

CARNEGIE HALL

Weill Music Institute

Musical Connections

2010–2011 Handbook



Musical Connections 2010–2011



General Program Information

Welcome to the second season of Musical Connections! This program offers an opportunity for musicians to share the social, physical, emotional, and educational benefits of the highest quality live music with communities that would otherwise have limited or no access to musical performances. The 2010–2011 Musical Connections season includes

- 50 concerts or collaborative performances
- the second phase of the songwriting residency developed in partnership with the New York City Department of Homeless Services
- creative composition workshops in partnership with the New York City Department of Juvenile Justice
- a yearlong residency at Jacobi Medical Center including a diverse range of activities
- 16 ensembles and individual artists, totaling 65 musicians
- 28 partner organizations including homeless shelters and correctional, healthcare, and elderly care facilities
- a projected 7,500 people served in New York
- extensive professional development, including planning sessions, site visits, and observations

Projects and Performances

A plan for each event will be devised by the performing artist or ensemble in collaboration with Carnegie Hall staff and host facility staff. The exact nature of events will vary, but examples include

- single concerts
- pre-concert visits followed by single concerts with facility residents
- concerts with two additional hours of playing time in other areas of the facility (for example, more intimate interactions with patients in an inpatient unit)
- composition / performance preparation sessions as part of creative projects with culminating concerts

Professional Development

To help you prepare for these events, the Weill Music Institute will offer several professional development workshops. Devised in collaboration with composer and teacher artist Thomas Cabaniss and site staff from each of the four types of settings served by Musical Connections, the workshops will provide insight into these settings, ideas for approaches to different kinds of work (creative projects, compositional projects, and residencies), information about music therapy and music's role in health and wellness, and new ideas for crafting invitations into music for a wide variety of audiences.

In addition to four compensated professional development workshops, Musical Connections artists must attend one observation of another artist's or ensemble's Musical Connections event. Some artists will be required to attend three hours of compensated planning meetings and/or site visits as specified by Carnegie Hall staff and outlined in each artist's contract. All artists are required to contact Leah Swann by October 1, 2010, to schedule their observations and must attend the professional development workshops in September 2010, November 2010, and June 2011, as well as one workshop of their choice in October 2010. Artists are encouraged to attend more than one October workshop, but this attendance is on a voluntary basis without additional compensation.

Artists are asked to attend one mid-year check-in with Carnegie Hall staff. Leah Swann will be the main contact person for each artist or ensemble to schedule these meetings, which will take place in February 2011.

2010–2011 Professional Development (PD)

Artist PD on September 16, 2–5 PM (Required)

Welcome, Program Overview, Partnership Organization Q&A Sessions, and Opening Reception at 5 PM (with staff invited from all Musical Connections performance venues)

Artist PD on October 6, 1:30–3 PM (Option 1 of 3)

Invitations into Performance

Artist PD on October 20, 1:30–3 PM (Option 2 of 3)

Music Therapy and Wellness

Artist PD on October 27, 2–3:30 PM (Option 3 of 3)

Compositional Techniques and Long-Term Creative Projects

Artist PD on November 11, 10 AM–3:30 PM (Required)

Workshop with members of the Teaching Artist Collaborative

Artist Happy Hour on April 6 (Optional)

Sharing Ideas and Experiences

Artist PD on June 16, 10 AM–3:30 PM (Required)

End-of-Year Workshop with members of the Teaching Artist Collaborative

Make-up work is required for all unavoidable absences. Examples of this type of work include

- additional artist observations (artist must fill out a form)
- required readings (artist must write a response statement)
- independent research (artist must submit a report)
- individual meetings with Carnegie Hall staff or assigned Musical Connections mentor
- other activities mutually agreed upon by artist and Carnegie Hall staff

Preparation

All artists will take an active role in refining plans for each event, bringing their own ideas for a proposed program in each venue. Before every performance, artists will receive briefing notes, a planning phone call, and/or attend a site visit or planning meeting (in place of a call or notes). It is important that you know as much as possible about individual host organizations, and you are encouraged to look at the websites of each facility at which you are scheduled to perform. Always consider the needs and engagement of staff when planning your work in each facility. Always be ready to change your planned program in light of circumstances and audience response at the venues.

