and, as representing a certain region, a “regional director”, s/he is in fact not the director of a region but simply a regionally appointed director of the College. Happily, the newly appointed regional directors are in fact taking their jobs very seriously, and making a real attempt to create and maintain liaison between the constituent Centres of their region, and, better still, to encourage co-operative enterprises between those Centres. Thus one Centre (P.E.I.), which is the home of the then Director for the Atlantic Region, held a one-day Regional Convention on June 1st 1996, which was a great success. Such initiatives are entirely admirable and will, we hope, flourish and increase.

A good deal of discussion has taken place over the years on the question of how to label the distinction between the two sorts of convention that we hold. There was at one time a tendency to follow the AGO practice and refer to a “national” convention one year and a “regional” convention the next. But this was quite inappropriate and misleading. *All* the Annual Conventions of the College are National Conventions;

for the primary reason for holding a convention at all in the year between the major biennial conventions is to provide an opportunity for a meeting of the *National* Council, for the Annual General Meeting of the *national* membership of the College, and the Convocation of this *national*, and federally incorporated, body. On the other hand, the June 1996 Convention in Charlottetown was a truly *regional* convention; it had no national meetings, it was primarily intended for members living in the Atlantic Provinces, and it supplemented, but did not replace, the National Convention held in Port Hope in August 1996.

Another solution to the terminological difficulty was to refer to the inter-year conventions as “mini-conventions”. But that rather undignified description did not meet with wide acceptance. Perhaps we don’t very often need a special term. But the fact remains that the RCCO does hold larger, longer, and consequently more ambitious and expensive conventions every two years, and smaller and less expensive ones in the intervening years; and since we need some pithy way of referring to this distinction in the discussion of what holding a convention involves, we shall here adopt the simple distinction between ‘major’ and ‘minor’.

Major conventions, then, normally occupy four days or more and minor ones two days. On occasion, the major one may turn into a super-convention, as in 1993 when the Montréal Centre hosted the International Congress of Organists, jointly sponsored periodically by the RCCO, the AGO and the RCO and hosted by each country in turn; and conversely a minor convention may be on an even smaller scale, as in 1996, the year of the Centennial AGO Convention in New York, when the RCCO Convention at Port Hope was a one-day affair, mainly an occasion for the Annual General Meeting and Convocation. But for the purposes of our general discussion, 4-day and 2-day conventions will be taken as the norm.

The reason for holding a two-day convention in the intermediate year is, basically, that the meeting has to be made sufficiently attractive and substantial to make it worthwhile for members to come, or else necessary College functions will not achieve an adequate attendance. Since the Council Meeting, Annual General Meeting, Convocation, College Service and Dinner could well take up almost a whole day, a second day is needed if one or two recitals and some workshops are to be included in the programme.

It may be useful to record here the Centres which have hosted the most recent conventions:

1985	Montréal	1998	London
1986	Kingston	1999	Hamilton
1987	St Catharines	2000	Quebec
1988	Windsor	2001	Toronto
1989	Hamilton	2002	Charlottetown
1990	Edmonton	2003	Ottawa
1991	Toronto	2004	Winnipeg
1992	Ottawa	2005	London
1993	Montréal (I.C.O.)	2006	Halifax
1994	Kitchener	2007	Edmonton
1995	Calgary	2008	Kitchener-Waterloo (“Festival on the Grand”)
1996	Charlottetown (Regional)	2009	Toronto (Centennial)
1996	Port Hope	2010	Victoria/Vancouver
1997	St Catharines		

With these introductory remarks, we may proceed to tackle the first question which faces a Centre: Does it wish to hold a convention at all?³³

³³ Several past convention organizers have written detailed post-convention reports which are an invaluable source of information. They can be obtained from the Convention Committee Chair. However, their most useful points have been included in the revision of this document.

CHAPTER II – TO HOLD OR NOT TO HOLD?

In this chapter we shall try to assess what resources a Centre should have in order to agree or offer to host a convention. They comprise (a) instruments, (b) personnel, (c) finances and (d) meeting-places. Of these, the last two are perhaps the least problematic, though they require careful thought and planning. But the absolute conditions of running a successful convention are that there are enough decent instruments to support your recitals and enough willing hands to organize and carry out the whole thing.

SECTION A – The instruments

About the question of organs, the writer will start with a personal opinion, and that is, that even a minor convention deserves one first-rank recitalist; or, to put it another way: if you wish to persuade people to come, you have to give them something worth their expenditure of time and money. So perhaps the first question you should ask and answer before offering, or agreeing, to hold a convention, is: ‘Do we have enough organs suitable for such events?’ Of course, if you are lucky enough to have the Carthy organ like Calgary, and the Jack Singer Concert Hall, you don’t have to worry too much if you have no other top-ranking instruments; it would hardly be much of a hardship to have all your major recitals in the same place, and use the other acceptable instruments in town for short recitals and workshops. Generally speaking, however, you will want to vary the venue and the instrument from one major recital to another. So your first question will be: ‘What instruments do we have available, and will they support the sort of programme we should want to offer?’

SECTION B – Personnel

The second necessity is a sufficiency of able and willing people. Obviously you need more for the major convention than for the minor, because more recitals and other events, and a larger attendance, mean that every task is more onerous, and you will need separate officials for tasks which in the case of a minor convention could be performed by one person.

First, you will need a Convention Chair, who will normally³⁴ be other than the Centre President, and a Convention Committee, which will comprise the chief Convention officers, who may or may not be members of the Centre Executive. The Centre President and Executive obviously retain the ultimate responsibility for the success – musical, social and above all financial – of the Convention; so you need to strike a balance such that Centre officers are able to keep a guiding hand on the proceedings without becoming overloaded with detailed Convention work themselves. This doesn’t imply that Centre officers shouldn’t undertake *any* Convention jobs, but is simply a warning that before you undertake a convention you should have more willing hands available than merely the current officers, or else something somewhere is in danger of getting neglected.

As to specific functions, your personnel needs will of course depend on the scale of the Convention, and on local circumstances. But the following suggestions should be considered (as when we discussed the function and size of an Executive in Chapter III of the *Handbook* (Section 1 (b)), we shall list functions rather than individuals):

- 1) **Convention Chair:** Chairs the Convention Committee; is the ultimate officer responsible for seeing that all the Convention officers are doing their jobs; is probably the normal person to correspond with

³⁴ Normally but not necessarily. I understand that for the Toronto (1991) Convention, a major convention which had to be produced with less than the usual lead time, the Executive more or less acted as the Convention Committee, and this, according to one of its members, worked well. It was certainly a good convention! But as a rule it is probably best to aim at separating the two jobs.

recitalists, lecture-recitalists, workshop leaders and other contributors to the programme. (The *crucial* position, this, of which the ideal holder will be dynamic without being pushy, imaginative but realistic, full of ideas but able to take suggestions and criticisms from others, thorough on details but never losing sight of the broad picture, able to delegate while exercising a tactful surveillance, diplomatic in public relations, answers letters and telephone calls promptly, is a leader but also a good team-worker.³⁵)

- 2) **Convention Secretary:** Takes minutes of Convention Committee meetings. (N.B. This is most important. There MUST be an ongoing record of what was decided.) May assist the Chair of the Convention Committee with correspondence.
- 3) **Registrar:** Processes all applications for attendance, and distributes information about accommodation as required.
- 4) **Publicity Officer:** Responsible for advertisements, posters, flyers, news releases etc..
- 5) **Editor:** responsible for Convention brochure, programmes, tickets for individual events etc..
- 6) **Events Co-ordinator:** Events at a given venue (usually a church) will likely be arranged by a Centre member or other person at the building concerned. But an Events Co-ordinator is needed to make sure that all the appropriate arrangements are indeed made. The Events Co-ordinator needs to have a good imagination and sense of logistics; s/he needs not only to co-ordinate the arrangements for each event but to co-ordinate the events together, e.g. making sure that there is time to get from one to the other and so on (for more on this, see Chapter III Section C page 11 below).
- 7) **Treasurer:** A convention should as a rule have a separate bank account, and it may be desirable to appoint a separate treasurer to keep the Convention accounts, issue receipts for the Convention and so on.
- 8) **Hotel Liaison:** The Convention, especially a major one, will likely be based on an hotel, where (a) the Centre will have secured a convention rate for those of its guests who wish for hotel accommodation; (b) rooms for some meetings will be found, particularly College business meetings but also some workshops; (c) displays by music publishers, organ builders and the like may be held; and (d) the annual banquet will take place. If so, one person should, under the instructions of the Convention Committee, make all the arrangements at the hotel. (See Chapter III Section B page 10 below for more on this.)
- 9) **Hospitality Officer:** Responsible for the staffing of the hospitality desk which will deal with such things as delegate kits, messages, lost property and general information.
- 10) **Transport Officer:** Depending on the distances between venues, buses need to be supplied and co-ordinated (see Chapter III Section D page 12).
- 11) **Competition Co-ordinator:** In the case of a major convention, which co-incides with the year in which the biennial National Organ-playing Competition is held, this officer will be the local organizer on behalf of the Competition Chair in consultation with whom the organs to be used for the semi-final and final rounds of the Competition will be selected. Arrangements will have to be made with the churches concerned for the use of the church for competition and practice sessions, and for tuning if necessary. The Competition Co-ordinator will also see that the building is reserved and set up for the occasion.
- 12) **Fund-raising Co-ordinator:** The larger the convention, the more important it is that one person be in overall charge of fund-raising. It involves approaching levels of government, foundations, corporations, local firms, and individuals, soliciting contributions and selling advertising.

³⁵ Wow! You should be so lucky. If there is a candidate of this calibre who is not already President of General Motors, Prime Minister of Canada, or canonized, act fast!

As we said above, what is given here is a list of functions, not necessarily a list of separate officers required. However, the more ambitious the convention, the more likely it is that the functions listed should be allocated to different people. It also depends, of course, on the number and calibre of Centre members available – not only on their abilities but on the amount of time each can spare. With a minor convention it will in most cases be easy for one member to undertake several jobs – the Chair may undertake liaison with the hotel and perhaps act as events co-ordinator; the Centre Treasurer may be both Convention Treasurer and Registrar; the Centre Secretary may be both Convention Recording Secretary and Transport Officer, and so on. But with a major convention in a large city, and a correspondingly large number of events, venues, people and public relations to be taken care of, a division of responsibilities is almost obligatory. Indeed, some functions will require several persons to help the responsible officer, and it may even be desirable to form a small sub-committee round some officers. For example, you will need ticket sellers and collectors, programme distributors and ushers at concerts, people to distribute posters, and a group of friendly and knowledgeable people³⁶ to help with the hospitality table.

The enrolment of volunteers for jobs at the Convention may be a great source of encouragement and pride in a Centre, though when the same faithful few who have run the Centre for years also run the Convention, it is not always followed by an increased level of Centre activity. Indeed, when there is a shortage of active people, a convention may be followed by a fallow period for the Centre, since all the officers come to feel that they have done their bit (the Convention becomes the last straw, instead of a new beginning), and it is hard to find successors. However, the holding of a successful convention is a positive achievement whatever follows it, and it cannot but raise the profile of the RCCO in the community, and thus provide a basis on which to mount a membership drive. (For suggestions about raising community awareness through the Convention, see below, Chapter V11.) But when you are debating whether to hold the Convention or not, it is well to bear in mind the need to be able to lay your hands on a sufficient number of genuinely interested helpers, who may form the background of a future Executive.

Make sure that some of your members have experience of RCCO conventions. Even if none of them has ever taken part in the organization of a convention, it is important that some of them have attended conventions so that they have some idea of what people will expect.

It is also worth stressing that an RCCO convention virtually always makes money for the Centre that hosts it – money that can be used in various ways to enhance the future programmes of the Centre. This brings us to the third of the resources necessary for the Convention: financial.

SECTION C – Finances

Of course the raising of the necessary funds is an essential part of the running of a convention; but this need not much concern the Centre at the point where it is deciding whether to host it or not. For the Centre's ability does not rest upon the possession of a stock of capital funds. Conventions are in principle self-financing, and the seed-money which is needed to get the event off the ground will be supplied in the form of a project grant by the National Office (see below, Chapter V, Section A). Careful budgeting and energetic fund-raising and publicity should do the rest. Some discussion of all these things will be given later.

³⁶ It is of the first importance that your hospitality group should be composed of hospitable people. Some visitors to Conventions have found their experience soured by their reception at the reception desk.

SECTION D – Meeting-places

This, too, is not likely to be a problem. Even the smaller Centre hosting a minor convention is likely to be able to find suitable churches, church halls and hotel facilities to accommodate the requisite meetings. But you should read the Chapter on Programme (Chapter III) in order to get an accurate idea of the sorts of premises you are likely to need for, e.g., the Council Meeting, the A.G.M. and the Convocation, so that, having accepted to host the Convention, you are not afterwards dismayed to find that you had not considered everything that was involved. Indeed, a good number of particular decisions should perhaps have been taken in a very provisional way before the decision to hold is made: “If we are going to host this Convention, then X should be the Chair...and we’d use the Y Hotel for the formal meetings and Convention Centre, and St Z’s Church for the major recital” and so on.

SECTION E – The Decision

One question which must concern you is whether you have enough lead time to do the necessary preparatory work. One is inclined to say that the planning for a major convention should begin ideally *at least* two years in advance; though Toronto (1991) was achieved in a year. For a minor convention, a year is the minimum, but eighteen months or two years is better. If you want a major recitalist, you had better plan two years in advance to make sure of getting the person you want when you want; but of course if your sights are set lower, the time question is not so pressing; and if, as sometimes happens, there has been a delay at the National level in asking you to host the convention (perhaps because, for example, another Centre has changed its mind), you may simply have to settle for what you can achieve in the time.

One important reason for starting in good time is that if you want to approach companies and other institutions for financial support, you do not want to do so after their allocation of funds available for sponsorships has been decided for the year.

In making your decision, do not hesitate to consult the National Office. If at all practicable, a visit from a national officer to discuss things with the Centre would be worthwhile. You may well wish to call a general meeting of the membership to enlist their support, or, if the timing is suitable, to raise the matter for discussion at the Annual General Meeting (having, of course, been careful to put it on the agenda which is sent out before the meeting).

Let us now suppose that the matter has been thoroughly discussed and an affirmative decision taken. The next step to take is the sketching of your programme and the drawing up of a budget. These two activities go hand in hand; obviously the scope of the proposed programme determines the likely cost; but conversely, your realistic expectation of raising the necessary money will reflect back on the programme, which may have to be scaled down from the first enthusiastic version as its implication not only for finances but for the amount of work required become apparent. (There *have* been one or two cases where conventions were set up with extravagant programmes which were not carefully budgeted – one thinks particularly of two famous I.C.O. meetings which were extremely enjoyable but also by all accounts financial disasters!³⁷)

The adoption of a budget is the first crucial decision; but since this depends on the suggestion of a programme, we will discuss the programme first.

³⁷ They were not, in fact, held in Canada. But it *could* happen here.

CHAPTER III – PLANNING THE PROGRAMME

SECTION A – Preamble

First let us remind ourselves of the formal requirements of a convention, major or minor. It must provide for (a) a meeting of National Council, (b) the Annual General Meeting of members, (c) Convocation, and (d) the College Service. It is a strong recommendation, rather than a requirement, that there be a dinner; a convention at which the members present and their spouses do not all meet together socially lacks an important dimension. Around these events is the programme of recitals, workshops and the like. The convention programme, especially for a major convention, should be set well in advance. One needs to start planning and hiring major artists two years or more before the event. This allows for the creation of a realistic budget, which is important, both in itself and for fund-raising. Establish contacts with venues, including churches, well ahead of time, and check on them at regular intervals. We shall discuss the required events in more detail before turning to the rest of the programme; but first it might be well to say something about the general question of venue.

SECTION B – The Social Centre

Every convention, major or minor, must have a social centre. This is, first of all, where the Registration Desk and Hospitality Centre will be located. In a major convention, which almost by definition takes place in a large city and has more registrants, it is almost essential³⁸ to use a large hotel as the social centre; it is the place where many registrants will stay (you will have secured them convention rates for their rooms) and return to often; and therefore it is the most convenient place for registration to take place and the information centre to be set up. It is also the location for the commercial displays; if they are not in a place where people are in and out frequently, they will not be well patronized. In such a situation it is obviously best to have the business meetings in the same place, and it may well be convenient to have some workshops there too. (The convention hotel(s) should be inspected before dates are developed and finalized.)

Even major conventions, however, have not always used hotels as their social centres. At Calgary (1995), for example, the facilities at the Centre for the Performing Arts, which also contains the Jack Singer Concert Hall, made it an obviously tempting choice for the social centre; while in smaller Centres and minor conventions, such as Kingston (1986), it may be feasible, as well as cheaper, to use a capacious downtown church for many of the same purposes, if there is one with adequate facilities. In such a case it makes sense to choose a convenient hotel within easy walking distance for delegates³⁹ who choose to stay there. In a small town either there may not be an hotel with convention facilities, or, if there is one, it may be far from the town centre, or not very good; and it is easier to centre a small convention on a church than a large one. Ottawa (1992) had the registration and hospitality desks and displays in a church basement, the Dinner in the Convention Hotel, and the business meetings in a government building – all within three or four minutes walk of each other. This seemed to work perfectly well. The things to bear in mind are propinquity and convenience, balanced against prudent budgeting.

³⁸ Not always, as we shall shortly see.

³⁹ What should we call those who attend a convention? At RCCO Conventions, members (and *a fortiori* non-members) are not strictly speaking delegates (they do not represent anybody – or any body!). ‘Conventioneers’ is an ugly word; ‘attendees’ is worse (it should be ‘attenders’ anyway). ‘Registrants’ does not trip off the tongue – the tongue trips over *it*. ‘Delegates’, on the other hand, is easy to say, familiar, and defensible as an example of a common and unobjectionable type of generalization of meaning.

Despite all this, however, the claims of an hotel for a major convention are virtually peremptory. A principal reason is that a large hotel is open twenty-four hours a day, thus giving access to notice-boards and message centres even when the Hospitality and Registration Desks are closed. In Calgary it must be admitted that the Social Centre at the Performing Arts Centre was neither so accessible nor so well used as hotel centres have been at other conventions; for one thing, delegates would naturally only go there for events which took place there; whereas those staying in the Convention Hotel are likely to be in and out more often, and even those not staying there will receive the same 24-hour convenience as residents.

