

Big Events Build Support, Inspire and Motivate!

Pam Phillips

- What are your goals for your program, for this event?
- Where do you see your program being in 5 years, 10 years?
- Have you projected numbers, staffing.....?
- How will your day as a teacher look at each stage?
- What can you personally handle?

Why and Who

1. Why have guest artists visit? Why do a string night?
 - a. Audience draw
 - a. Student interaction
 - a. Vision
 - a. Excitement
 - a. Draw attention to your program
1. What event fits your program the best at the current time?
 - a. Residency, concert, show, district wide concert?
1. How to choose an artist
 - a. What are your goals at this time?
 - b. Style of music
 - c. Cost
 - d. Ability to relate to kids
 - e. Audience draw
 - f. Availability
 - g. Skill as clinician

What To Do

1. How to host a guest artist, conductor or clinician
 - a. Giggling players are used to being "paid and contracted". They are special events to you!
 - b. Host them as you would out of town guests unless they have other plans - Article in The Instrumentalist by Ron Modell, Nov. 2005
 - c. Structure their interactions with students and school
 - d. Be sure the financial arrangements and all other communication are clear in advance and are carried out on time.
1. Be ready to structure the event and interface between the artist and students
 - a. Concert focus
 - i. Open with kids, then artist play
 - i. Grand finale
 - i. One-two hour workshop/lecture with select kids such as a fiddle group
 - i. School assembly
 - i. Visit one or two classes and play/answer questions
 - i. Exchange concert
 - a. Residency/workshop/conductor focus
 - i. Artist spend several days at school visiting each class with specific teaching goal – may be used to doing this or may not!
 - i. End visit with a short concert for parents or public
 - i. Less work for sales/PR, logistics
1. Booking
 - a. Ask other teachers for recommendations, ask clinicians you see at convention, authors and composers, ask people who were influential in your education.
 - a. Other
 - i. Stringscentral.com

www.phillipsfiddlers.com

- i. Bookers
 - i. Artist management
 - i. Artists Web-sites
 - i. Clubs
 - i. Festivals
- a. Management (performers)
 - i. It is ok to invite the artist directly if you have a connection
 - i. Phone numbers often on CDs or websites
 - i. Thoroughly explain the student focus of your event
 - i. Be excited about the kids and the artist and what the interaction will be
 - i. Request a workshop with the kids in addition to a concert
 - i. Expect them to check with the artist
 - i. Artist should provide a packet with bio, photos and technical needs
- a. Typical contract
 - i. Fee
 - i. Travel and housing - Most things are negotiable, be realistic as to what you can do
 - i. Backstage needs – no alcohol if it is your school!
 - i. Artists need to sell their recordings – if in a public hall, the hall may charge a percentage of sale – you need to provide sales people (parents)
 - i. Services expected, such as: concert, workshops, # hours of each, length of set, time of sound check, rehearsal for Grand Finale
 - i. This can often be less formal with non-performers. Often an email agreement will be satisfactory. Check with your administration too.
- 1. Technical Requirements
 - a. What is a tech rider and a stage plot and what equipment should I provide
 - a. Who should run the equipment
 - a. How to run a sound check
 - a. Consider a speaking mic
- 1. String Nights/Exchange concert
 - a. Schedule well in advance
 - a. Check facilities and cooperate with misplaced athletics, if necessary
 - a. Any special equipment – sound, lights, shell
 - a. Book guest, if applicable
 - a. Structure parent committee. Divide responsibilities/conducting with other directors.
 - a. To charge or not to charge
 - a. Plan how chairs and stands will be set up and torn down – Get a work crew!!
 - a. Communicate - Double and triple check with custodians, secretaries and principals
 - a. Who will get to play depends on size of district
 - a. Host housing
- 1. Publicity
 - a. Radio and TV calendars – check for shows that have calendars about the style of music involved
 - a. Local paper – play up the kids and the honor of the artist coming to school. What will the benefits be to the kids and the school
 - a. Local music dealers
 - a. School newsletters for all ages (pre-recruiting)
 - a. State/local fiddling, jazz, etc. associations
 - a. Posters
 - a. Be sure to use the event as an informance!

Finances

- 1. Cost for artist
 - a. Start with local people – Clinicians - \$2-300 half day, Performers - \$1000 and up/night
 - a. National figures – Clinician/Conductor - \$5-600 per day/plus expenses, Performer \$3000 – 30,000/night plus travel expenses

- b. Alternately, you can offer a percent of the gate
- 2. Facilities
 - a. School auditorium or gym
 - i. Check policies for concerts for which you charge admission
 - ii. Check on custodial duties
 - iii. Check on other school events in the building and parking
 - iv. Be sure have adequate sound tech help to handle sound check but trust your ears!
 - b. Public facility
 - i. Proof of insurance (school policy rider)
 - ii. May be a union hall – they will handle sound/lighting
- 3. Fundraising
 - a. Sell tickets
 - i. Charge more and be proud of the event
 - ii. At least \$10!
 - b. Grants
 - i. Read the fine print and follow the rules
 - ii. Local foundations in the community or within your school district
 - iii. SupportMusic.com,
 - c. Sponsorship – like the symphonies do!
 - d. Donation basket at the door – be sure to explain the costs and benefits to parents.
 - e. Sell recordings

The Amount of Work

- 1. Building a team
 - a. Music dept.
 - b. Faculty
 - c. Administration
 - d. Parents
 - e. Student workers
- 2. Leadership
 - a. Set the vision
 - b. Communicate
 - c. Delegate
 - d. Expect a few arrows
- 3. Results?
 - a. Evaluate
 - b. Keep notes for next time
 - c. Ask your volunteers for feedback
 - d. Take pictures and have someone write an article

School Concert Check Off List

This check off list covers anything that might be needed for a guest and a concert.

Not all will apply to each type of event

Logistics

- Facility use scheduled and approved
- Paperwork done and turned in
- Load in and load out times and crew scheduled
- Sound check scheduled
- Space for vehicles to park
- Opening group
- School representative who will be present when guests there
- Tables and chairs for signing and sales
- Travel arrangements if not being handled by guest
- Adult/parent volunteers
 - Merchandise sales
 - Food
 - Ticket sales
 - Advertising
 - Chaperone student group
 - Ushers/ assist with signing
 - Photos and video (of your group only)

Finances

- Ticket prices set
- Insurance documentation?
- Contract and fee
- Expense list
 - Hall Rental (0-1000)
 - Custodial (0-250)
 - Auditorium Manager/technical help (0-250)
 - Any special equipment needed for the auditorium(rarely needed)
 - Printing tickets/posters (50)
 - Beverages and snacks (50-150)
 - Travel expenses
- Procedure for settling up after concert
 - Have all paperwork with you
 - Have two copies of all receipts there
 - Know the number of tickets sold and the number of comp tickets
 - Know how long it will take to have a check issued
 - Sales handled by parents – start with separate cash box. Count how many of each item to begin and then count inventory left.

Publicity

- Posters up
- Schools in the area notified
- Press releases out
 - Newspapers
 - Local cable
 - Radio
- Tickets on sale
- Programs - this is nice because the kids have a record of playing with the guest and can get autographs

Technical

- Sound – house sound system in working order if needed
- Lighting
- Sound checks scheduled

Hospitality

- Dressing rooms, soap, towels, tissues, etc
- Internet if possible is nice
- Adult available to run errands – nice if possible
- Backstage beverages and snacks