Recognize that these performances are “threshold-to-threshold”: The performance begins the minute you enter an area with potential participants or audience members and ends when you leave the building. Engaging staff and audience members before and after each performance is strongly encouraged. Even warming up is seen as a part of the performance in many of these venues.

Practical Issues

Contracts and Fees

This year, the format for returning contracts and submitting invoices has changed. All work for the 2010–2011 season will be outlined in each artist’s contract, and any additional work added later in the season will require an addendum to the contract. Total artist fees for all work outlined for 2010–2011 will be divided among the nine months of the Musical Connections season so that a fixed rate for performances and professional development can be offered each month.

You will receive two copies of your contract. After reading the contract and the Musical Connections 2010–2011 Handbook, Musical Connections artists should sign and return **both copies** of the contract to Carnegie Hall. You will receive one fully executed copy for your files.

For all fee- or contract-related questions, please contact Leah Swann at 212-903-9741 or lswann@carnegiehall.org.

Venues

Make sure you know where you are going and allow plenty of time to get there. You should plan to arrive at least one hour before your scheduled performance. Please discuss any expected transportation issues with a Carnegie Hall staff member before that performance. Please note that reimbursement for travel is not allowed under the new contracts but has been included in the performance fees when applicable.

Setup

Keep your setup as simple as possible and identify possible timing problems well in advance. Be very specific about what you need (for example, chairs and electrical outlets). Bring your own music stands and do not assume that you will find anything needed for your performance or workshop at the venue unless you have specifically arranged this in advance. If you anticipate any rental needs, these must be cleared with Carnegie Hall staff at least three weeks prior to the performance.

On-Site Storage

Please ensure that your possessions, including instrument cases, are safe during your visits and identify any possible problems with host facility staff in advance.

Practical Issues

(continued)

Acknowledgment

Please always mention during performances that your appearance at the facility is part of Musical Connections, a program of the Weill Music Institute at Carnegie Hall.

Dress

Carnegie Hall maintains a tradition of excellence that each Musical Connections artist is expected to uphold. This image is expressed in an appearance standard that requires appropriate dress, personal hygiene, and good judgment.

Professionalism

As representatives of Carnegie Hall, Musical Connections artists are expected to achieve the highest standard of excellence in their work and professional behavior. You are expected to submit all required paperwork in a timely manner, to be thoroughly prepared for each performance and interactive session, and to follow the procedures outlined in this handbook.

Artist Feedback and Documentation

Each artist or ensemble will be expected to share feedback after their performances to help others prepare for their visits to similar facilities as well as to aid Carnegie Hall staff in their assessment of the Musical Connections program. Expectations for each ensemble's performance feedback will be discussed individually but may include a variety of sharing methods, whether verbal discussion, free written response, completion of a written rubric, or a digitally recorded response. Some artists may also be chosen to participate more directly in the Musical Connections evaluation with WolfBrown Associates, and this will be discussed on an individual basis. Any work of this type will require an addendum to the artist's existing contract to outline additional compensation.

In addition to an ensemble's expectations for performance feedback, each ensemble member will be asked to attend one mid-year review with Carnegie Hall staff.

Cancellation

If you are not able to perform or have to cancel an engagement for any reason, please let Manuel Bagorro and Leah Swann know as early as possible. Substitution of any ensemble member requires the consent of WMI staff. If the engagement has to be cancelled because of a problem at the venue or facility, payment will still be made to artists unless the concert or workshop is cancelled at least 30 days before its originally scheduled date. No payment will be made to artists who cancel because of illness or any other reason.



Chris Lee

WMI Staff Contact Information

For all questions about the venues, program aims, setup, event plans, and evaluation, contact:

Manuel Bagorro

Project Manager, Musical Connections
Weill Music Institute at Carnegie Hall
881 Seventh Avenue | New York, NY 10019
Phone: 347-726-8428 | Cell: 347-326-3623
E-Mail: mbagorro@carnegiehall.org

For all matters relating to professional development workshops, contracts, invoices, and payment, contact:

Leah Swann

Associate, Community Programs
Weill Music Institute at Carnegie Hall
881 Seventh Avenue | New York, NY 10019
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E-Mail: lswann@carnegiehall.org

Other members of the WMI staff:

Ann Gregg

Director of Community and Professional Training Programs
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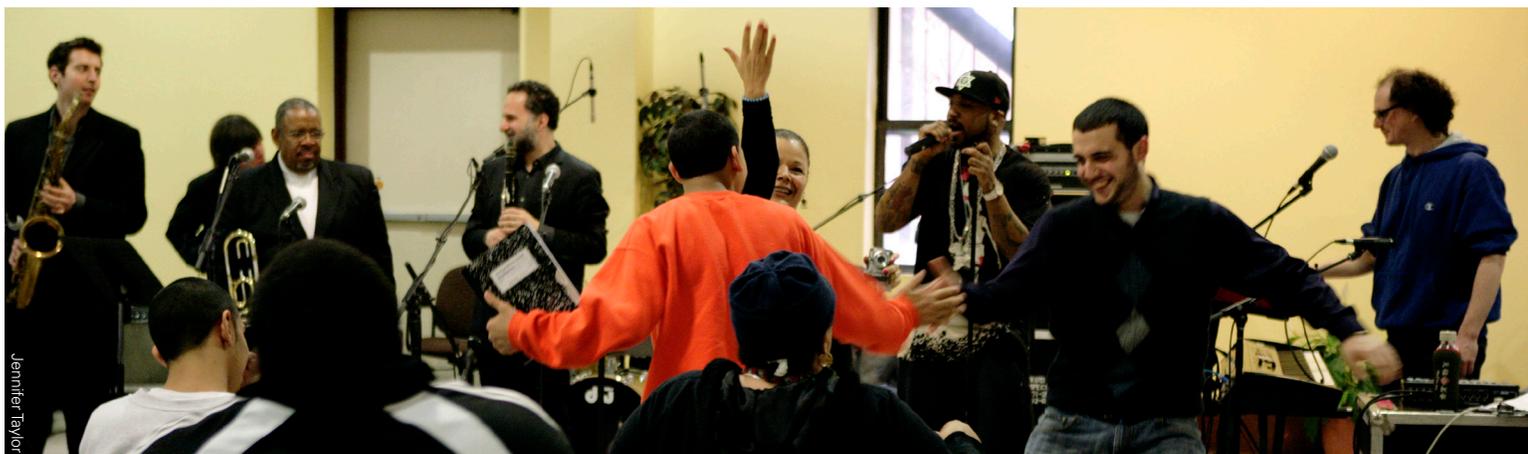


Action Points

- Submit updated publicity materials including a high quality photograph of yourself or the current lineup of musicians in your ensemble.
- Accept remuneration and other conditions by signing the contract and returning it as well as the signed final page of the Musical Connections 2010–2011 Handbook as soon as possible.
- Attend the required professional development sessions.
- Notify Manuel Bagorro of any concerns you have about the setup, performances, or interaction in any of your assigned settings.
- Read the event briefing notes and/or discuss the details of each event with Carnegie Hall staff during the week prior to the engagement.
- Make sure you understand contact protocol within the host organizations and identify any possible problems with the planning.
- Arrive at the venue at least one hour before your designated start time. Please allow plenty of time to get to venues. Bring any food or drink requirements with you.
- Introduce yourself to the venue contact person and be ready to change plans according to circumstances. Be sensitive to specific rules and guidelines set by the venue (such as volume level issues in healthcare settings).
- Submit your feedback materials to Leah Swann by the first of each month.
- Keep Manuel Bagorro’s phone number and the phone number of the venue contact person for each of your performances in your phone.

New York City and State websites are a useful source of general information about organizational context:

Healthcare	nyc.gov/html/doh/ nyc.gov/html/hhc/
Elderly Care	nyc.gov/html/dfta/ creativeaging.org/
Correctional Services	nyc.gov/html/doc/ docs.state.ny.us/
Homeless Services	nyc.gov/html/dhs/



Jennifer Taylor

CARNEGIE HALL
Weill Music Institute

I, _____, a Musical Connections artist for the 2010–2011 season, hereby acknowledge that I have read the entire Musical Connections Handbook, understand its implications, and agree to its non-negotiable policies and expectations. If, for any reason, I do not abide by the instructions outlined in this manual, I understand that I will be held accountable and may be subject to any decisions made by Carnegie Hall staff regarding my involvement in the program.

Signature

Print Name

Date