SECTION C – The timing and spacing of events.

Mention of propinquity and convenience calls to mind a principle which is important enough to deserve an early and emphatic paragraph to itself. The most frequent complaint that the writer has heard at conventions is the following: “The programme was too crowded and rushed; one didn’t have time to get from one event to the next, let alone catch one’s breath.” In recent years convention hosts seem to have taken this problem with commendable seriousness, and the complaint has had far less substance lately. But for a Centre without very much collective experience of conventions, a reminder may be useful.

The problem is likely to arise in small Centres as well as large. In a metropolis, such as Toronto or Montreal, where public transport or special buses must be used, the problems are perhaps the greatest. Visitors may be unfamiliar with the city and its transportation system; every journey therefore takes longer than they think it will. Traffic can tie buses up – public or chartered; and in the case of chartered buses it is very difficult to keep everything on time. But even in the case of small cities, difficulties can easily arise. “St Joe’s is only five minutes’ walk from Trinity United,” you say, “so allowing 50 minutes for a workshop we can schedule the workshop at St Joe’s for 11 a.m. and the lunchtime recital at Trinity at noon.” It sounds fine; but you have to allow for delegates at St Joe’s to pick up their belongings, dress up against the pouring rain which will be falling just between St Joe’s and Trinity for that ten minutes, do their five-minute walk, find Trinity United (allowing for one wrong turning and finding the right door), take off their sopping coats and find a place for them and their streaming umbrellas, use the washroom, dig out their tickets, and find a seat. All that in ten minutes? “But,” you object, “that’s a worst-case scenario. The directions to Trinity are clear and involve no turnings; the doors – and the walls – of the churches are well sign-posted [*You remembered to do that? Well done!.*] and it hardly ever rains at that time in the year...” and so on. But no, that wasn’t the worst-case scenario. To start with, fifty minutes is *never* long enough for a workshop, if you are to allow adequate time for questions and discussion. Then, some lecturers and workshop leaders are constitutionally incapable of confining themselves to the time allotted (on your tight schedule, even five minutes over time is a disaster, and delays and frustrations will accumulate during the day). And you should allow time for people who want to ask the speaker a question, or look at the console, or just spend a few minutes in conversation with their neighbours. And it is not fair to inflict such a rush on a speaker; the audience will be getting fidgety long before the allotted time is used up. **In short, never start an hour-long workshop less than ninety minutes before another workshop or recital which is five minutes walk away; or to put it another way, leave, if at all possible, a thirty-minute gap.**

Of course, not every delegate will want to go to every event, and that is perfectly all right. But a delegate who *does* want to attend two consecutive events must be allowed time to get there (it is for the delegates,

not your timetable, to decide which events they go to⁴⁰). Nor is it fair on your performers to cut down on their audience by tempting people to stay away just because they are tired of rushing about.

Don't forget that one of the special attractions of a convention is the chance of meeting and talking with other people; and an overcrowded schedule will continually force delegates to choose between conversation and events. They should be given time for both. They will carry away great memories of a superb recital, but these will be almost overshadowed by the memory of the frustrations caused by truncated conversations, scamped meals and attractive events missed or cut short. (So always allow plenty of time for meals and coffee breaks!)

SECTION D – Transportation

This area cannot be stressed enough. Transportation is, as it were, the glue that holds all your events together, so it is perhaps as well to consider it early. It is essential to decide on your solution to transportation problems before trying to produce an accurate timetable of events. Even in a smallish town you will probably be well advised to hire some buses for transport to and from the Convention Hotel and the venues for events. And not only delegates on foot but delegates driving cars – and even bus drivers – have been known to get lost. So the whole matter should be very carefully organized.

If you decide to hire buses, the following suggestions may be useful:

- Prepare a detailed itinerary for each bus, and include on these sheets the expected pick-up and drop-off times for each venue. Make sure that the route will contain no surprises – road works, one-way street the wrong way, rush-hour traffic or rush-hour turning restrictions etc.; check that buses are allowed to pick up and deposit passengers, and to park, where you wish them to, and find somewhere else if they can't.
- Assign to each bus a captain whose duties are to assist with the boarding process, ensure that the bus does not get lost, and answer questions from delegates. In a medium- to large-sized city, you will probably find that the bus plan is sufficiently complicated to require the use of a supervisory captain, who will keep in close touch with the bus captains by cell phone (**these are essential!**). If a delay or other serious problem occurs, the captain of a bus should contact the supervisory captain for help.
- Provide transportation for the handicapped and allow a request for it to be made on the registration form.
- If you charge a small fee (say \$20-30) for each delegate who wishes to use the hired buses, it might enable you to get an upgrade from a school bus to an air-conditioned coach. (But of course you may have enough money for this without the fee.) In any case, whether you make a charge or not, ask delegates to say whether they expect to use the buses; this will give you an advance forecast for the number and size of buses that you will need.

⁴⁰There are exceptions. In a large Convention it may be necessary to arrange concurrent work-shops – even to arrange for two concurrent series of workshops in different locations, so that it would not be practicable to go to the first of the one series and the second of the other; and this of course does mean that your programme limits people's choices. But as a general rule, if events are programmed consecutively, it should be genuinely possible for people to go from one to the other.

CHAPTER IV – THE FORMAL EVENTS

SECTION A – Overview

We will now turn to what we have called the formal events of the Convention – Council Meeting, Annual General Meeting, Convocation, College Service and Banquet. There is one principle which should be observed throughout: everything possible should be done to encourage attendance at these meetings. The Council meeting, of course, is only open to Council members, but even in this case, obstacles should not be put in the way of attendance. So the first rule is :

NEVER schedule ANY other event in competition with a formal event.

On one occasion, for example, the Council meeting co-incided with the Finals of the Organ-playing Competition, which was particularly unfortunate that year as one of the judges was a presidential officer of the College, who ought to have been at the Council. On another occasion, a workshop was proposed for the time allocated to the Convocation.

A second consideration is the relationship between the events – particularly, between the Convocation and the College Service. A principle was established a few years ago that neither of these events should be treated as a mere appendage of the other – or of anything else. Of the two, perhaps the Convocation is more likely to get short-changed – perhaps because, apart from the processional and recessional, it rarely involves music! But it is in its own way as important to the life of the College as the Service or AGM. The College, after all, is primarily an academic body, dedicated to educational aims. It is right that, as such, it should meet formally for the worship of God, from Whom our gifts come and to Whom our work is dedicated. Then it is inevitable that there should be College business to be transacted, partly academic but often financial, mundane and practical; hence the AGM. Convocation, on the other hand, is the one occasion on which we meet, as an academic body, to give formal expression to our academic principles, aims and achievements, by honouring those who have achieved academic distinction or otherwise advanced the work of the College and the cause of music, and (when appropriate) by installing and commissioning new officers. Convocation should therefore be invested with as much dignity, and prepared with as much care, as the College Service.

One must, however, be realistic; Convocation is likely to have a higher attendance if the audience is already in place for another event. This event, however, should not be of such length or importance as to tempt those who attend it to feel that they have done their duty for the afternoon if they skip the Convocation which follows it! Ideal is a fairly short recital – say thirty minutes – which will increase the likelihood that people will arrive but not be so substantial as to tempt them to leave when it is finished.⁴¹

The arguments for holding the College Service in the same building as the Convocation, and immediately before it, may be strong in certain cases. (Perhaps a particular church is ideal for both events and it is not convenient to take up that church on two different occasions.) In making such a decision, certain practical matters must be borne in mind. The Service is a religious event, at which the principal officials are usually clergy; the Convocation is a secular event, presided over by the President of the College assisted by other officers. Thus the two functions must at least be palpably separate. Then, they require different settings. For Convocation, an arrangement of several chairs and one or two tables is required, either on a stage or platform or in the chancel (if the building has one). The implications of either holding the Service with the

⁴¹ This is, to be sure, the writer's personal view; though it is in accordance with the spirit of the discussions which have taken place in the College in recent years.

Convocation furniture in place, or of arranging for furniture-moving in the brief interval between the two functions, must be carefully considered. The requirements of Convocation (see Section G below) should be carefully studied before any decision is taken to hold it in the same church as the Service – or indeed in any church at all. It is much easier to hold a Convocation in some churches than others, and often the most suitable place of all is the local university's Convocation Hall, if there is one. But it should not, if it can be avoided, be held in a purely utilitarian building like a church hall or school gymnasium⁴², even one with an ideal stage; the atmosphere should lend dignity to the occasion – and besides, there should be a decent organ!

Let us now turn to the requirements of each of the formal functions.

SECTION B – The National Council

There are strong reasons for putting the meeting of the National Council at the very beginning of the Convention. First, it must take place before the Annual General Meeting and the Convocation. Secondly, it concerns a comparatively small number of delegates, and on the principle of letting nothing conflict with it, it is tempting to put it on before the Convention programme proper begins. If the Convention starts, say, with registration from 8.30 a.m. onwards, with the first meeting being a workshop scheduled for 10 a.m., it is not a bad thing to have the Council meet the night before; most delegates will arrive the previous day anyway for a convention starting at 10.00 a.m.. But experience dictates that the meeting not be on a Sunday night; many organists have duties which render a Sunday afternoon journey – especially if a long one – quite impracticable. (One is inclined to say that for the same reason it is better not to have a convention start on a Monday morning at all.) Further, it is obvious that no RCCO Convention can take place over a weekend; it should end by Friday, whenever it starts, to allow for travel back to one's Sunday duties. Thus in practice the Council meeting could be held on Monday evening for a four-day convention and Monday, Tuesday or Wednesday evening for a two-day convention.

An alternative recently favoured places the Council meeting at 8.30 a.m.⁴³ on the first morning, while registration takes place; but if you do this, leave two and a half hours for the meeting before the first public event takes place. Council members will start off with a feeling of irritation if they are first got up in the small hours for a meeting and then deprived of the chance of getting to the first workshop without snubbing their friends and missing their coffee. True, a Council meeting *may* take only an hour or ninety minutes; but it should not take place with a sense of undue urgency or haste⁴⁴. Don't be afraid to leave some time for the greeting of old friends before the first event. If the Council meeting is early the first morning, hold it near the registration area, and if possible not far from the first event(s), and provide plenty of coffee! If the meeting is at 8.00 or 8.30, you could, and probably should, provide a continental breakfast – at least coffee and croissants and the like – at the meeting itself, so that members are spared the necessity of breakfasting in the hotel dining-room before they come.

⁴² Although it must be conceded that some universities hold their Convocations in gymnasias and even hockey arenas (at Queen's, until 2007, when it was demolished, a hockey arena with a *theatre organ!* *Now they don't know what to do with the organ.*)

⁴³ or even 8.00 a.m. – ugh!

⁴⁴ An attempt is being made to enhance the importance of the Council and its meetings, especially since the legal authority under our charter now rests with the Board, instead of, as formerly, with the Council. This is being done by encouraging Council to discuss matters *before* they go to the Board – even matters on which the Board legally has the authority to decide – so that Council advises the Board and does not merely listen to reports of its decisions. Thus Council meetings may well tend to become longer than they have been in recent years.

If the meeting is to be held the night before, it would be acceptable to arrange for an opportunity for socializing afterwards – e.g. at a cash bar. If your social centre is not an hotel but a church, for example, a cash (or any!) bar may be awkward; in some churches you might be allowed to serve wine and cheese, in others not; but if the social centre is near the Convention Hotel, you could still book a room at the hotel for a social gathering after the meeting.

As for the meeting itself, the requirements are fairly obvious and routine. There may be only twenty councillors present, but you should allow for 30-40. A room with a large conference-table is perhaps ideal, for the spreading of the papers which multiply themselves on these occasions; otherwise you need a head table long enough to accommodate at least the President, the Recording Secretary and the General Manager, and preferably two or three other officers such as the Treasurer and the Registrar, who have reports to make. Arrange for microphones if the size of the room requires it; but this is unlikely to be necessary for the Council, unless for example you are in an hotel which has allocated you one rather large room to use for your receptions and the AGM as well.

SECTION C – The Annual General Meeting

The Annual General Meeting must be held after the Council meeting and before the Convocation (because the election of officers to be installed at Convocation must be confirmed at the AGM). In years when there is no installation of new officers, the order could presumably be reversed; but there seems to be no particular virtue in altering the – often necessary – traditional order.

The same general principles govern the time and place of the AGM as those of the meeting of the National Council. The AGM is the one general meeting of the College's membership during the year, and it should not be regarded as a mere formality, even if much of the business is usually fairly routine. It is the one opportunity which members of the College who are not on the Council have of voicing their concerns. It should therefore be made as easy as possible for people to attend. One is inclined to say that a very early morning start, though convenient for the organizers, is not entirely acceptable for the membership. But whenever it is held, nothing at all should conflict with it, and it should be so arranged that the timing and location of events immediately preceding and following it are not likely to tempt people to stay away. We want to avoid the occasion for remarks like: 'Do we really want to go right back *there* for a *business* meeting?', or 'I *do* want to hear so-and-so at St Jude's after the meeting, and that's a long way out. Let's just go and have some coffee instead and get out to St Jude's in plenty of time!' To be sure, nothing any organizers can do will entirely thwart the conscience-numbing special-pleading of the confirmed AGM-hater; but we do ask them to give a helping hand to those of us who are born lazy but want to do our duty anyway.

The physical arrangements for the AGM are much the same as for the Council, except that the room should be large enough to hold *all* the members attending the Convention, and microphones are more likely to be necessary. In some rooms it would be as well to have a microphone in the body of the room so placed that members could step up to it to speak, especially if officers with reports to make have no place at the table (in this case a separate lectern might also be desirable).

SECTION D – Convocation

The ideal setting for Convocation is a university hall⁴⁵ rather than a church, with a platform or stage on which the main officers may sit and on which the various ceremonies may take place in full view of the audience. However, many churches can be conveniently adapted for the purpose.

The normal schedule of events in a Convocation is as follows:

- Processional
- Opening Invocation
- President's Address
- Conferring of Honorary Diplomas (if any)
- Address by invited speaker (generally an Honorary Fellow)
- Conferment of Diplomas and Certificates by examination
- Awarding of scholarships and prizes
- Installation of new officers (if occurring that year)
- Closing remarks by the (new) President
- Dismissal
- Recessional

The details of the ceremonial are arranged under the President's supervision by whomever s/he delegates the task to; the General Manager will be your natural liaison. Your main concerns are the selection of a venue and the provision of the necessary seating arrangements.

The requirements vary from year to year, according to whether honorary diplomas are to be given, whether officers are to be installed, and so on. But in every case there are certain invariant requirements. In describing them, we will speak of 'the platform', whether there is a platform or not. This will be understood to mean: *the area where the officials are seated and the ceremonies take place*. We will speak of the adaptations necessary in a church later on.

At the centre of the platform is the President's Chair (more strictly, the Presider's Chair; for in the absence of the President, a Vice-President presides). This should preferably be a chair equipped with arms and a certain dignity. (The conferment of diplomas will be valid, and the President's speech more or less wise and entertaining, whatever chair s/he sits in; but the purpose of Convocation itself is to express the seriousness with which the College takes its ideals, its tasks, and the achievements of its members and honorands; hence the gowns and the insignia of office. A set of folding chairs from the bingo hall on the platform does not add much to the dignity of the proceedings!) On either side of the President sit the two Vice-Presidents. Besides these three seats, provision on the platform must be made for (a) the Registrar of Examinations⁴⁶, (b) the Master of Ceremonies; (c) the Registrar (or Acting Registrar) of the College, who will hood the candidates for diplomas; and (d) the Chair of the Examinations Committee, who will present candidates for diplomas, certificates and prizes awarded as the result of examinations.

⁴⁵ A church hall, even if provided with a stage, is not very often blessed with a suitable decor. – or an organ! The dignity of a church, even one with some practical limitations, is more likely to suit the occasion than most church halls.

⁴⁶ It is the duty of the Board to appoint the Registrar of Examinations.

If it is the year of the biennial National Organ-Playing Competition, a place should also be arranged for the Chair of Competitions. If that officer is absent, some other officer may fulfil the role, e.g. the Chair of Examinations, or even the M.C.. The General Manager should be able to inform you who will be there.

If seating is extremely tight, the Chair of Examinations could sit below, and mount the stage for the period required. The diagram below does not provide a seat for the Chair of Competitions (when required), who could also be seated on the stage if there is room; if not, s/he could also be accommodated in the front row next to the Chair of Examinations with the award recipients. In this case the left-hand (next the aisle) two seats should be marked as reserved for those officers.

If honorary diplomas are to be awarded, the honorands must also be provided with seats on the platform, together with their sponsors, who will severally read the citations and present the honorands to the President.

If there is room on the platform, it is also desirable to have the other chief elected officers on it – namely the Treasurer and the Secretary; and in years when new officers are to be installed, these should also have a place – chiefly the Second Vice-President-elect (the President-elect and First Vice-President-elect normally already being officers and on the platform).

Members of Council who are not included in any of the above categories must be accommodated in the front row(s) of the audience, and a place reserved for them, since they walk in the Academic Procession. If there is no room on the platform for the College officers who are not officers of Convocation – i.e. the Treasurer and Secretary – they will also have to sit in the front row of the audience. This is of little importance, as they normally have no active role to play. But an officer-elect *must* be found a place on the stage. It might seem appropriate for an officer to mount the platform when called upon to assume office. But what happens to the retired officer, who can hardly be asked to *leave* the platform to make room?

Fortunately, not all of these requirements usually operate in the same year: for example, the installation of officers tends to take place at a minor convention and the conferment of honorary fellowships at a major one. But there is no rule about this latter point.

Two other components of the Academic Procession must be mentioned. One is the Marshal, whose task is to organise the Procession before it enters the room, to lead it, and to marshal it as it recesses at the end. S/he should be given the seat next the centre aisle in the left-hand front row of the audience. The other is the recipients of awards other than honorary fellowships, who must also have places reserved for them at the front. Since they will be required to leave their places and go to the platform during the ceremony, they should be in the very front row on the right-hand side. If the seats are unobstructed in front, their seating order is not important, for each can walk straight forward when called to approach the platform. But if there is a pew in front of the seats, the whole row must be reserved for the candidates, so that the Marshal may make sure that they process in the order in which they are going to be called to the platform, and can leave the row in order as they go to the platform, returning to the other end of the row.

The importance of the seating arrangements must be stressed, particularly the necessity of having the persons indicated on the platform. On no account be tempted, by the convenience in other respects of a building in which these requirements cannot be met, to ignore them. Choose another building!

There is a guide to the staging of Convocation available to those responsible for the ceremony itself, including the ordering of the procession; but this is no concern of the Centre, except insofar as a member of

- the seating should be dignified and not cramped; and in particular the honorands, as honoured guests, must be seated on a level with the President and not on the floor level. The warning should perhaps be repeated: **Do not dispense with these amenities and courtesies in order to save the necessity of finding another venue. What you arrange is arranged on behalf of the College and reflects credit or discredit on the President, who is the public host of the honorands and should not be embarrassed by having to offer the guests inappropriate seating accommodation.**

The mention of audibility raises the question of microphones. Ideally, as the sketch indicates, there will be three microphones, one on the left for the Master of Ceremonies, one in front of the President, and one on the right for the Chair of Examinations, sponsors of honorands, Chair of Competitions and anyone else with an announcement to make. There ought to be a separate microphone for the M.C., who has to introduce other persons who speak immediately, and constant exchange of personnel at a microphone is messy and undignified. Secondly, the President needs a microphone so that not only the Presidential address but also the words of conferment of diplomas and other awards can be clearly heard⁴⁷. This microphone should be placed ahead of the President, who may step forward when addressing Convocation, while space is allowed between the President and the microphone for the conferments to take place.

In many churches, the lectern may be conveniently placed for use in one function or another, and some clergy stalls will have their own microphones; while a cordless microphone of the sort worn in the lapel might be used by the President if one is available.

The requirements which have been described will give some idea of what would be a suitable building for the Convocation. However, there are some other things which should be borne in mind. First, it is essential that there should be one or two other rooms where robing can take place. These should have facilities for keeping hats and coats, or at least disposing of them conveniently (e.g. one can ask people to lay their coats on a table but not on the floor!). The way from the robing room(s) to the platform should lie through the body of the church or hall; it is not suitable for the participants to emerge directly onto the platform through a side door; there is supposed to be a *procession*! (If necessary, the procession can move down the side aisle of the church or hall, and thence up the centre.)

It is important that the room chosen as a robing room should be capable of being locked, and that officers should be able to deposit their robes there some time before the Convocation so as to avoid having to carry them round the town to previous events. The room must be secure both before and during the ceremony.

Then, it hardly needs saying that the building should have a serviceable organ; it would be odd if the College of Organists were to hold its main academic ceremony without one! However, in the writer's view the provision of proper facilities for the ceremonial, of the sort we have described, is even more important than an organ; if the choice were between an ideal building with an inadequate musical instrument and a seriously deficient building with a fine organ, I would be inclined to recommend the former.

But of course you should try to provide a venue which is satisfactory in both respects, and generally this will not be difficult. Then you should arrange for suitable music to be played by an appropriate organist, in consultation with the National Office. Generally speaking, the organ will be used only for the processional and recessional – except, of course, if a recital is planned either before or after the ceremony. But there are rare occasions when a piece of music might be appropriate during the ceremony. It is common for an

⁴⁷ If it were only for the address, the President could move to another microphone. Indeed, s/he may wish to do so for the address even if there is a microphone at the Presidential chair – perhaps in order to use a lectern for notes.

honorand to be asked to address Convocation, but on occasions the address has been musical. It is perhaps unsuitable to ask the honorand to *play* on this occasion; but if s/he is a composer, it might be fitting to pay tribute by having someone else play some of the honorand's music. If this is done, the performance should be a short one – say ten minutes at most; one must distinguish between a brief salute to the honoured composer and interrupting Convocation with a recital! If a longer recital of the honorand's works is desired, it could take place immediately after the Convocation ends.

Mention of the organ suggests the following caution: make sure that the organist at the entrance procession arranges to play something flexible in length, or improvises during the last part of the procession; so that he will be able to stop not more than a few seconds after the members of the procession are in their seats. It is embarrassing to have several minutes of organ music after everyone is standing in position and waiting for the ceremony to start..

One further task which falls to the Centre organizing the Convocation is to produce, if circumstances permit, a number of black academic gowns for the use of members of Council who do not bring their own⁴⁸. This practice is not ideal, for the wearing of a gown which is not the gown of your own degree, and to which you are therefore not entitled, is what old-fashioned Englishmen⁴⁹ would call “bad form” – like wearing the tie of a College or regiment or club to which you have never belonged. However, the type of gown which is exemplified by the Oxford B.A. gown is of such widespread use that it is in practice unlikely to be a cause for embarrassment or raised eyebrows. But the gown must be black; the blue, maroon or other-coloured gowns worn by some choirs are quite unacceptable for this academic purpose.⁵⁰ And hoods, of course, must certainly only be worn by those who possess the degree which the hood signifies.

There is one final arrangement, often neglected: there must be an opportunity given for a Convocation rehearsal. It is sometimes left to harried officials from the National Office to squeeze this into a programme in which no space has been allowed for it. It would be a great help to the officials responsible if a time were allotted in which the major participants in the Convocation ceremonies could meet together *in the place where the Convocation is going to be held*, preferably with the furniture already in place. The people who should attend are those who have specific parts to play – President, Registrar of Examinations, College Registrar, Chair of Examinations, sponsors, **and candidates for awards**; this last is important, particularly for those to be hooded. One can probably excuse the honorands, who can be represented, and guided, by their sponsors; but other recipients of diplomas and prizes should be there if at all possible, **and should receive a letter in advance advising them of the rehearsal**.

SECTION E– The College Service

Unlike the other functions we have discussed, the College Service gives a great deal of room for imaginative innovation. There is no fixed form, though being a divine service it can hardly fail to contain readings, hymns, and prayers both spoken and sung, and it normally includes a sermon. Some very effective services (e.g. Calgary 1995) have made extensive use of non-Scriptural readings⁵¹; while some (e.g.

⁴⁸ Very few of them do – be prepared!

⁴⁹ like – guess who?

⁵⁰ Doctoral robes, which can be in a stunning variety of colours, are of course not excluded by this consideration. They are academic robes; choir gowns are not. But you *really* have to possess the degree in order to wear them!

⁵¹ Though of course these should always be compatible with the religious nature of the service.

Montreal 1993) have taken advantage of the resources available to introduce unusual and adventurous vocal settings.

In planning your service, you should consult with the College Chaplain, and also find him or her a place in the proceedings. Two things should be kept in mind. First, the congregation is composed of people of various religious traditions; and secondly, we are here dealing with divine service and not merely with a celebration of music. These two elements of the service might be thought to pull in opposite directions. In recent years the pursuit of political correctness has perhaps gone somewhat too far in inhibiting a community from celebrating beliefs shared by a great majority but perhaps not all of its members. If we carried this tendency to its logical conclusion, the presence of one atheist in the College would debar us from having a College Service at all! On the other hand, one wants to avoid putting on a service so uncompromisingly denominational that some devout Christians of other traditions will feel uncomfortable.

Perhaps one general principle may serve as a guide. The point of divine service is the recognition of the God from Whom our talents come and to Whose glory our earthly activities – whether musical or any other – should be dedicated. The majority of us, indeed, are organists whose main function is to play for divine worship; and it is not only salutary but essential for us to remind ourselves that we do not play, in that context at least, to bring glory to ourselves or our choirs, or, even, entertainment (however uplifting) to the people. The College Service should be the occasion for us to renew our sense of purpose and dedication, to remind ourselves of what we are church organists *for*. If this principle inspires those who put together the College Service, it will not lose its divine nature, and within that framework many approaches are possible. For our present purposes it hardly seems necessary to go beyond this.

It was suggested above that we should not make the College Service uncompromisingly denominational. But a reader of a draft of this section pointed out that some Centres are situated in a region where a particular denomination is uniquely prevalent. In such a case it would seem to be quite acceptable to allow that tradition to dominate the Service. Thus the College Services in Montreal and Kitchener might well show the influence respectively of Roman Catholicism and Lutheranism which have been so influential in those areas. This is not only acceptable but positively to be encouraged. There is a great deal of difference between giving the impression that the College itself is dominated by one tradition, and paying our respects as visitors to an area where a particular tradition is dominant. The great thing is that as members of the College – and as ecumenically-minded Christians – we ought to be promoting mutual respect among the various traditions and not exclusivity, and one recipe for this is: *When in Rome, do as the Romans do*; and analogously when in Canterbury or Edinburgh or Geneva!

A major convention sometimes begins each day with a service in a church of a different denomination, or at least has some such services during the Convention at suitable times during the day. This introduces members to different musical traditions and encourages Christians to worship in each others' churches, without committing the College to appearing to endorse any one tradition as its own. **However, such a programme should complement, not replace, the College Service.**

SECTION F – The Banquet

The Banquet, i.e. the chief formal meal of the Convention, is normally a dinner, but could conceivably be a lunch and has even been a breakfast (at a minor convention); one is inclined to say that a dinner is best, since it is a good occasion for unrestricted social intercourse afterwards, and an evening function allows the greatest freedom in that respect. It will probably, but not necessarily, take place in the Convention Hotel (especially in a major convention, because of the number of guests).

You are probably (as a Centre) fairly used to arranging dinners; and unlike the case of other formal events, there are no real rules to follow here. But the following are a few pointers:

- Make sure the food is good without being outrageously expensive.
- Don't forget to make provision for vegetarian and other special dietary needs. This can be done in the first instance by a notice in the registration materials.
- Don't forget to allow for the cost of taxes, service, room rental (if charged), cash bar, and P.A. system if needed.
- By all means include an entertainment. But make sure that it is good if you have it at all! If you have a speaker, make sure s/he is entertaining; there is enough scope for serious lectures, admonitions and exhortations on other occasions. But a speaker who can entertain and also leave a serious message is ideal. Use a local celebrity if you have one. There is something to be said for not having the dinner on the last evening of the Convention; there is always a drop-off of people on the last day, particularly of a long convention. This is specially important when you are providing entertainment which costs money. Choose the evening which is likely to have the best attendance! This would particularly apply if you propose a dinner and dance.

CHAPTER V – THE INFORMAL EVENTS

SECTION A – Overview

Planning the musical or informal part of your programme provides an opportunity for you to give free rein to your imagination and ingenuity. We shall not say very much about it here, because most of what you need to know is dealt with elsewhere in the *Handbook* or its other Appendices. You may read about the setting up of recitals and other concerts in Chapter V Section 2 of the *Handbook*; if you are having one or more major visiting recitalists, read also Karen McFarlane's *Guidelines for Presenting Concerts in your Community/Church*, which forms Appendix E. For ideas for workshops, lecture-recitals and seminars, see Chapter V Section 4 of the *Handbook* on Study Sessions. The Convention is your opportunity to put on some of those fascinating programmes which might not attract enough people from the local community to make them viable as Centre events.

Perhaps the first thing to do is to look for something which will give your Convention a special flavour of its own. Quality is more important than originality, but originality helps! The great thing is to build on the strength of your area, in instruments, talents, and even geography (for example, the trip to Banff at the Calgary Convention in 1995). Some Centres, of course, start with an advantage so great as to be almost unfair. The variety of fine instruments in splendid buildings in Montreal, for example, makes the place an organist's Mecca (though that detracts nothing from the hard work and good planning which it took to make a first-rate convention out of them). Calgary built its Convention, not surprisingly, around the Carthy organ, securing variety by the choice of soloists (Trotter, Guillou, Olivera), and by the judicious use of other instruments and recitalists for daytime programmes.

One way of giving a special stamp to your Convention is the choice of a special theme. The contribution of women to the world of organ music was recognized at Kitchener (1994). An important anniversary (e.g. the centenary of the birth of a Canadian musician or a milestone birthday, such as the 75th, of a living one) provides a possible focus. In 1988 the emphasis at Windsor was on the combination of the organ with other instruments. One way of making your Convention special is by commissioning a new work. Kingston (1986) commissioned a work for chorus, organ and orchestra, as well as including previous works of Kingston composers, both instrumental and choral, in its final concert; it also ran a hymn competition, for a tune for a specially commissioned text about music⁵².

SECTION B – Recitals

Anyone who has attended the College's conventions in the past few years will have noticed the rather frequent appearance of certain favourite recitalists, both Canadian and international. It is not surprising that a Centre, faced with the need to attract a large attendance, should go for established stars with which their fellow-members are familiar; and certainly the writer would not complain at the chance of hearing any of these once a year. But at Kitchener (1994), for example, under the aegis of a programme celebrating women in music, we heard a recital which to one listener's ear, at least, was a model of perfection, in choice of repertoire, sensitivity of interpretation, and the virtuosity which is the hallmark of so many, better-known and less-known, players in these fortunate days. Not that that particular performer was not already widely acclaimed; but she was, as far as I know, a newcomer to RCCO Conventions; and what a delight it was. So – aim high, but don't be afraid of breaking new ground.

⁵² The text and winning tune are now in the Catholic Book of Worship III – maybe elsewhere as well.

In choosing recitalists, it is a good thing to have representatives from among both Anglophone and Francophone organists, since this is a national convention. Also, remember that, in the year after the National Organ-Playing Competition, the winner should be offered a recital. This will normally be of the shorter variety.

A good way to introduce an attractive variety is to team one or more other instruments with an organ recitalist. The trumpet is a good but fairly hackneyed choice; the author has heard flute, violin, cello, oboe and percussion used – and also, to his surprise, saxophone. The neglect of this instrument as a partner for the organ led to the formation of Duo Sax-O, a splendid Danish pair who gave a magnificent concert in Kingston. Alas – the Kingston population must have shared the author’s former prejudice, for the concert was sparsely attended. Conventions, on the other hand, are good occasions for experimentation. Convention experience shows that such partnerships are often regarded as highlights of the programme.

As negotiations with a recitalist proceed, keep an eye on the music suggested and ask for changes if necessary – e.g. to avoid undue repetition of items. (But it might be interesting to compare the interpretation of some great work by two different star performers.)

Artists and repertoire should be of high quality, and this includes those for the College Service and the Convocation.

In recent conventions, the use of a large screen to show the player at the console has evoked a great response – especially in churches where the performer is otherwise quite invisible from the pews.

SECTION C – Workshops

As we saw at the beginning of this chapter, topics for workshops are discussed in the body of the *Handbook*. Here we will just mention some practical provisions.

Make sure that you know what, if any, technical aids are needed for the workshop – e.g. a piano, an organ, closed circuit TV, a projector and screen, a place for a small choir or instrumental group, and so on. Be careful that the chosen room is large enough; it may need a stage; and if video displays of any sort are required, make sure that all the audience can see what is being presented. And remember the discussion in Chapter III, Section C, page 12 on the timing and spacing of events. Most workshops will need time for extra questions and so on, and the suggested rule about leaving thirty minutes between workshops should be adhered to.

SECTION D – “Fringe” events

There are certain events which are not part of the official convention, and which depend on the needs of particular classes of delegates. Some delegates will arrive a day or so early because of the demands of travel or for some other reason; and may appreciate some pre-convention activity. Others may stay on for a day or so after the Convention ends. There is also the question of providing some activities for non-organist partners of delegates, who may not be interested in technical workshops and the like.

For organists before or after the official proceedings, an organ crawl may be appropriate, or a visit to churches outside the central area which have organs and other features which are of special interest. A guided tour of the city might be offered, particularly one based on a theme. Most cities have particular points of interest, such as museums, art galleries, and historic monuments such as Casa Loma in Toronto

and Old Fort Henry in Kingston. A local organ-builder would be an obvious choice for a visit. Then there are natural beauty-spots in the surrounding country. The possibilities are endless, but require a special knowledge of the countryside which you will have but the writer does not. All the activities which are chosen should be mentioned in the advance publicity, but you will have to organize them on a provisional basis, depending on a sufficient number of people being interested. You can, of course, request people to sign up for these extras on their application form, but it is probably better not to ask them for money in advance because of the complications which will arise if the trip is cancelled or the delegate cannot come. Also, you should leave these things open for additional participants for as long as possible; some might wish to join up when they arrive.

SECTION E – Exhibitions

It is customary to have displays by music dealers and organ builders so far as practicable; the possibilities will depend on the amount of space available at the convention centre, and of course a major convention is more attractive to firms than a minor one. The writer has no particular expertise in the organization of this part of the convention; but some common-sense points may be made. First, plan carefully where you are going to put the exhibits in relation to the hospitality centre. If the exhibits are too far away from the social centre of the convention, they are less likely to be visited. Indeed, it is best if they are located near the rooms used for business meetings or workshops, and if possible near the cash bar – not so much to provide refreshment for the company representatives, as because the delegates tend to congregate near the bar during the evening social period!

Make sure about the times the displays will be open and attended; publish the times in the programme, and remind the representatives to honour the times short of emergencies. It can happen that one hastens back from an event to go to a certain display and finds on arrival that it has packed up.

Exhibitors require a lot of space. Make sure that you discover their particular requirements before finalizing the positions they are to be given, and try to arrange that the tables needed are in place before the staff arrives.

CHAPTER VI– FINANCES

SECTION A – The Centre and the National Office⁵³

We saw earlier that a well-run convention will almost certainly turn a profit. But the possibility and fear of a deficit always looms, and probably the question ‘What happens if we lose money?’ is one of the Centre’s main concerns when it is deciding whether to host a convention or not, and, once it has accepted, when it is making programme decisions.

There has been a good deal of unclarity in the past about the relative responsibilities of the Centre and the National Office for the finances of a convention. In 1985, for example, when Kingston had undertaken the 1986 Convention, a rumour reached the National Executive that we were flying too high; the Executive’s reaction was to instruct one of its officers to write and warn us that the College accepted no responsibility whatever for any loss we might sustain.⁵⁴ But the College has come to realize that this position is untenable. The Centre is a constituent part of the College and puts on a National Convention at the College’s behest and on the College’s behalf⁵⁵. The Executive (now the Board) has agreed in recent years that it cannot disclaim all responsibility for the debts of Centres which are acquired while the Centre is acting as its agent. In the case of I.C.O.⁵⁶, on account of the extraordinary scale of the operation, a written agreement was made between the College and the Centre with regard to the sharing of both profits and losses. The Board has not thought it necessary or desirable to make this the subject of a rigid policy covering all conventions; but clearly a Centre which got into financial difficulties through a National Convention would have the right to expect *some* assistance from the College.

When it is a question of profit, the College is happy for the Centre to benefit from its own hard work and good judgment; the use which a Centre can make of surplus funds, in scholarships or the funding of Pipe Organ Encounters or workshops or recitals, for example, is in the long run of benefit to the whole College – and in some cases will save the College money, as when a special Centre event which would otherwise have had to be supported by a project grant can be funded entirely from the proceeds of a convention. On the other hand, a Centre whose affairs are in good order may well think that the donation of a part of its profits to the College – e.g. to the 2000 Fund (now the Endowment Fund) – would be a reasonable way of putting its money where it is most needed for the good of the College. Ottawa Centre has provided exemplary precedents in this matter. The profit from its 1983 Convention helped finance its (then innovative) university extension programme⁵⁷; while from the profits of the 1992 Convention the Centre made a generous donation to cover a substantial part of the considerable legal costs of the acquisition of our federal charter.

It is clear that both Centre and National Office have serious responsibilities in this matter. The Centre does practically all the work for a convention, and deserves the reward for its labours; but on the other hand, it

⁵³ This Section was submitted to the Board of Directors on April 26th 1996 and approved by them. The policy and procedures outlined in it may therefore be taken as official RCCO policy.

⁵⁴ In fact the rumour was exaggerated and we turned a profit.

⁵⁵ A truly regional Convention such as the P.E.I. meeting in the spring of 1996 is, of course, a different matter. In that case the initiative is the Centre’s; the College neither is asked nor gives permission, nor requires or receives a budget beforehand or an accounting afterwards.

⁵⁶ International Congress of Organists, Montréal 1993.

⁵⁷ by allowing the Centre to subsidize a series of individual organ lessons for participants in the course.

makes the decisions, good or bad, and it should be willing to accept the major responsibility for their results. Danger of going into the red at a convention is virtually always the result of risking too much on high-priced performers without securing adequate sponsorship before commitments are entered into. Disaster from this cause can be foreseen and avoided by prudent planning.

It is perhaps fair to sum up this vexed problem by saying that, while the National Office will obviously do its best to see that a Centre does not suffer financial shipwreck, no Centre should take the foreseeable risk of a deficit in the blithe assurance that “the College will see us through!”. It is very doubtful that any Centre would actually adopt so irresponsible an attitude; but it is important to stress that a Centre should remember that it is taking its decisions on the College’s behalf, and that it has a moral responsibility not to endanger the College’s financial security by extravagant and over-optimistic planning.

The cardinal rule here is: **Overestimate your expenses and under-estimate your revenues!**

Having said something about the unpleasant topic of responsibility for deficits, let us turn to the happier theme of positive co-operation between the Centre and the National Office. The National Office provides seed money (generally \$2000) for a convention, which is regarded as a repayable loan. Since the Memorial Fund was set up, the policy has also been to make an outright Convention Grant of \$1000 to any Centre hosting a national Convention, major or minor. This grant is payable in the fiscal year before the Convention is held; that is to say, it is available on or after June 1st in the year before the Convention.⁵⁸ The National Office also provides a grant of \$200 towards the President’s Reception.

The Centre should write to the National Office (General Manager) requesting the grant, and this is the time at which it should submit a budget. At this point, therefore, the Board has the opportunity to verify the prudence of the Centre’s proposals; the authorization of the grant carries with it the approval of the budget. If the budget raises concerns in the Board’s mind, these must be resolved before the grant is approved. In the ideal case, where the grant is requested in good time and the budget is acceptable, the grant can be paid at the beginning of June, which will be a year and one or two months before the Convention starts. The Centre should submit its request by April 1st so that it may be considered at the Board’s April meeting. This allows for any negotiations that may be necessary, so that final approval may be given not later than the May (or early June) meeting.

After the Convention, as soon as the accounts are wound up, **the Centre must submit a financial statement to the Board.**

SECTION B – The Budget

The planning of the Convention must be guided by your dominant idea of what you want the Convention to be. Contemplating the money you think you might have available will not inspire you to invent a good programme; but a good programme will inspire you to think of ways of raising the money needed to pay for it. So, in order to arrive at a budget, the steps are as follows:

- 1) Sketch your ideal programme;
- 2) Cost it;
- 3) Figure out how the money is to be raised;

⁵⁸ e.g. since the 1990 Convention was held in the 1990-91 fiscal year, the grant was available on June 1st 1989, the beginning of the 1989-1990 fiscal year.

4) If necessary, prudently prune the programme to fit your estimate of revenue.

Of course, it is not so simple in practice; you may have to revisit steps (2), (3) and (4), and even (1), many times, as favourite performers can't be had, or new opportunities and suggestions arise, or hoped-for sources of income prove unfruitful, or even – if you're lucky – windfall donations come your way. But the four steps given above represent the logical thrust of all your planning.

Anticipating the attendance – This is always the most critical and worrisome aspect of the finances, for a fairly considerable proportion of the revenue will derive from the registrations. Early in the budgeting process, you need to set a break-even point for registrations. The calculation is, roughly: anticipate the amount of money you hope to raise from other sources; subtract this from the forecast total cost; the remainder (obviously) is the amount to be raised by registration fees. Divide this by what you think is a safe minimum number of registrations to expect, and you have the average fee you need to charge in order to break even. If the fee seems discouragingly high (that is, it is likely to discourage registrants), you will have to lower it, and either

- a) trim your expenses,
- b) step up the fund-raising efforts or
- c) organize an emergency expedition to them thar hills.

What would a reasonable enrolment figure be? It is fairly safe to say: aim at 100 for a minor convention and 200 for a major one. But although this is a *reasonable* expectation, it is perhaps too optimistic to be used to establish a break-even point. Perhaps 90 for a minor convention and 180 for a major one would be safer. But bear in mind all the factors which might influence potential registrants: especially, perhaps, how far the majority of delegates will have to travel to reach you.

SECTION C – Registration and other fees. The registration fee should include entry to all recitals and workshops and other musical events; transport by chartered buses (if any⁵⁹); Convention Programme and delegate's kit; coffee breaks. What about the dinner or other formal meal? Or catered lunches, when for example the best part of a day is to be spent some way away from the Convention Centre and a catered lunch between events seems to be called for? Both types of meal may well involve separate tickets. In any case you will need extra banquet tickets for spouses or guests of registrants. Registrants may be asked to order and pay for such tickets when they register (even by prior postal registration); but this should not prevent their being able to obtain additional tickets at the Convention, up to the time at which you have to give a firm number to the caterer.

It is perhaps a good idea to have a policy about refunds. It is not unusual for organizers of such meetings to graduate the amount of the refund in such a way that it decreases as the meeting date gets nearer. For example, one could offer to refund all but a small fraction of the registration fee (say 10%) until perhaps two months before the event, at which time the amount to be returned could drop to 50%; after a certain chosen date nearer the time, the amount returned would drop to zero. Now it might be suggested that a death in the family or an unexpected and legally unavoidable obligation or other such serious reasons would justify a complete or ninety per cent return at any stage in the proceedings. However, this fact should not be published! The brochure should state simply that the organizers reserve the right to retain the

⁵⁹ Toronto (1991) had two transportation options available: reliance on the TTC and walking, or a chartered bus. This is said to have worked very well.

stated portions of the fee in cases of cancellation, so that any concession on compassionate grounds is purely at the Centre's discretion. Otherwise you might find yourself the victim of a law-suit arguing, for example, that the death of a pet iguana counts as a family bereavement!

Fees and free rides – A big question for you to decide, which affects your calculations of cost and revenue, is: what are you going to offer your performers? With a star turn booked through an agency, you have little choice; the fee will be fixed⁶⁰. But you probably need to offer them free dinner tickets whatever their fee status. With recitalists booked personally, you can either ask them what they would expect, or tell them what you are prepared to pay and ask whether it is acceptable. With workshop leaders, symposiasts and the like you have many choices. You can offer them a fee, travel expenses, accommodation, free registration, a free banquet ticket (or two, if appropriate), or any combination of these. Bear in mind whether they are likely to have attended anyway! You probably cannot afford to give free passage to any great number of people who would otherwise have paid; if they are RCCO members, they will quite likely be happy with the free banquet ticket(s). But for visitors from outside the College, or perhaps members from a long way away, who likely would not have come apart from their invitational role, it would be churlish to charge them if they wish to attend some other events; so they should probably be given free registration (not necessarily with banquet tickets if these are separate) even if they are being offered a fee as well. They may also say they cannot afford to come without a travel allowance. As far as possible, utilize the experts in or near your Centre⁶¹, who will probably be happy to contribute to the success of the Convention by performing for nothing. And it is reasonable also to expect all members of the Centre who will be attending the Convention to support it by paying the registration fee; after all, they will save hundreds of dollars by not having to travel and by living at home!

In deciding on the scope and expense level of your Convention, bear in mind what has happened in the previous few years. For example, ICO in 1993 was unavoidably a very expensive affair for those who attended; in the light of this, Kitchener decided to host a moderately-priced convention in 1994 – which, one may add, they did with great success.

Some compulsory free rides – This would be a good place to mention that there are several free registrations which you are obliged by College ordinance to offer. These are for the President⁶², the General Manager and the Communications Editor of the RCCO, and the President and Executive Director of the AGO. If the banquet tickets are not included in the registration fee, free banquet tickets should also be offered to the AGO officers (and their spouses if any). It would be pleasant to be able to offer these to RCCO officers also, but the situation is different. The AGO officers are being invited as the College's guests, whereas the RCCO officers are not guests but members of the College who are obliged to attend in order to perform their duties. College officers spend not only a great deal of time but also a good deal of money in working voluntarily for the College, and the free registration is a small way of lessening this financial burden. On the other hand, we can distinguish between the registration fee and the banquet thus: if an extra person attends the Convention, it does not involve the Centre in any appreciable extra expense; but if an extra person attends the banquet, the meal has to be paid for by the Centre if it is not paid for by the individual. Thus it seems fair to ask the Centre to give a free registration but not a free banquet ticket in this

⁶⁰ Make sure whether it includes travel and accommodation. Karen McFarlane's article has some good remarks on this – see Appendix E, Section VIII, pages 8-9.

⁶¹ One advantage of this, from the programming point of view, is that it gives your Convention a more distinctive local flavour than if the same set of experts travels the breadth of the country giving workshops from one Convention to another.

⁶² or, if the President is unable to attend, a Vice-President who is taking the President's place.

case. However, if the financial picture looks sound, it would be appropriate, and pleasing to the recipients, to offer the RCCO officers free banquet tickets too.

SECTION D – Estimating your expenses – Arriving at an accurate estimate of your expenses is a fairly tedious but essential task. Perhaps the most useful thing would be to help you not to leave anything out.

One way of doing it would be to equip yourself with several large sheets of paper – accounting paper ideally, but graph or other paper could be adapted. In the left-hand column write down all the events; head the subsequent columns with names for types of expenditure. It would probably be useful to have separate sheets for (a) concerts and recitals, (b) workshops and seminars and (c) formal events; you will need one also (perhaps smaller) for general organising expenses.

At each intersection of a row (event) with a column (type of expense), write in a figure if you can, even if it is zero. A blank at any point will then indicate a question to be answered, and when you have completed the table to the best of your ability you can assemble a list of things to be done from the blanks; for example:

At intersection of *Signor Piccolo* with *Accommodation*: Enquire from agent whether lodging is included in fee.

At intersection of *Mlle Bourdon* with *Rental*: Enquire whether St Lobelia's charges a fee for the use of the church in which she is giving a recital.

At intersection of *Herr Rauschquint* with *audio-visual*: (a) Ask Herr R. whether he needs a projector for his talk and (b) if the answer is *yes* ask how much the hotel charges for supplying one.

Here, then, is a checklist for concerts and recitals (if an event involves more than one performer, use a separate line for each):

- Recitalist's fee. (Make sure that artists' contracts include a detailed list of what is to be provided with their fee. The amount of time the artist has to play, and whether there will be an intermission or time for an encore, should also be stated in the contract.)
- Recitalist's travel – is it included in the fee? Find out when you book. When booking a European artist, approach that country's consulate or embassy for help with transport, a reception after the concert, advertising costs – anything they are willing to do. Several nations will help with travel costs for touring musicians, but arrangements must be made well ahead of time.
- Recitalist's accommodation – included in fee? If the RCCO is paying for an artist's hotel accommodation, make sure there is a process in place for any room charges to be transferred from the RCCO's bill to the artist.)
- Recitalist's meals (including banquet ticket if required)
- Rental (if the church does not charge a set fee, is an offering expected?)
- Caretaker (charge or gratuity)
- Tuning
- Special equipment
- Tickets (you may get all tickets printed together, in which case it may be more convenient to put this item under general organising expenses)
- Posters (design, printing, duplicating, distributing?)

- Advertising (Conventions used to receive free advertising in *The American Organist* and in the previous year's convention handbook and in *Organ Canada*. Enquire whether that arrangement still stand for TAO now that we are no longer co-publishers.)
- Programmes (if, as they probably should be, these are separate for each concert, although some details will also be in the Convention brochure. Don't forget to allow for cost of annotations⁶³.)
- Post-concert reception (tea-coffee? soft drinks? alcohol? sandwich, cheese, meat or sweet trays? If a cash bar, is there a charge unless a minimum amount is sold? Under this heading, also include coffee breaks after mini-recitals and so on, if appropriate.)
- Room for reception (if e.g. held in Convention Hotel are there service charges?).

You can use a somewhat similar checklist for workshops etc., except that if these events are not open to the public, you will not need tickets, posters or advertising; though if you do advertise, in newspapers or by brochures, you will probably group a number of events together; indeed, you may do this for recitals too. As for tickets, you may have them for these events even if you don't admit the public; but you save money, if they are open to delegates only, by having admission by Convention name-tag or Convention programme. Also, you probably won't need separate programmes; though there may be hand-outs. Finally, you won't normally need receptions! But you may have to provide for coffee breaks, and you could have a heading *Refreshments* and enter a figure under it for any workshop after which coffee is to be supplied.

For the formal events (Council, Annual Meeting, Convocation, College Service, Banquet), the following points should cover likely costs:

- Rental
- Service charges
- Audio-visual equipment
- Refreshments (this will include the banquet cost – don't forget service charge and taxes, and don't omit to allow for free banquet tickets. If there is a speaker or entertainer at the Banquet, there may be a question of fee, accommodation etc. as for a recitalist; similarly for an organist at Convocation, though this will generally be an RCCO member who is glad to donate time and talent for that occasion.)

Finally, there are general organizing expenses. These include:

- The Convention Programme
- Delegates' kits (try to get an institution – organ builders, bank etc – to supply a suitable wallet)
- Name-tags
- Postage
- Stationery
- Telephone, fax etc. (Cell phones are essential, particularly in respect of transportation. They should be borrowed or hired – and budgeted for – if people who need them don't have them.)
- General printing (application forms, acknowledgment forms, directional signs etc.)
- Design of Convention logo
- Account and receipt books

⁶³ i.e. for paying a musicologist. For further discussion of the Convention Programme and the individual concert programmes, see below Chapter VII Sections C and D.

At this point I can foresee the objection: ‘You are supposed to be talking about a budget, which is to be prepared more than a year before the event. How can we have all these details settled by then?’ Well, of course you can’t, and even where you do put them in, you may have to change them as the programme evolves. But I think that the suggested procedure will give you a way of reaching a budget which is after all practicable. For example, you have not yet arranged the order or exact times of your workshops, or even for certain who is to give them. Never mind; you should decide on a rough form of the programme which will include such details as: ‘Two workshops on Tuesday morning’, or ‘Two sets of concurrent workshops on Tuesday afternoon’. In the first case you will need one coffee break, in the second probably two, unless the workshops are to be held in the same place (e.g. the hotel). Put down, then, a coffee break after every second workshop or whatever is appropriate. If in doubt, assume there will be a cost; estimate it, and put it down; then you can rejoice when some of your costs don’t materialize.

When quotes for materials or services are obtained well in advance, budget for a price increase; or, for written quotes, include in the agreement the length of time for which the quote will be honoured.

Access to a lawyer for free legal advice would be helpful,

SECTION E – Fundraising

Fundraising is important and time-consuming enough to warrant a special committee to pursue it. Some advocate the use of a professional advertising/ philanthropy consultant as having been very successful in conventions at which it was tried.

Applications for grants from national, provincial and municipal government bodies, and large firms, should start at the latest eighteen months before the Convention. If you apply in the early spring of the year before the Convention happens, you will tend to find that annual budgets have been set. It is good to get one major sponsor for every important recital or concert. – perhaps a radio or TV station. Smaller businesses are often quite easy to extract smaller gifts from. In Kingston ’86 a large handdrawn map of the downtown area, posted at the hospitality centre, indicated the positions of all contributing businesses, each of which had an advertisement in the margin. Don’t forget legal and other professional firms, or prominent individual citizens; who may be quite forthcoming. There is no substitute for pounding the pavement in this job!

For centres without a charitable donation number, donations should be sent through the National Office so that tax receipts may be issued.

CHAPTER VII– THE CONVENTION AND THE LOCAL COMMUNITY

There are several reasons for interesting the local community in the Convention. The most obvious, perhaps, is to raise the profile of the College. Too many people – even church musicians – hardly know of its existence; or, if they do, suppose it to be British and/or Anglican (“Royal”), elitist (“College”), and confined to professionals (“Organists”). (This theme has been dealt with at length in the *Handbook*.) But secondly, the more members of the public attend your events, the better for your finances; and indeed, on general principles too obvious to need spelling out, the more people attend a concert, the better for everyone concerned. Here are some suggestions about publicity:

- Approach local newspapers – not only in the city itself but in nearby communities – with suggestions for write-ups. The fact that a national convention of any sort is to be held in your city – especially if it is not one of the larger urban centres – is legitimate news. Aspects of your convention which could be highlighted are: the visit of one or more international stars, the honouring of a local musician, the performance of works by local composers, the celebration of a Canadian composer or performer (e.g. an anniversary), the commissioning of a new work, the use of a new or rebuilt organ, the holding of an ecumenical service, and the like.
- Print flyers advertising the event and mentioning all the events open to the public, with details of times, places and tickets, and make them available in local churches, music stores, libraries, and hotel and motel lobbies, as well as any general shops and restaurants which will take them. (Kingston (1986) announced a “Festival of the Pipe Organ”, which listed all the recitals, including a pre-convention theatre organ recital.)
- In a small city, approach as many businesses as possible in the downtown area near the Convention site, ask for donations in support, and give each donating business a large printed card or cards to display in their windows, inscribed, for example:

Supporter of the
National Convention
of the
Royal Canadian College
of Organists,
to be held in Kingston
July 5th to 7th 2005

Promise to list all such donors in the programme with a recommendation to delegates to patronize them – indeed, invite them to submit small display advertisements.

- Select a half-dozen of the best restaurants in the Convention area, and invite them to make a donation in return for inclusion in a “List of Recommended Restaurants” in the official Convention Programme. (Select a variety of types to please all tastes among your visitors, and include in the listing a brief characterization of the special nature of each restaurant’s cuisine.)
- Design a poster covering all the major recitals (for a major convention) or all the recitals open to the public (for a minor convention). (The idea is that three or four recitals at most will effectively fill a good-sized poster.)

- Approach your City Council for help. In the palmy days they would have sponsored a reception; but even nowadays there is probably something that they can do which will at least have publicity value. For example, Kingston has an award-winning Town Crier, whose services could certainly be usefully employed if another convention were to be held in Kingston.
- We do not need to repeat here the general advice on publicity which has already been given in Chapter V Section 2(e) of the *Handbook* and in Karen McFarlane's article in Appendix E. But such strategies as soliciting advertisers for your programme(s), and offering blocks of tickets at a reduced price to schools, retirement homes and the like, are even more appropriate for a convention than for a single organ recital. Seek out the sponsor of the local symphony, or, better still, firms of comparable stature which are not already committed to local cultural institutions, and invite them to sponsor particular concerts. And speaking of the local symphony, explore the possibility of incorporating some of its musicians into your programme. A local firm or charitable foundation will be more likely to sponsor a concert which is not confined to the organ; not to mention the fact that it will add interest for the audience!
- Do not forget to exploit all the "special announcement" columns of the local press; some papers publish a special calendar of summer events.

CHAPTER VIII – PUBLICITY AND PUBLICATIONS

Some suggestions and reminders might be useful about what should or might be included in various Convention publications. We will deal with the Registration forms and preliminary informational material, the main Convention Programme, and programmes for individual concerts. But first:

SECTION A – The Website.

The website may well be the first contact a potential delegate has with the convention. It can also save volunteers a lot of time answering e-mails, phone calls and letters if it is completely informative. It should be set up, as complete as possible, well ahead of the convention, by someone who is in a position to upgrade it regularly – in fact every time that a new piece of information turns up. (Websites which are “under construction” for months are frustrating!) All pertinent information, such as schedules, venues, performers with bios, exhibitors, sponsors, organizing committee, links, tourist information (there should be a link to the local city tourist information site), hotel information, driving instructions and/or maps for the airport, train station, bus terminals, hotel(s) and event venues, should be put on the website as early as possible. Included should be a downloadable registration form. All this requires a competent and available person, but if you have such a one, the website can be an extremely useful way of getting out information. The site should be attractive and easy to navigate. And remember to publish the website address in all advertisements from the very first.

SECTION B – The Registration Forms

Registration forms are often included in advertisements in *The American Organist* and *Organ Canada*. Items which are suggested below for inclusion with registration forms can be sent to those who apply direct to the Convention Registrar for forms; as much of the information suggested as can practicably be included in advertisements should be so included.

Fees: Remember to allow for the following:

- Fee differentials for RCCO/AGO members, seniors, students, non-members;
- Early bird fees for each class – state cut-off date⁶⁴;
- Instructions about US exchange – e.g. either give a different rate for US dollars or ask for either cheques drawn on Canadian banks or money orders in Canadian dollars;
- Requests for Banquet tickets if not included in registration fee – and/or extra Banquet tickets for spouses and other guests;
- Fees for other special meals, optional excursions etc. (such as the Banff trip at Calgary (1995) and events for non-organist spouses)⁶⁵. But arrangements should also be made to allow for bookings and

⁶⁴ Perhaps this is best done in terms of the post-mark – e.g. ‘Rate for registrations post-marked not later than May 1st’. This avoids tiresome arguments from people who post them in what they think (perhaps rightly) is good time but Canada Post is dilatory in delivery.

⁶⁵ Why ask for bookings and money in advance? Two main reasons: (a) it will give you some idea how large a provision you will need to make (e.g. for buses), and (b) the more money you get in ahead of time the better for your cash-flow (and your morale). In the case of optional excursions for spouses, of which the popularity may be in doubt, you could ask people to make tentative bookings but let them pay when they arrive; thus you will get some idea whether the excursion is likely to be well enough patronized to run, but you don’t have the hassle of returning money if it isn’t.

payments for such things – and for Banquet tickets – at the Registration desk after arrival, though you will need a cut-off point for each event;

- It is useful also to allow for people who can only attend part of the Convention. You can do this by setting a daily rate; it is appropriate to charge proportionally a little more for single days; a saving should be available to those who come for the whole time.

Accommodation: Look out for some cheaper accommodation than the Convention Hotel for those on limited budgets. An *inexpensive* motel (not “cheap-and-nasty”!) is acceptable, but your best bet for low-priced accommodation might be a student residence; universities like to make extra money in the summer by renting out rooms for conventions and the like. Make sure to inspect a typical room or two before recommending it; and discover – and announce in your registration bulletin – any restrictions placed upon guests, e.g. no smoking, no drinking, no pets, hours when the building closes etc.. Also give some idea of the distance of each type of accommodation from the Convention Centre, methods of transport, parking facilities, and so on. In the case of a motel, make sure whether it serves meals, particularly breakfast; a motel without breakfast available is a nuisance to most people.

If this accommodation is not within two or three minutes’ walk from the Convention Hotel, consider providing bus transportation directly from it to the different venues, including the Convention Hotel when an event is being held there. If registrants are asked to state where they wish to stay on the registration form (and if they wish to use bus transportation), coordinating this can be done quite easily. A ten-minute walk in the sunshine can be very pleasant, but for some older delegates it might be a difficult twenty-minute affair, and unpleasant for anyone in the pouring rain (especially when going to the banquet all dressed up). Not all delegates have the financial resources to stay in the Convention Hotel, especially in cities where hotel rates are high; but they have paid just as much for transportation in their registration fee as have those delegates staying in the Convention Hotel. Obviously one cannot pick up delegates from all over the place, but doing so from the one or two chief suggested alternative places of accommodation should not be a problem.

The committee in charge of booking hotels, churches and other halls may be able to save a lot of time by registering with their local tourism department. The 2001 Toronto Convention registered with *Tourism Toronto*, which took the details of the Convention and contacted all the local hotels, dining areas and theatres, asking anyone who would be interested in the Convention’s business to send them pamphlets with information and prices. This allowed the Committee to read about each establishment and only visit the ones they were interested in.

Once you have given the delegates this information about accommodation, it is usually up to them to deal with the booking direct. In the case of the Convention Hotel, they will generally have to apply by a certain date to be sure of getting rooms at the convention rate – or at all! Make sure that this is made clear to applicants.

Programme: The initial material should include a complete programme of events, including optional events such as pre-Convention events and activities for non-organist spouses. The more you can display the attractive wares you have prepared, the more likely you are to attract delegates, and spouses.

If you are putting on a rather large convention with a choice of workshops, some of which may have limited accommodation, you may need to ask registrants to select the workshops they want to attend ahead of time. If so, ask them to rank their preferences, and fill up the workshops on a first come, first served basis. But this material *can* be sent to registrants with their receipts.

General: Be sure to give at least one telephone number at which (potential) registrants can get any questions about the Convention answered, and make sure that it is a number at which someone is likely to be there to answer most of the time, or at least has an answering machine.

SECTION C – Replying to registrants.

It is of the first importance to reply promptly, courteously and efficiently to all registrants – and enquirers. Conventions have been known where a good deal of disgruntlement was aroused by a failure to observe this elementary point of courtesy and efficiency⁶⁶. Your reply will include a receipt. You can also send additional details of accommodation at that time, provided that the original material at least included enough information to assure the potential registrant that accommodation of a sort likely to be acceptable to them would be available. (You could ask them, on the registration form, to indicate whether they would like information about accommodation other than the Convention Hotel, and send this with the receipt; but it is probably more efficient to make it all available at the start.)

At this time you should send details of transportation: for example, how to approach the Convention site by road, how to get from the airport to the Convention Hotel, and so on. A map indicating the Convention Hotel and the chief Convention venues would also be useful. If yours is a large city, and the Convention venues are somewhat scattered, this will help the prospective delegate to make decisions about whether to drive, whether to opt for the chartered bus service or rely on public transport, and so on.

You should also include some information about the city and surrounding countryside. Tantalising bits of information on this topic are of course useful in the early material, as it may encourage the registrant to bring a spouse and/or to plan for a longer stay than the bare time of the Convention.

SECTION D – The main Convention Programme: The Handbook

In order to distinguish between programmes for individual events and the overall programme for the whole convention, we will refer to the latter as *The Handbook*. The nature of the Handbook will depend largely on the size and length of the Convention and on the money you have available. But there are certain constants.

- The first pages should be devoted to letters of welcome from the Centre President and/or Convention Chair and from an appropriate local official such as the Mayor. Use head-and-shoulder pictures if available. Give also a French version if at all possible.
- The next most important thing is a complete programme with times and places but without details; the programme should be strictly chronological in order, and information about logistics should be provided, as in the following:

1.30 Buses depart from Hotel for St Ermytrude's

2.00 - 4.45 Workshops at St Ermytrude's

2.00 - 3.15 Dr Rauschquint: Sharps and Flats in Bach⁶⁷

3.15 - 3.30 Coffee break

⁶⁶ For mazed and grunted customers your service must be ept and your personnel ert.

⁶⁷ This is not the place to look for programme suggestions.

3.30 - 4.45 Paula Pluckett: *Was Beecham's description of the Harpsichord⁶⁸ justified? – A lecture-demonstration (with real skeletons)*

5.00 Buses return to Hotel

5.15 - 7.15 Dinner on your own

7.30 Buses leave for La Cathédrale Engloutie

8.00 p.m. - 3.00 a.m. *Son et Lumière – The history of the Cathedral and its seven-manual hydraulic organ.*

3.15 a.m. Buses available for Hospital for Nervous Diseases etc.

You get the picture.

- Before you give the details of the individual programmes, you should have a section of general information for delegates. (This could in fact precede the general programme which we have just been discussing.) This should include at least the following:
 - ◆ Details of the Hospitality Centre, which includes the Registration Desk;
 - ◆ A list of displays (music, organs, records etc.) with their location, and times of opening for each day of the Convention⁶⁹;
 - ◆ Restaurant suggestions;
 - ◆ times of opening and closing⁷⁰, services available, telephone number, arrangements for messages etc.;
 - ◆ Transportation information, including the place and time of departure and return of charter buses;
 - ◆ Information about side-trips for spouses and others;
 - ◆ Somewhere in the Programme, it would be useful to have a sketch-map of the Convention area.
- You now have to make a decision as to how much of the programmes you are going to print in detail in the *Handbook*. Certainly there should be a complete programme of each event, but you may want to include biographical notes on participants and analytic notes on the music etc.. The alternative would be to print these latter items on the programmes for the individual concerts. But it might be cheaper, and easier to organize, if you print them here, and confine the separate concert programmes to place, date and time, names of performers and a list of items to be performed. If you opt for this last plan, you can put the biographical and analytical notes after each concert, which would make them easier to find at the appropriate moment, rather than grouping them all together at the end. On the other hand you could put the analytical notes directly after the programme and all the biographical notes in alphabetical order in a final section. This might be the easiest to edit and as practical for the reader as any method. The decision turns in part on how important you think it is for non-delegates who attend recitals to have this material available.

⁶⁸ You *really* don't know what it was? Send s.a.e..

⁶⁹ This is not meant to imply that they are necessarily open on each day of the Convention, especially for a long convention, in which the firms may wish to pack up early on the last day.

⁷⁰ These can also be included in the general programme.

- **ADVERTISEMENTS!!** A primary source of revenue for the Convention is the advertising which you will solicit for the *Handbook*. Someone should be in charge of this operation who will be responsible for approaching advertisers and submitting their copy in suitable form to the editor.

SECTION E – Individual programmes

As we have already seen, every recital and concert should have an individual programme for those non-delegates who attend, and for those delegates who have forgotten their *Handbook*. Ideally they will list the pieces to be played with their composers (with dates) and the names of the performer(s), and will as well give notes on the music together with translations of any words to be sung in foreign languages (not forgetting that either English or French is a foreign language to many Canadians). There can also be brief notes on the performer(s), although these, as we saw, can be confined to the *Handbook* and not repeated here.

Organ specifications: Somewhere in all the material, specifications should be given of all the organs to be used in the Convention. This may be done in the *Handbook*, and is perhaps in fact best done there, for the printing costs will be unnecessarily inflated if you have to reprint them on individual programmes for two or more concerts in the same church. (One way round that would be to have all the programmes for one church printed together. But that would make quite a booklet, and you might run into trouble when delegates going to the second or third concert at St Ermytrude’s leave their St Ermytrude’s programme behind, which they are probably more likely to do than with the *Handbook*, which accompanies them everywhere.) Furthermore, those who are interested in specifications are most likely to be delegates. So this writer would recommend that they be put in the *Handbook*.

Thanks: Do not forget to include in every concert programme a note of acknowledgment and thanks to the host church (or other institution), mentioning the names of the appropriate persons or bodies (e.g. ‘The Rector and Wardens’, ‘The Worship Committee’ or whatever). If anyone has given voluntary help in setting up the programme, or if someone (e.g. the Church Ladies Auxiliary) has provided post-recital refreshments, they too should be acknowledged here⁷¹.

Notices of things to come: If there is a post-recital reception, mention it in the programme, unless it is a private function for delegates only, and give instructions for getting to the place where it takes place. (Normally, this will be the church hall; a cash bar reception for delegates at the Convention Hotel will obviously not be mentioned in a programme addressed to the general public.) But besides immediate post-recital functions, the programmes for concerts and recitals should contain notices of future events in the Convention which are open to the general public, with information about venues, prices and availability of tickets and so on.

General information about the RCCO: If you have room, by all means include (on the back page?) some information about the RCCO, with instructions for communicating with the appropriate local Centre officers.

Advertisements: If you can induce firms to place advertisements in individual concert programmes as well as the Convention Programme, you have another source of income. Why not be selective? Seek advertisements from restaurants or stores near the church concerned: “After the Concert, why not have lunch at the Country Kitchen?” and so on. And is there a classical music or record store near the Church?

⁷¹ They should also receive letters of thanks after the Convention.

CHAPTER IX – CONCLUSION

Well, you have survived the preparations, and now all you have to do is sit back and watch it happen.

If you took *that* seriously, you weren't quite awake. (I wouldn't blame you after reading all the way through this Appendix.) But awake is what you have to stay, until the end of the Convention – or, rather, until a while afterwards. Good preparations are essential and will do much to ensure that the Convention runs smoothly; but what is also needed is constant attention to how things are going.

First of all, you need to have a final pre-Convention meeting with your Organising Committee a couple of days before the Convention opens to check that everything is under control. It is impossible to give here an exhaustive list of the things you ought to check on, because they depend so largely on the precise details of your arrangements. But here are a few:

- Have you made arrangements, if such were necessary, for visiting recitalists and others to be met at the Airport/Station/Bus Terminal, and to make sure they get to their lodgings?
- Is everything collected from the printers that should have been?
- Are all the supplies ready for the Registration and Hospitality desks?
- Are arrangements for all recital and work-shop sites complete? (Go over them with each local organiser in turn, with the Events Co-ordinator.)
- Have all the sites been adequately sign-posted – both those in the Hotel and elsewhere?
- Are arrangements for coffee breaks complete at each intended site?
- Is your platoon of ticket-takers and programme-givers complete and at the ready?
- Are the arrangements complete for recitalists to practice at the instruments they are to play? (Of course, it's too late to *start* thinking about this sort of arrangement now; but it is as well to review what has been done in case something has been overlooked.)
- Where necessary, have caterers been informed of the numbers to expect? (Probably *final* numbers will not be available for a day or two – watch for the deadlines!)

When you have tidied up matters like these, you *can* retire for a drink⁷² and await people's arrival with pleasurable anticipation (mixed, no doubt, with a few inevitable twinges of anxiety). But the respite is brief. From the arrival of the first visitor, you need to keep a constant eye upon how things are progressing. Are the people at the Hospitality Centre coping with the rush? Are enough people on duty? Are they having difficulty in supplying some bits of information which people are asking for? Are buses running on time? Are messages being posted promptly and do delegates know where to find them? If there are last-minute changes in times of starting, venues or other programme details, are they being adequately advertised? (Why not have a special notice-board, **prominently** labelled '**PROGRAMME CHANGES**'? Don't just bury such announcements on the board where personal messages are put.)⁷³

The Aftermath – When it is all over, and the last visitor has departed, and only the mess remains to clear up, it is time to have a wrap-up meeting of your Committee - a meeting to which you might well invite all

⁷² A modest one. You need a hangover on the first day of the Convention like a hole in the head.

⁷³ Sometimes at a large Convention the organisers publish a daily bulletin of which copies are available to delegates as well as being posted. This is an excellent idea if you can manage it.

your main helpers. This is the time for stock-taking. Maybe you won't ever take part in organising another convention yourselves, but others will, and your impressions and experiences could be very helpful to them. Which were the most successful events, and which the least? What unexpected snags of organization did you run into, and how did you cope with them? What would you do differently if you had to do it again next year? What pleasant surprises did you have, and what awful lessons did you learn?

You are obliged by College rules, as we said earlier, to send the National Office a copy of your final accounts. Not only this document, which should show in detail how your revenue was raised and how it was spent, but the general comments and suggestions which arise out of your stocktaking would be of great help to future convention hosts. Please embody them all in a report, which should go with the Financial Statements to the National Office, where they will be available to the College's Convention Chair to pass on to future generations. Some of them may well be worth incorporating into future editions of this *Appendix*.

Do not forget the archives! "Which," you may reasonably ask, "the national ones or the Centre's?" It is honestly hard to answer that! The author has been urged to hand over all of his Centre's convention archives to the National archivist, who, he is sure, would give them an excellent home. But suppose his Centre wishes to put on another convention? Would it not want to refer to the documents from the last one? The obvious answer is, keep everything in duplicate! If there is a better answer, please come up with it and let the National Office know. Meanwhile, the archive(s) you get together should contain all relevant documents, including (but not confined to) the main Convention *Handbook*; registration forms; individual concert programmes; posters; bills, receipts and financial reports; correspondence with delegates, performers, exhibitors, commercial concerns (e.g. hotels, restaurants, bus companies etc.), National Office etc.; newspaper clippings (advertisements, articles on the convention etc.); taped radio and TV interviews and reports; completed comment forms from delegates; and as many photographs taken by delegates as you can lay your hands on. And anything else you can think of.

And that leads to a final request. At this point the author admits that his ideas have run dry. He is aware that there are matters he has not touched on – for example, selecting and dealing with those who provide commercial displays (music, records, organs etc.); and advice on approaching foundations and other sources of funding for concert sponsorship or the commissioning of new works. But his experience does not provide him with the background to write those paragraphs. He urges anyone who has expertise in these matters, or in any other matter which has been overlooked, to speedily (while the impulse is fresh) set pen to paper (or fingers to keyboard) and write out something that could be used in a further expanded version of this *Appendix*. Such contributions could be sent to the National Office. They will be gratefully acknowledged, and incorporated as soon as a new edition becomes feasible.

So there it is. Good luck with your Convention, and the profound thanks of the College to all who help to plan and conduct it.

APPENDIX E

GUIDELINES FOR PRESENTING CONCERTS IN YOUR COMMUNITY/CHURCH

by Karen McFarlane

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

© 1984 by Karen McFarlane. The American Guild of Organists has now published a revised edition (© The American Guild of Organists 1995). Permission to reprint the 1984 edition here, with a few very minor editorial changes, has kindly been given by Karen McFarlane and the A.G.O.; the 1995 edition may be obtained for US\$12.00 from A.G.O. Headquarters, at 475 Riverside Drive, Suite 1260, New York, NY 10115.

SECTION I – FORMING A CONCERT COMMITTEE

A. A carefully chosen and efficiently run concert committee can do 95% of the work of presenting concerts. Unfortunately, a poor committee can become your biggest headache, demanding large amounts of time and effort. It may at times seem easier to do things yourself, but in the long run you will set a bad precedent and make finding assistance difficult. Your effort will be better spent finding, and involving, the right people. A concert committee can (and should) help in advance planning, in reaching and "bringing out" an audience, in generating funds, and in taking care of tedious details. In short, they 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 musical experience for your church or community.

The following committee model may at first appear idealistic, but most medium-sized churches have people within their congregation, or in the larger community they serve, who are both capable and willing to get involved in a worthwhile musical activity. Don't sell your ideas or possible interest in a concert series short – your enthusiasm is your most important tool in generating the enthusiasm, and subsequently the assistance, of others.

1. Define the purpose of having a committee:
 1. audience development (promotion/publicity)
 2. fund-raising
 3. fiscal planning and management
 4. administrative support
 5. hospitality

2. Know the dynamics of authority and communication between church committees and officials.

3. Be certain that the “powers that be” within the church generally agree upon the necessity and purpose of the committee BEFORE its formation.

B. CHOOSING A CHAIRPERSON (who should NOT be you)

Once you find out who has the authority to choose the chairperson, work together to enlist the strongest possible candidate. Know who you do want, as well as who you don't want, in that position. 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.

1. The most important criterion in choosing a chairperson is that person's commitment to whatever you are trying to accomplish and a clear vision of the role of the committee in making it happen.

2. Know your potential chairperson's strengths as they relate to your committee's purposes, e.g.:
- Audience development – experience or contacts in advertising, media or related promotion fields.
 - Fund raising – recognized leader in corporate, philanthropic, social or civic circles.
 - Fiscal management – accountant, banker, business executive.
- ETC.

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

C. SELECTING COMMITTEE MEMBERS

Depending on the policies of your church, this usually is the privilege of the chair, but do your homework and have in hand a list of appropriate choices. Determine what role a potential committee member will serve and articulately define that role when they are being asked to serve.

Your committee should:

- Be representative of the population you are trying to reach. Don't restrict your committee only to church members.
- Cover the purposes defined for the committee and be only large enough to get the job done. (Big is NOT better.)
- (This is the difficult, but essential, one.) Consist of self-starters who will know how to implement, carry out, and follow through on their phase of the project. Don't end up with a committee of impressive names and titles who are ineffectual.
- Be diverse, socially, professionally and economically. Diversity will increase the committee's effectiveness in encouraging attendance and support for the program. It is essential, at the same time, that they can work together as a team.

SECTION II – A PROJECT BUDGET

Many church musicians panic whenever "budget" is mentioned. Working knowledge of your budget is a useful tool and will help you win the respect (and thus the support) of those who are more financially, than artistically, oriented. A BUDGET IS A FINANCIAL OUTLINE which is essential for planning and monitoring the financial status of a project. Every organization asked to participate financially in your activities, whether it is a church committee or an inter-national corporation, will ask to see a budget. A budget should simply outline the expenditures (expenses) and revenue (income) that are involved. All budgets start with estimates, and are then adjusted to reflect actual amounts as they become known.

A. EXPENDITURES will likely include:

1. Artist fees. It is usually best to request all-inclusive fees. (If this is not appropriate, don't forget additional expenses of travel, accommodations, etc.)
2. Promotion costs: flyers (and postage), radio and TV spots, paid ads in newspaper and periodicals.
3. Printing costs – tickets, programs, mailing list cards.
4. Other costs:
 - Costs of receptions – receptions are vital to audience development and PR.
 - Entertainment of artists (dinners, etc.).
 - Instrument tuning.
 - Extra office assistance.
 - Fees for graphic designer – a logo or special typeface that appears on all literature and ads helps to identify the series.
 - Consultants (public relations, promotion, fund-raising).
 - Annotator's fees.
 - Extra security/maintenance support (police for traffic flow problems).
 - Special lighting or sound equipment.
 - Other artists assisting in the concert(s).

- Unique expenses (e.g. headphones for pieces with 2 organs/2 organists).
- Special parking arrangements for artists or special guests.

B. 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 (see Fund-raising).
- Support from governmental agencies. – Don't forget to explore funding possibilities with local arts councils (as well as state councils and the NEA⁷⁴, especially when new music is being performed).
- Indirect support from the church (costs that are covered in other budgets). It is helpful to 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.

C. OPERATING LOSS OR SURPLUS

Expenditures minus **Revenue** equals **Operating loss or surplus**.

SECTION III – CHOOSING THE HALL AND THE TIME

DETERMINE THE SUITABILITY OF YOUR CHURCH OR HALL.

- Quality of musical instrument to be used.
- Quality of acoustical setting.
- Seating capacity of hall.
- Location of hall
 - Time of day preferable for concerts.
 - What day/night of the week preferable due to location or other reasons?
 - Parking facilities.
- Possibilities for co-sponsorship with institution with facilities better suited to a concert series. *This is something to consider if your room is acoustically poor or the instrument inadequate. Perhaps certain types of concerts would work well in your room and others in another building. Co-sponsorship has the potential to double or triple your audience in addition to easing the total financial responsibility.*

SECTION IV – YOUR POTENTIAL AUDIENCE

- In what areas do their interests lie?
- Existing level of musical sophistication.
- Mentally begin where your audience **already is**, planning carefully to draw them in rather than insisting on a program which does not relate to them.

⁷⁴ National Endowment for the Arts. This parenthesis obviously applies to the States. The Canada Council would be a parallel organization in Canada. – Ed.

D. Is there a ready-made audience in your church, RCCO centre, school? Use that group as a basis, but do not aim only at that one group for your audience.

E. Do you know of groups such as senior citizen groups which go on trips or short excursions together, sharing a meal and then a concert or lecture? See how these groups might be tied in to your event. *The key word to remember is "EVENT", as the more you can do to make your concert attractive to people the larger your audience will be. There are successful series which encourage small groups of people to get together for buffet dinners or cocktail parties, then attend the concert as a group.*

F. Check carefully to see what other cultural events are taking place in your area so that you will not duplicate them, and so you can complement each other. Work together to avoid schedule conflicts with other series.

G. When you are at the point of discussing dates for concerts, be sure to check on other conflicts such as major televised sports events or games in your city.

SECTION V – DETERMINING THE TYPE OF SERIES

A. On paper outline your "dream" series: It is better to work this way; it allows greater creativity and fosters a tendency to think positively. Then put that dream in the context of the reality of your situation. *Be careful of "program building by the committee" or the "everybody choose your favourite artist and pieces of music" syndrome!*

B. General appeal series:

1. Some classical
2. Some "pops" or jazz
3. Some solo organ
4. Piano? String quartet? Song recital? Choral concert?

C. Strictly classical

D. Strictly sacred

E. Organ recital series only (absolute requirement is a fine instrument)

F. Chamber music series (can utilize a small pipe organ not normally suited for large works of solo literature)

SECTION VI – CHARGING FOR ADMISSION

Budgetary matters are covered in an earlier section on finances. I would like, however, to discuss briefly the matter of free admission and the collection plate vs. ticket sales or suggested donations at the door. *Free admission to a church concert is a noble idea. Unfortunately, the realities of free admission are usually as follows:*

A. The public is accustomed to buying tickets for concerts, and equates money with quality and assumes that if it is free it is of inferior quality. This normally translates into a small audience. *It is interesting to note that in most festivals or "professionally run" series where there are various ticket prices, the highest-priced tickets usually sell out first.*

B. The church which does not charge admission either by suggested donation at the door or by ticket sales is selling itself, the artist and public short as follows:

1. **Itself** – Church budgets are often limited and cannot begin to support a concert series. Yet bringing in more people through such programs can in turn benefit the church through increased membership and pledges! 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. It becomes one in which everyone participates in some way. There is a psychological need to tangibly acknowledge something received, and this fulfills that need.

2. **The artist** – Usually the church concert series which does not charge admission has a corresponding expectation that the artist should lower his fee to accommodate the free admission policy of the church. This expectation makes the artist feel undervalued, especially since the fees of many fine artists who often appear in churches are **already** much lower than those of equivalent artists in other areas of music! It is similar to expecting the plumber or electrician to charge only half of his fee because the church budget does not allow for his full fee to be paid. To expect the artist to lower his fee raises a difficult issue for the artist. It should not be the artist's problem if your church does not allow ticket sales or donations at the door. **It is up to the church to pay fairly for a service which has been rendered.** Churches often have a hard time with this idea, in spite of the fact that they are composed of many business people. It is ironic that these same people who work so well within the world of business so often leave their expertise and logic on the church steps instead of carrying it into the church where it is needed!

3. **The public** – Due to the inability of the typical non-admission-charging church to bring top-name artists and to properly advertise, the potential audience either does not know of a proposed concert or is not presented with performers who stimulate their interest. The public clearly prefers to support programs which are presented with confidence and professionalism.

There are a few exceptions to the above situations, but not many. An underlying problem is that churches somehow equate concerts with services of worship. If your church absolutely will NOT allow admission fees or ticket sales, you must do quite a job of fund-raising (patrons, etc.) in order to make up for this. It is important in this case to advertise the fact 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 rest of the public will know that, and will assume that these extra people are supporting it for a very good reason – that it is worth supporting!

SECTION VII – CHOOSING ARTISTS

Remember that when you make decisions about the contents of a series you are defining that series in people's minds!

A. Choose COMMUNICATIVE artists.

1. Request a program your audience will ENJOY, given by someone who will put it across well. A general program is usually a must for a general, wide-based audience. An academic or RCCO-oriented program should be planned only for school recitals, RCCO conventions or specific occasions for which such a program is needed. *Academic programming has been one of the main reasons for the loss of the organ concert audience throughout the United States. People do not want to work hard all day, go home, fix dinner, change clothes and go to a concert where they will be bored or will be made to feel intellectually lacking. If that happens often enough – or maybe just once – they will not go back for more of the same! People who love music want to enjoy it.*

2. You may request verbal comments or program notes, particularly if the artist is an organist. This helps establish a good relationship with the audience, especially important if the artist is not seen while performing.

B. Choose artists who are considered EXCELLENT in their area of expertise, mixing top-name with lesser-known artists of high quality. Do not ask an artist to perform music outside of his acknowledged speciality or specialities (many have more than one!).

C. Learn as much as you can about an artist you are considering:

1. Try to hear the artist in a concert prior to booking.
2. Contact sponsors who you know have had that artist on their series.
3. Purchase or borrow recordings of the artist (record store, manager, library).

D. Choose a variety of artists even within one area of instrument specialization. (If you have a mean-tone instrument, however, it is best not to invite a romantic specialist for a program of Vierne and Widor.)

E. If possible choose at least one promising young unknown performer per season.

F. Try to utilize the artist in an informal setting as well as concert setting, especially where students might have a chance to learn more from the artist.

SECTION VIII – CONTACTING AND CONTRACTING WITH ARTISTS

Determine as best you can if the artist is under management. If so, contact the management; if not, contact the artist.

A. Call or write to ask for information. Most managements do not mind if you call station-to-station collect for this information, and would rather you did that than not call at all.

B. Ask for publicity flyers or other information to be sent to you, particularly if you are working with a committee which is not familiar with the names.

C. Request information on fees. Be sure what the fee includes. Keep in mind that travel costs such as a plane fare and hotels and meals are figured into the all-inclusive fee. *If you do not travel very much yourself you may be unaware that these costs are usually very high, often consuming at least one-half (or occasionally more) of the artist's fee. (Where there are engagements with lower travel expenses the artist has a chance to make up some of the losses connected with other engagements.)*

D. Settle on the fee and determine the date of the event.

E. Request a contract or letter of agreement. READ IT WHEN IT ARRIVES!!! If you have a question, contact the manager immediately. It is best to have a written agreement as to the mutual expectations of artist and sponsor. This can eliminate misunderstandings.

F. Send complete organ specifications. Include a photo which shows console in relation to pipes, also important information regarding the instrument – particularly any stops or pistons which are beyond repair in time for the recital – and the following information to the manager:

1. Time of concert.
2. Available practice time. This involves your checking with ministers and custodians on weddings or other events in the sanctuary. Write on your office calendar: PRACTICE TIME FOR ARTIST:

ABSOLUTE QUIET NECESSARY. If there are to be periods of time during the two days before the concert when the artist cannot practise, notify the manager immediately. THE ARTIST MUST KNOW WHAT TO EXPECT BEFORE ARRIVAL. A wedding or two added to the schedule might mean a change in travel plans for the artist. It is a good idea to avoid weddings on a concert weekend if at all possible. *This word about **complete** quiet during practice time comes as a result of too many occasions on which the organist has had to share practice time with someone vacuuming or dusting or arranging hymnals or flowers or mowing the lawn right under the church windows! Even relatively quiet flower-arranging can be disturbing. It does not make for profitable practice time, which hurts the performance and defeats the efforts of everyone.*

3. **Suggested hotel.** There are a few artists who enjoy staying in homes, but most prefer hotels. *It is not fair to the artist to ask if you can lower the fee if you find a home for him to stay in, thus saving hotel cost. Staying in the home of someone you do not know has a certain pressure about it, no matter how kind and well-meaning the host. Artists need to be free to live their own schedules. Many churches have arrangements with hotels for special rates; some organizations have a member who manages a hotel and is glad to donate a room to the sponsoring organization (an acknowledgement should be put in the concert program). This is a different matter and in this case a reasonable lowering of the artist's fee might be considered.* In suggesting a hotel to an artist you should recommend one which is convenient to the concert location, has a coffee shop or easily accessible restaurant, and potentially quiet rooms. If you have two or three hotels which meet the above criteria and have varying prices please indicate that. Most performing musicians cannot easily afford luxury hotels. When you suggest hotels, 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 in the same building or next door to where he will be sleeping. Also, keep in mind that even if you do not ever eat breakfast yourself, the artist quite probably does! If there is not a place for the artist to have breakfast, you need to see to it that he is taken to a restaurant. All meal possibilities need to be checked on. Often there are times when college campus restaurants are closed, such as on a Saturday or Sunday.

4. Phone numbers of all contact people.
5. Information on the hall acoustics, whether artist will be visible, length and type of program needed, date by which you need program, program-notes, etc.
6. Expected type of dress for the concert. Indicate room colours.

SECTION IX – PUBLICITY

Make a check-list before you begin.

- A. Obtain press materials from manager.
 1. Glossy black and white photos
 - a. Request more than one pose.
 - b. Request enough to send to each newspaper in town, for your printed program, and for your brochure. If you have them, a different pose should be sent to each paper, as they do not like to duplicate each other.

2. Biographical information
 - a. Take the bio of the artist and have someone write a news release from it (or do it yourself), keeping it short, to-the-point and informative. Leave out "homey" bits of information unless the newspaper has a slant toward that style. Often, the less the paper has to do to your article to print it, the more likely you will see it in print!
 - b. In your use of biographical materials, pick out only the major achievements of an artist, anything which will catch the eye of the potential audience.
 - c. In addition to bio, press quotes are useful.
 3. Flyers (heralds)
 - a. These are "mailers", usually 7¼ by 10½, which include photo, press notices and space for sponsor to imprint date of concert, time, place, ticket information, composers, etc.
 - b. Sponsor is usually entitled free of charge (except for postage and handling) to one flyer per dollar of the fee, e.g. 1000 flyers for a \$1,000 fee.
 - c. Do not order more than you will use. The artist pays a high cost for these. If you have any left which have not been imprinted, please return them to the management.
 4. Posters (window cards)
 - a. These are much larger than the 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 which is large enough for people to read from a distance.
 - b. Sponsor is entitled to one poster per every \$100 of fee; please return unused posters.
 - c. Use them for church information area, libraries, window case outside of church, student unions or music schools, drug stores, grocery stores, town bulletin boards – wherever a large notice can effectively be placed. Use flyers for spaces which do not accommodate the posters.
 5. Tapes or recordings of artist to be borrowed for radio use in advertising.
 6. What to do if you are expecting materials which are late in arriving: – call the manager!
- B. Set up a time-table for your publicity activities.
1. Announce entire season of events or subscription series no later than one month prior to season opening.
 - a. A printed brochure with photos of artists is ideal, but a listing done in an attractive manner will nicely announce your season also. Be sure names, dates, all relevant information is clear. Also, use press quotes.
 - b. If you have a community calendar of events be sure yours are listed the moment they are set, which will help to avoid conflicts with other groups.
 - c. Use mailing lists which include all sorts of people you think might be interested. Develop a concert mailing list and continually update it.
 - d. Contact your local newspapers and send notices of concert series for publication.
 - e. Know your deadlines for newspapers, magazines, radio, cable TV, community calendar printing and mailings. **BE AWARE OF TIME LAG IN BULK MAIL DELIVERY!**
 2. On each concert program list the **next** concert which will take place, giving titles of works or at least names of composers, and brief listing of remaining concerts in series.

SECTION X – THE LAST WEEKS OF PREPARATION

A Six weeks prior to concert (or before if you wish)

1. **Check with the manager** to see how travel and hotel arrangements are shaping up. Be sure manager has all the information needed to make these arrangements, i.e. name of closest airport, practice information, hotel, "local knowledge" about cheaper flights, possibilities that fog often causes delay in early morning, or the fact that a highway normally used is closed for repair.
2. **Write news release** for use in newspaper and TAKE IT IN PERSON to your paper. If there is a music or fine arts critic, make an appointment to speak with that person, so you can describe your series and hopefully gain an ally. Explain why your series or event is good for the life of the community and therefore good news for the paper. Have your materials neatly typed and triple-spaced in a packet which is identifiable in some way so that it will not get lost on the editor's desk!
3. Be sure your concert is listed in local newspaper and magazine cultural calendars. Magazines often require at least a six-week lead time, sometimes up to two months. Papers often require three weeks lead-time. If the event is to be an organ concert, send information to *The American Organist* and *The Diapason* for calendar listing (this should be done at least two months ahead). Plan on using as much free advertising as possible.
4. **Be sure your tickets are printed** and ready to be sold.
5. Line up your ticket sales people and ushers.
6. **Put someone in charge of the reception** if there is to be one (highly re-commended that you have one). Be clear in what is basically expected – wine and cheese or coffee and cookies (both?).
7. Make arrangements for the organ to be tuned (at a different time than organist will be practising, especially if it is complete tuning) and for any repairs which are necessary for the mental well-being of the organist. A last-minute check of the instrument and necessary touch-up tuning is a good idea. If possible, have your organ tuner at the recital in case of an emergency.
8. **Arrange for a music critic** to review the concert. This 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 to review the concert, ask if a knowledgeable person from a local college or church might review the concert and have it printed in the paper. Try to 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).
9. **Be working on your printed program**
 - a. Professionally printed program is desirable.
 - b. Photo-offset program is OK in interest of cost-saving.
 - c. Include:
 - Name of artist
 - Date, time, place
 - Program, composers, brief program notes (be sure to give translations for titles or texts which are in a foreign language!!!)
 - If an organ recital, print stop-list.
 - List patrons, sponsors, ushers.

- Acknowledge free services which helped series or the specific concert (such as "programs donated by Joe's Print Shop").
 - Give management and recording company credit at end of program listing.
 - Print information about next concert.
 - Insert form for mailing list update.
- j. **Settle on the issue of recording** the performance. This must ALWAYS be cleared with the manager or with the artist if there is no manager. *There are artists who enjoy being recorded in live performance and those who do not. Some artists have recording contracts which prohibit recording of their concerts. No artist will appreciate a church which records their music without their prior consent (it has happened many times) or who records the performance to use for the financial benefit of the church.* Always give the artist who agrees to be recorded the option of refusing broadcast on certain of the pieces which he feels were not up to his standards. *Remember that what may sound excellent in concert does not always sound so on repeated hearing. Let the artist 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. Be clear in your understanding of whether any copyright laws apply when recording contemporary music in particular and broadcasting it.

B. One week prior to concert these things should have been accomplished:

1. You should already know when artist will be arriving, where he will be staying, who will meet him at the airport, what local transportation needs are and how they will be met. (**Aid for airport greeting:** if you are afraid you will not recognize the artist, take along a flyer and hold it up to catch his attention.)
2. Artist should already be aware of what events have been planned, such as suppers or parties. PLEASE NOTE: Artist should not be expected to attend a pre-recital dinner, as in order to play a recital he needs to be working toward the recital in a concentrated way. Dinners and parties AFTER the concert are virtually always welcome.
3. You should have an article in your local newspapers giving a last-minute reminder about the concert, with more detailed information about program. **Take advantage of all free advertising!**
4. 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 a part of one can be devoted to recordings of the artist who will be performing. If the announcer will even play one piece from a tape or record and remind the listeners of the up-coming event, that will be helpful. At least have the concert announced on as many stations as possible (including rock stations) during the "community calendar" announcements.
5. In connection with radio announcements, it is good to set up any inter-views with the artist to be aired the day before or the day of the concert. Depending on the artist's travel schedule it may not be possible to have the interview in person, but often it is easy to arrange. If you know that an interview will be desired, notify the manager early so that every effort can be made to have the artist arrive in time. Interviews with the artist for a newspaper or radio station can be done by telephone.
6. If you can interest a local TV station, have them come (pre-arranged) while the artist is practising to take a few shots for the evening news program.

7. Be sure your ticket sales are in progress.
8. If you have arranged for recordings by the artist to be sold at the concert, be sure that they have arrived or are on the way.
9. **Double-check on personnel** such as ushers, reception people, anyone who will figure in the successful concert production.
10. Make sure that parking facilities are arranged.

SECTION XI – THE DAY OF THE CONCERT

This is a day of double-checking:

- A. Make sure heat or air-conditioning is on and building personnel are aware of 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 if needed for the artist are in order, ticket table is set up, programs have arrived, cash is in cash boxes, everything is ready to go.
- B. **Leave the day free** for anything last-minute which might arise. Do not plan a full schedule for yourself that day, which would leave you unable to cope with the unexpected. If you are going to be busy, appoint someone else to double-check details and be available. Give that person a check-list to follow.
- C. See to it that the artist is as free from complications as possible. **Check with the artist**, find out when he wishes to arrive at the church for the concert, and be there early or on time to pick him up. Make sure he understands any concert protocol (whether they expect an encore, where to take a bow, etc.) and any hall regulations. If the custodian has a deadline of 10:00 to close the hall, the artist should not be going out to play an encore at 9:50!

SECTION XII – THE CONCERT ITSELF

- A. Check to be sure that doors are open at least 30 minutes before the concert and people are in place to sell, collect tickets, hand out programs, sell records.
- B. Instruct ushers to seat people or let them in only **between** pieces. It is very disturbing when people walk in during the opening piece, or in fact *any* piece.. Be sure ushers know "best places" to sit, as people often ask.
- C. Do not allow any photographs to be taken during performance.
- D. If there is to be an offering, be sure ushers know exactly when it is to be.
- E. A greeting from the musician or minister or music chairman of the church is quite in order prior to the concert or at intermission, especially if there is to be a reception immediately following the event to which the entire audience is invited. (This can be also printed on the program.)
- F. I feel it is best **not to announce the next program** at the current concert, except on the printed program.
- G. Be sure that the artist has a glass of water available when he comes out at intermission (save Scotch or brandy for **after** the concert!).

- H. Encourage the applause yourself, especially if it is time for it but the audience seems unsure as to whether a piece has ended. If the piece is contemporary and you are not familiar with it, check the music so you can confidently lead the applause.
- I. The concert should end with applause, not anticlimactic words from a spokes-man for the church, such as "we would earnestly like to thank Ms. Whomever for her magnificent, thrilling, ecstatic, etc. To get to the reception, go to my left which is your right, etc." The audience can do its own earnest thanking at the reception!
- J. **Be with artist at reception**, introduce him to various people, pour him a cup of coffee or glass of champagne, see to it that the line moves along.

SECTION XIII – POST-CONCERT AND POST-CHURCH RECEPTION.

You should have communicated to the artist on his arrival to your town (at latest) what "post-post" events are planned. Artists have been in places where the local concert heads/organists/ministers did not communicate with each other, and have found at the last minute that they have to attend two or three different events just so feelings won't be hurt. They have also gone to perform 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 of the chapter, in defiance of the local AGO who wants to share in the festivities. The artist does not "belong" to one individual unless that person is solely sponsoring the event! Likewise, if an artist must catch a 7:00 a.m. plane, it is not fair to keep him running from place to place until 2:00 a.m.

SECTION XIV – PAYMENT FOR CONCERT

- A. Details should have been arranged prior to the concert. If you are dealing with a management, you should have an invoice from them before you make payment. Send cheque to management unless alternative arrangements have been made. If the artist is under management do not insist on giving the cheque to an artist, as it must all go through management bookkeeping. If the artist is not under management, pay him according to the agreement the two of you have established. Be sure to request cheque from your business office in plenty of time.
- B. If you find that you have difficulty in making the payment on time, contact the management immediately and explain your situation. If you do not have the funds to pay the artist, do not ask that he "donate" his fee, but rather work out a system for payment of the fee.

SECTION XV – CONCERT FOLLOW-UP

- A. Try to ascertain response of audience to artist, music, entire event in relation to planning for future events. TIP: Sit near the back of hall during the concert in order to watch the audience reaction.
- B. Spend an hour the day after the concert writing down your impressions, plans which went awry, ideas you have for correcting unexpected mishaps. Better yet, have a get-together of your committee for a post-concert discussion. The more time which passes between the performance and the time you notate these things, the more you will forget what happened, so don't wait!
- C. If you enjoyed the artist let him or his manager or both know it. If there were things you particularly liked, give him some feedback. Also let them know if there were things which

distressed you, either in the arrangements or in the performance. So much that goes wrong can be corrected if only the right people know about it.

- D. 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 in their columns 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.
- E. Taking what you have learned in the above experience, 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!

ENJOY ALL OF THIS! JUST THINK WHAT PLEASURE YOU ARE HELPING TO BRING TO SO MANY MUSIC-LOVERS!

ADDITIONAL RESOURCE MATERIALS: *The American Organist*:

October 1980, p. 47 "The Critic's Responsibility to the Organist" – Raymond Morin

March 1981, p. 26 "Organ Recitals" – Karen McFarlane

August 1981, p. 34 "Programming for General Audiences" – James B. Welch

November 1981, p. 35 "An Organ Concert Series Problems and Solutions" – Margaret Evans & J. Barbara McKelway

January 1983, p. 34 "Church Concerts: Why and How" – Jean Harmon

July 1983, p. 45 "Programming Ideas for 1985" – Barbara Owen

January 1984, p. 51 "Public Organ Recitals – A Need for Consciousness Raising" – Earl Miller

APPENDIX F

THE ORGAN RESOURCE CENTRE

by Lori Klingbeil

THE ORGAN RESOURCE CENTRE

All of us have experienced or witnessed situations wherein a church has made a poor decision with regard to a new organ. It is sad enough that one church has to pay the price for a poor choice, and sadder still that many other churches will duplicate those errors.

Ever since the organ was introduced into Christian worship the church, as organ-buyer, has found it self in a vulnerable position. Already by the 15th century, Arnolt Schlick found it necessary to make a contribution to the Church regarding the selection and purchase of an organ (*Spiegel der Orgelmacher and Organistin*). Five hundred years later, the vulnerability of the Church's position remains much the same. There is, however, one significant improvement: the amount of written information on the subject has greatly increased.

1983 witnessed the publication of three significant contributions to the process of selecting and purchasing a church organ: 1) John Ogasapian's *Church Organs: A Guide to Selection and Purchase*; 2) John Fesperman's *Organ Planning: Asking the Right Questions*; and 3) a 10-page booklet by Philip Clemens, *Choosing a Church Organ*. To these may be added numerous articles in organist magazines, liturgy and worship publications, and denominational magazines, as well as a number of pamphlets and booklets from various isolated organizations. The challenge is to locate, collect and catalogue this material, which is currently scattered across North America, and to give the Church easy access to this information. That is the goal of the Organ Resource Centre (ORC).

The ORC is a library of information for church committees regarding every topic associated with the selection and purchase of a new organ, including acoustics, what size and what kind of organ, organizing the organ committee, organ planning for architects, choosing a builder, costs and fundraising, organ care and maintenance, the organ in worship, etc.. An immense volume of information has been collected from a variety of organizations and publications which are little known to the average church organ committee. By making this material available to churches from one central location, we hope to put them in contact with a wealth of pertinent material which otherwise would have remained unknown to them.

It is not the intention of the Resource Centre to advise churches to purchase a pipe or electronic organ, nor to suggest that one particular model or builder is superior to another. Churches must make their own decisions based on a responsible survey of the information at hand. The goal of the ORC is to make this information easily available to churches, thus enabling them to make a responsible and informed decision. An organ committee will want to hear different types of organ for themselves.

The ORC will only be as useful as it is well-known. Obviously, if it is as little-known or as inaccessible as the information which it stocks, its whole purpose is defeated. We rely heavily upon the efforts of individual members to make churches aware of the service provided in the Resource Centre. Advertising the existence of the Organ Resource Centre will be a long and difficult process. Letters have been submitted to over one hundred publications (mostly denominational) asking them to feature an article on the ORC. The response at this time has been overwhelmingly supportive and positive. In addition to general advertising, it is necessary for members of the RCCO to actively support the Resource Centre and urge churches to write for information.

The Resource Centre is a project of the RCCO - Edmonton Centre with the National Office. Grants of \$500 each have been received from both the Edmonton Centre and National Office. In addition, RCCO Edmonton received a Government of Alberta grant to fund one full-time position (April to August) to set

up the ORC, and \$2,000 from the New Ministries Fund of First Baptist Church in Edmonton. These funds have enabled the ORC to purchase mass quantities of resources and begin advertising. The Clifford E. Lee Foundation of Alberta has given the Edmonton Centre \$4,000 towards the purchase of a computer so that this complex operation can be easily managed. In addition, reprint permission has been secured from three major publications: *The American Organist*, *Diapason*, and the *Journal of Church Music*.

A complete list of available resources can be obtained from the Centre. Churches and individuals requesting information will be asked to cover the costs of reproduction and handling. Write or phone:

ORGAN RESOURCE CENTRE
RCCO Edmonton Centre
515 McLeod Building, 10136 - 100 Street
Edmonton, Alberta
T5J 0P1
Telephone: (403) 429-1655

Potentially, the ORC can become the single-most effective and helpful source of information for churches regarding organ selection and purchase. The Resource List evidences the ability of the ORC to provide churches with much needed information, and to alleviate common errors in the organ selection process. The Resource Centre provides churches with an array of expert opinion in print. This information may also be used in conjunction with a local advisor or consultant to reinforce their views. Based on a careful study of the information at the ORC, we are absolutely confident in stating that churches cannot afford to pass by this opportunity for obtaining resource material.

APPENDIX G

A SAMPLE CENTRE SURVEY OF CHURCH MUSICIANS

This survey was published as part of the original 1983 edition of the Centre Chair's Handbook. The editorial comments have been re-written by Norman Brown, and they explain how the questionnaire itself has been edited.

A SAMPLE CENTRE SURVEY OF CHURCH MUSICIANS

Introduction

The Centres of the RCCO require many and varied programs relevant to their individual needs. In order for the Centre to be of maximum benefit to its members, it must be familiar with their educational and professional profile. A **survey** will provide the Centre's Executive with the information necessary to develop programmes that will best assist their members.

This survey was taken from the earlier edition of the *Handbook*. Although it was described as "a questionnaire used to gather general membership information", there were indications that it was meant to be applicable to a survey of churches and organists in general, such as might be made to gather a data base on local churches. Such a data base would be extremely useful to a Centre, as a basis for membership campaigns as well as for planning programmes of interest to non-member organists. But the data sought by this questionnaire are obviously far more detailed than would be needed for the purposes of a general survey, and indeed such a questionnaire as this would no doubt seem impertinent coming from the RCCO Centre to non-members. However, the whole thing was intended only as a suggestion from which Centres could take what they want, and a Centre which wishes to extend its enquiry beyond the confines of Centre membership will know how to select suitable questions for inclusion. As the original *Handbook* said, the sample questionnaire which follows "should be used as a **basis** only for developing a local survey".

Confidentiality

The original version began with the instruction: "Please do not include your name or address anywhere on this survey so that it may be kept entirely confidential." This of course would render the survey useless for many of the main purposes for which we might require it! So here is the first question you must ask yourselves: Is this to be the start of a data base which will acquaint us with the needs of particular churches and organists to whom we may direct our programmes, and which will also enable us, to that end, to generate selective address lists for special purposes; or is it to be the basis of a statistical enquiry into confidential matters in which particular persons and institutions should not be mentioned? The suggestion may be ventured that the author of the original version had not entirely made up his mind about this point. In the present writer's opinion, the need for a full data base which may serve to generate selective address lists is far more pressing than the need to develop confidential statistics. If some enthusiast wishes to initiate a statistical enquiry (which is by no means a useless thing to do), a questionnaire should be specially developed for that purpose, and that of course *would* be confidential.

In the face of this ambiguity of purpose, we have adopted the expedient of italicising all those parts which seem to pertain to a confidential questionnaire issued for the purpose of gathering statistics. The details of the questionnaire have also been edited in minor ways – for the sake of stylistic conformity with the other elements of the *Handbook*, and to bring it up to date.

The Questionnaire

Please do not include your name or address anywhere on this survey, so that it may be kept entirely confidential. Do not complete this survey if you are not currently employed as a church musician in this Centre. Please use the latest budget figures that you are able and answer as many questions as possible.

In case of any questions or problems, please contact: [member of Centre Executive to act as contact person; with telephone number]. The completed survey should be returned to: [return address] by [date of deadline for return].

SECTION I – Personal Information

Surname _____ Preferred given name and initials _____

Address _____

Telephone number (Home) _____ (Work) _____

Fax number _____ E-mail address _____

1. Sex: male ____ female ____

2. Age:

a) under 20

b) 20 – 29

c) 30 – 39

d) 40 – 49

e) 50 – 59

f) over 60

3. Level of institutional education attained (check highest level):

	<u>Music</u>	<u>Other</u>
High School	_____	_____
Bachelor	_____	_____
Master	_____	_____
Doctor	_____	_____

4. Diplomas held:

a. RCCO Service Playing

b. CRCCO

c. ARCCO

d. FRCCO

e. CHM

f. Other (list) _____

5. Percentage of income provided by:
- a) church position _____
 - b) private teaching _____
 - c) composing/arranging _____
 - d) conducting _____
 - e) solo performance _____
 - f) other musical activities _____
 - g) non-music employment _____

6. Years of experience as a church musician:
- a) 5 or less
 - b) 6 – 10
 - c) 11 – 15
 - d) 16 – 20
 - e) 21 – 30
 - f) over 31

SECTION II – Your Church

Denomination _____

Address _____

Name of Pastor _____

Church Telephone _____ Fax _____

- 1) Number of active members _____
- 2) Number of weekly services: (a) total _____ (b) with music _____
- 3) Average weekly attendance: (a) all services _____
(b) services with music _____
- 4) Total annual operating budget \$ _____
- 5) Total annual music budget \$ _____
- 6) Number of full-time employees:
 - a) clergy _____
 - b) music _____
 - c) other _____
- 7) Number of part-time employees:
 - a) clergy _____
 - b) music _____
 - c) other _____

- 8) Seating capacity of church:
- a) under 250
 - b) 250 – 500
 - c) 500 – 750
 - d) 750 – 1000
 - e) 1000 – 1500
 - f) over 1500
- 9) Other facilities available to the music program:
- a) choir rehearsal room
 - b) choir robing room
 - c) organist's office/studio
 - d) hall/auditorium
 - e) other (list) _____

SECTION III – The Organ and other musical instruments

- 1) Type of organ (if more than one, describe the main one):
- a) mechanical action pipe organ
ranks _____ number of stops _____ manuals _____
 - b) electropneumatic pipe organ
ranks _____ number of stops _____ manuals _____
 - c) electronic organ
number of stops _____ manuals _____
 - d) other _____
- 2) Make of main organ _____ Date _____
- 3) Most recent rebuild by _____ Date _____
- 4) If there are other musical instruments available to you, give a brief description:
- _____
- _____
- _____

SECTION IV – Your Position

1) Responsibilities (check those applicable and/or enter number of choirs if more than one):

- a. organist
- b. adult choir director
- c. youth choir director
- d. junior choir director
- e. handbell choir
- f. other _____

2) Number of years in current position:

- a) less than 1
- b) 1 – 5
- c) 5 – 10
- d) 10 – 15
- e) 15 – 20
- f) over 20

3) Number of weekly regular services at which you perform _____

4) Number of weekly rehearsals _____

5) Average number of weddings per year at which you play _____

6) Average number of funerals per year at which you play _____

7) Do you use church facilities for private teaching? _____

8) Average number of hours per week you spend in:

- a) maintenance of technique and repertoire _____
- b) review of new music _____
- c) service planning _____
- d) service performance _____
- e) rehearsal preparation _____
- f) rehearsals _____
- g) composing and/or arranging _____
- h) recital/concert planning _____
- i) administrative work _____
- j) staff and committee meetings _____
- k) instrument maintenance _____
- l) RCCO or other professional group work _____
- m) continuing education _____
- n) miscellaneous _____

- 9) Your compensation; indicate salary category:
- a) under \$5000
 - b) \$5000 – 7500
 - c) \$7500 – 10000
 - d) \$10000 – 12500
 - e) \$12500 – 15000
 - f) \$15000 – 20000
 - g) \$20000 – 25000
 - h) over \$25000
- 10) Standard wedding fee _____
- 11) Standard funeral fee _____
- 12) Benefits:
- a) health plan
 - b) Life Insurance
 - c) Pension Plan
 - d) Paid study leave
 - e) other _____
- 13) Number of weeks paid vacation: _____
- 14) Year in which your salary was last increased and percentage: _____
- 15) Do you have a contract or employment agreement with the church? _____

SECTION V – How you feel about your work

[Note: The original instruction read as follows:

“Rank the following aspects of your position in order of importance from 1 to 10 with 1 as most important. Then indicate level of **satisfaction.**” The present writer does not set much store by the first part of this instruction; such comparative exercises seem to him somewhat artificial. He has rephrased it. But you are, needless to say, welcome to use the original form if it appeals to you!]

1) Express your degree of satisfaction with the following aspects of your position by circling the appropriate number, from 5 indicating complete satisfaction (virtually no room for improvement!) to 1 indicating serious dissatisfaction.

- | | | | | | |
|---------------------------------------|---|---|---|---|---|
| a) ___ level of recognition | 5 | 4 | 3 | 2 | 1 |
| b) ___ time spent on work | 5 | 4 | 3 | 2 | 1 |
| c) ___ salary/fees | 5 | 4 | 3 | 2 | 1 |
| d) ___ benefits | 5 | 4 | 3 | 2 | 1 |
| e) ___ quality of all instruments | 5 | 4 | 3 | 2 | 1 |
| f) ___ control of music program | 5 | 4 | 3 | 2 | 1 |
| g) ___ relationship with choir | 5 | 4 | 3 | 2 | 1 |
| h) ___ relationship with clergy | 5 | 4 | 3 | 2 | 1 |
| i) ___ relationship with congregation | 5 | 4 | 3 | 2 | 1 |
| j) ___ spiritual satisfaction | 5 | 4 | 3 | 2 | 1 |

Now, if you wish, indicate which of these factors seem to you most important, by placing a 1 in the space before those which you consider extremely important, 2 before those which you consider fairly important, and 3 before those you consider desirable but not of great importance. A blank will indicate indifference.

SECTION VI: The RCCO

- 1) Number of years you have belonged to the RCCO _____
- 2) Number of years you have been a member of this Centre _____
- 3) Have you ever been on the Executive of this Centre? _____
- 4) Number of RCCO conventions you have attended _____
- 5) Number of Centre programs you attended in the past year _____

[Note: Question 6 has again been reformulated to avoid ranking from 1 to 10.]

- 6) How effectively has the Centre presented the following types of programme?

	very	fairly	not at all
a) ___ organ performance workshops	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b) ___ organ recitals	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c) ___ choral directing workshops	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d) ___ choral concerts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e) ___ professional concerns	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f) ___ clergy/organist relationships, etc.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g) ___ newsletter	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h) ___ substitute placement service	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
i) ___ continuing education	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
j) ___ resources	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
k) ___ social events	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Now indicate which of these you think are most important, by placing 1 in the space before those you think essential, 2 before those you think highly desirable, and 3 before those you think desirable but not important. A blank will indicate indifference.

- 7) In your opinion, how could the Centre make the programmes listed in question (6) more effective?

APPENDIX H

LIST OF SPECIAL FUNDS AVAILABLE FROM THE NATIONAL OFFICE

LIST OF SPECIAL FUNDS AVAILABLE FROM THE NATIONAL OFFICE

SECTION I – COLLEGE DEVELOPMENT FUND (CDF)

The College Development Fund was established in 1983 to provide funding for new programmes and to support educational projects in RCCO Centres across Canada. It is supported by donations from members and through income generated by the Memorial Fund.

The most common grants given from the CDF are scholarships to pianists. The parameters are outlined in the guidelines which were last updated in the summer of 1995. (See **Section II** below).

\$1,000 is made available annually to subsidize the travel costs of the travelling examiner for the annual College Examinations session.

Additional grants are available for special projects at the discretion of the Chair of the Fund. Recent grants in this category have included a grant to the Hamilton Centre for a Pipe Organ Encounter for young people, and a grant to the Vancouver Centre to enable them to hold a workshop entitled *Writing Responsorial Psalms and Sung Responses*. (This workshop was also supported by a College Project Grant: \$200 Project Grant and \$50 from the College Development Fund.) The CDF has also supported public relations projects, booklet translations, workshops or seminars in musical leadership to congregations, trial examination marking, and, since 1991, help for Centres initiating university extension courses.

SECTION II – CDF SCHOLARSHIPS FOR BEGINNING ORGANISTS

1. The Centre selects a candidate through either a competition or a nominating process. This procedure could be done in consultation with the piano teachers' association in the area and may include a playing competition and an interview with the applicant to discover more about his/her background and career aspirations.
2. Normally the candidate should not have undertaken organ study before. At the discretion of the Centre, an award may be made to a candidate who, while not trained on the piano, shows ability and promise as an organist and church musician. Any candidate may currently hold a church organist position.
3. Scholarships are approved for up to \$400 and are awarded as applied for until the portion of the College Development Fund given to these scholarships is exhausted. The award will be made payable to the Centre for disbursement to the teacher. A Centre may receive one scholarship grant in a fiscal year.
4. Applicants need not be members of the RCCO at the time of the scholarship applications. The Centre Executive or Scholarship Committee will ascertain to the best of its ability the suitability of the chosen teacher (a list of qualified teachers in the area is advisable). The selected teacher must be a member of the RCCO. The Centre may wish to encourage the student's membership by funding a year's membership or by providing reduced fees for workshops etc.
5. National scholarship awards are available for students who live far enough from a Centre to make an audition and interview impractical. A letter stating qualifications and career aspirations and a cassette tape showing the student's piano ability should be sent to the Chair, College Development Fund, c/o the

National Office. Students applying for a national award must not have applied for a Centre award and been rejected. Students who, in the College's judgment, live within reasonable distance of a Centre must work through the Centre.

6. Besides holding competitions for scholarships, Centres are encouraged to sponsor Centre scholarships. Several Centres have been successful in finding denominational donors for these scholarships.⁷⁵
7. Application forms are available from the National Office. Upon completion forms should be mailed or e-mailed to The Chair, College Development Fund, c/o the National Office.⁷⁶

SECTION III – PROJECT GRANTS

\$1500 is available annually on application to the Education Committee. The intention of the grants is to assist Centres with the presentation of educational events that might otherwise be beyond their financial scope. (See the guidelines below for procedures.)

GUIDELINES FOR EDUCATION PROJECT GRANTS

Education Project Grants are available to Centres to assist with the presentation of education events for the enrichment of both the Centre and its community, such as, but not restricted to, workshops, Pedal, Pipes and Pizza events, Tools and Techniques courses, and Pipe Organ Week events.

Grants will be made in the amounts of \$150, \$300, or \$450 according to the duration and scope of the proposed event. The following examples are given for information only, and are by no means exhaustive:

- A one-day event, such as Pedals, Pipes and Pizza would ordinarily qualify for a grant of \$150.
- A longer event, or series of events, such as a Tools and Techniques series would ordinarily qualify for a grant of \$300.
- A more extensive week-long event, such as a Pipe Organ Week would ordinarily qualify for a grant of \$450.

The applicant should state which level of grant is being applied for, and the grant should be shown as income on a balanced budget submitted in support of the application. Please note that this does not guarantee that the requested grant will be awarded in every case. For more details on budget submission, please see the application form.

Education project grant applications will be considered in the order in which they are received. The funds available for these grants will be determined from time to time by National Council. A Centre may apply for up to two awards in a fiscal year (June 1st - May 31st), but no Centre may receive more than \$450 in any one such year.

A brief summary report of the event, including a final financial statement, must be submitted to the Education Committee via the National Office within thirty days of the project's completion.

⁷⁵ For a discussion of this, see the *Handbook*, Chapter V Section 6.

⁷⁶ The implication of this is that you have to appoint a candidate before you apply for the grant. This is not only impracticable (you might appoint a candidate and then find that the money had run out), but also not in accordance with what the writer knows of usual practice. It is customary to write and at least make sure that an award is available before announcing the scholarship competition! It may be that *the money will not be sent* until a candidate has been accepted,

If your Centre is awarded a grant, the following conditions will apply:

- Please include this acknowledgement in your publicity materials: "We acknowledge the support of an Education Project Grant from the Royal Canadian College of Organists." It could be shortened, if necessary, to "Supported by an RCCO Education Project Grant."
- Within one month of the completion of the event, please forward to the National Office a brief report of the event, including a final financial statement. Centres are ineligible to apply for further Education Project Grants until this final report is received in each case.

SECTION IV – CONVENTION GRANTS

Convention Grants are available to Centres hosting official conventions of the College, in the fiscal year *preceding* their event (e.g. a grant would be made to the Wawa Centre in the 1995-96 fiscal year for the convention they were to host in the summer of 1996 [1996-97 fiscal year]). These grants are made only when a written request has been received by the General Manager.⁷⁷ The maximum is \$1,000. These grants are supported by the Memorial Fund which was set up with the proceeds of a bequest from the late Howard Jerome, a long-time Chair of Conventions for the RCCO.

SECTION V – TRAVEL GRANTS

Under the current structure of the College, subsidies covering the full cost of transportation to National Council meetings are available to Regional Directors of the College residing in the following Regions: Region 1 (Atlantic), Region 6 (Manitoba & Northwestern Ontario), Region 7 (Prairies), and Region 8 (Pacific). In addition, guidelines for ongoing expenses of a Regional Director are being developed. These subsidies are currently supported by the Memorial and General funds.

SECTION VI – SCHOLARSHIPS BASED ON THE RESULTS OF EXAMINATIONS

There are eight scholarships and two prizes (consisting of a gift of music) available to successful examination candidates. Details are listed below. In order to be eligible for a scholarship, a candidate must pass both the Practical and the Paperwork examinations at the same session, and the average mark must not be less than 75%.

The Willan Scholarships

\$800 for the highest marks in the Fellowship examination

\$700 for the highest marks in the Associateship examination

The Kathleen Williams Scholarships

\$400 for the highest marks in the Colleague examination

\$200 for the highest marks in the Service Playing Examination

⁷⁷ Since this note was written, the Board of Directors has approved the policy laid out in Appendix D, *On Hosting a Convention*, Chapter VI, Section A, pages 26-29, which links the application for a grant with the submission of a budget. See that passage for details.

The John Sidgwick Memorial Scholarship

\$1,000 for the highest marks in the Choral Conducting examination, to be applied to further studies in Choral Conducting. This will be given to the candidate on presentation of proof of registration in an accredited course in Choral Conducting within the following four years.

The Rollinson Prize

\$100 for the highest marks in written work, either Associateship or Fellowship, provided that the average mark is not less than 75%.

The Charles Peaker Prize

The prize consists of Volumes 1 and 2 of *Organ Music in Canada* and will be awarded to the second-place successful candidate in the Associateship and Fellowship written and practical examinations.

The Doreen Porter Prize

\$300 for the highest marks in the test portion of the FRCCO Practical examination

The Ruth and Ralph Barker Prize

\$250 for the highest marks in the test portion of the ARCCO Practical examination

SECTION VII – THE JOHN GOSS MEMORIAL SCHOLARSHIP

This significant scholarship (currently valued at up to \$4,000) is available for graduate study outside of Canada. The successful applicant must have the intention of returning to Canada to pursue a musical career. This Fund was endowed through the efforts of the family of the late John Goss, FRCO, after his untimely death in a car accident. John, who was a relative of his namesake Sir John Goss, the British composer, was an organist in his early career. At the time of his death, he was a conductor with the National Ballet of Canada. The scholarship is awarded biennially.

Applicants must be Canadian citizens who are not more than thirty years of age; they must hold membership in the Royal Canadian College of Organists; they must have graduated from a university, college or conservatory not more than three years before their application; and they must hold the Associate diploma of the RCCO or a diploma or degree of equivalent or superior level.

Information on how and when to apply is found in the annual *Directory and Yearbook of Members*.

SECTION VIII – THE LORNA & MURRAY HOLMES SCHOLARSHIP

The Lorna & Murray Holmes Scholarship is available annually, providing \$1,000 to a student entering a programme of organ or church music studies at a Canadian University. Preference will be given to students beginning undergraduate studies. Applicants must hold membership in the College. A letter of application must be accompanied by proof of acceptance at a Canadian University, and two letters of reference from people able to assess the candidate's suitability for the scholarship and a list of the applicant's academic and musical achievements and awards.

Information on how and when to apply is found in the annual *Directory and Yearbook of Members*.

SECTION IX – THE RACHEL JOY BROWNELL MEMORIAL BURSARY

Rachel Joy Brownell was born and grew up in rural Manitoba, moving later to the village of Port McNicoll in the southern Georgian Bay area around the early 1920s. She remained there until her death in 1999. She died just two weeks short of her 103rd birthday. In spite of the isolation in which she lived, she had a positive outlook and was highly motivated to learn and she gladly passed along her skills and knowledge to others. This annual bursary of \$300 for 2009 is given by her son George Brownell and her granddaughter Kathryn Brownell.

The purpose of the Bursary is to expand the musical horizons of organists from isolated communities by allowing them to attend the annual RCCO National convention where no option to do so would otherwise be available.

Qualifying criteria:

- Current member of the College in good standing.
- Preference will be given to applicants who live over 500 km from site of the current year's convention but those who live closer will be considered.
- May hold Service Playing Certificate or CRCCO, but not Associate, Fellow or other post-secondary diplomas or degrees.
- Preference will be given to applicants who have never before attended an RCCO Convention.
- Preference will be given to females over the age of 45, but male and younger candidates will be considered.

Information on how and when to apply is found in the annual *Directory and Yearbook of Members*.

SECTION X – TRAVELLING CLINICIAN PROGRAMME

The Travelling Clinicians Programme is made possible through the RCCO Endowment Fund. It offers educational workshops, classes and recitals by prominent members of our profession. The programme continues to flourish sending organists, composers, performers and conductors across the country to teach, encourage and inspire.

The purpose of this programme is to enable centres which, perhaps, would not be able, financially, to present these artists. In a country as vast as Canada and with a limited number of large centres, travel costs often are prohibitive. The programme is intended to encourage public awareness of the organ, its variety of sounds, the literature written for it. Each season glowing testimonials arrive from participating centres.

FINANCIAL RESPONSIBILITIES

RCCO NATIONAL OFFICE

- Travelling expenses
- Honorarium for recital and/or workshop fees

LOCAL CENTRE:

- Accommodations
- Meals
- Local transportation
- Publicity

For further information, please contact Joanne Hart at: (416) 260-9687 or joannehart4@sympatico.ca.