

**OAKLAND INTERFAITH GOSPEL
CHOIR HANDBOOK
*3rd Edition, May 2009***

HANDBOOK DEVELOPMENT ACKNOWLEDGMENTS

In April 2000, OIGC received a \$25,000 grant from Hewlett Packard to develop a long-term strategic plan. Working with consultant Kathleen Quinlan, the Strategic Planning Committee developed a strategic plan outlining key goals over the course of five years in several planning areas including,

- Organizational Culture and Organizational Structure
- Resource Development and Program Development
- Staffing Infrastructure and Board Development
- Visibility Profile Planning to Increase OIGC Exposure

The development of this handbook was one of the Organizational Structure goals listed in the OIGC Strategic Plan.

In February 2001, the following people joined the Handbook Committee and volunteered their time, energy and enthusiasm to develop this handbook: Annette Coffey, and Paul Kim and former members John Dalzell and Mike DeVries. The committee obtained valuable input from many choir members throughout the handbook development process (notably charter member Lynne Gurewitz) and the first version was distributed to Choir members in November 2002.

In March 2008, this handbook was updated to include more dates and details for our memorable performances, the songs we have learned, as well as revisions to Choir policies (attendance, uniform).

We thank everyone who assisted in making this handbook a reality.

We would like to extend a very special thank you to charter members Norine Smith and Barbara Davis for providing memorabilia, news articles and programs that allowed us to expand and provide more comprehensive information in the Memorable Events and Performances Section.

We sincerely hope this handbook provides every choir member with useful information about our organization structure and policies, non-profit corporation basics, a few of our more memorable performances and events, and the wonderful songs that we have learned over the years.

MISSION STATEMENT

The principal purpose of OIGC is to employ Black gospel music to express the power of spirit and bring a message of faith, hope, love and joy to the country and to the world, to exemplify through interfaith, multi-racial and multi-cultural membership the principles of equality, justice, peace, unity and cooperation, and to serve as a model for what is possible among all peoples.

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FOREWORD

FULFILLING THE MISSION

As members of this unique and joyous organization, we are mindful of how important our mission is to our community and to the world at large. We are not strictly a group of musicians who perform beautiful music. We are messengers and ambassadors for what is possible among all peoples when we embrace our collective diversity and refuse to allow differences to divide us.

So, how exactly do we work to fulfill such an important mission?

First, we are blessed with an expanding variety of venues that allow us to take our message to an ever-widening audience. We perform frequently (20-30 events throughout the year) and bring the message to local, national and international fronts including:

- Places of worship
- Charity fundraisers
- Prisons and shelters
- Music festivals, symphonies, and clubs
- Sporting events
- Corporate/professional organization events
- Television and radio appearances
- Recording projects (our own and with other performers)

Second, we set very high standards for learning and performing the powerful music that we bring to our audiences. To ensure the professional quality of our sound, excellent attendance at performances and weekly rehearsals is essential, and the membership policies reflect this requirement.

Third, we maintain a conservative dress code and a strict code of conduct to honor and pay homage to the African-American gospel music tradition that we represent. Respect and commitment to these dress and conduct codes have been critical to our success as a community choir and have allowed us to overcome reservations within the Bay Area African-American church community. Some of those reservations have revolved around the fact that our choir membership is multi-racial and multi-faith.

Nonprofit Corporation Basics

Many groups, from artists and musicians to groups active in education, health and community services operate as nonprofit (or not-for-profit) corporations. Nonprofit corporations must observe most of the same formalities as for-profit corporations. These include keeping good corporate records, holding meetings and preparing meeting minutes, and maintaining a bank account for the organization.

Unlike for-profit corporations, a nonprofit corporation cannot distribute any profits to its members, contribute money to political campaigns or engage in lobbying activity, except in very limited circumstances.

To become a non-profit corporation, OIGC filed "Articles of Incorporation" with the California State Corporations Division, and completed the federal and state applications for tax exemptions. After filing this initial paperwork, we created "Corporate By-Laws," that described OIGC operating rules and the organizational structure. Finally, we elected a Board of Directors to convene monthly and handle choir business. Being a non-profit corporation has been beneficial to OIGC for the following reasons:

Tax Exemptions

As a non-profit corporation, we do not pay income tax on the profits of our activities (performance fees, CD sales, Christmas Concert ticket sales) because the money we earn is directly related to our charitable activities.

Access to Public or Private Grants

With our tax-exempt status, we qualify for many public and private grants that are available to performing arts organizations.

Tax-Deductible Contributions for Our Donors

As a tax-exempt nonprofit corporation, our donors can deduct their gifts to OIGC on their federal and state income tax returns.

Protection From Personal Liability

Forming a nonprofit corporation protects our directors, officers and members from personal liability for OIGC debts and other obligations. If anyone obtains a judgment against OIGC, settlements would be drawn from OIGC assets - not from the bank accounts or personal property owned by the choir directors, officers or members. In a few situations, OIGC members can be held personally liable for settlements or debts. Directors and officers of OIGC can be held personally and legally liable if they:

- Personally and directly physically injure someone
- Personally guarantee a bank loan or a business debt on which OIGC defaults
- Fail to deposit taxes or file necessary tax returns
- Do something intentionally fraudulent or illegal that causes harm
- Co-mingle OIGC funds with their own personal funds

ORGANIZATIONAL STRUCTURE AND SERVICE GROUPS

In addition to singers and musicians, there are four basic service groups whose roles within our non-profit corporation are briefly highlighted in the table below.

Staff Management Team	Board of Directors	Choir Council	Ministerial Committee
<ul style="list-style-type: none"> • Musical Direction • Musical Arrangements • Performance Bookings • Events Production • Grant Writing • Promotional Services • Budget Development and tracking • 	<ul style="list-style-type: none"> • Long-Range Planning • Policy Implementation • Fiscal Management • Fundraising • Membership Appeals 	<ul style="list-style-type: none"> • Keep choir members Informed • Collect dues • Monitor adherence to code of conduct • Record-keeping and evaluations • Answer membership questions • Resolve membership issues 	<ul style="list-style-type: none"> • Listening and encouragement • Prayer circle requests • Personal assistance requests
	Advisory Board		
	<ul style="list-style-type: none"> • Offer expertise and ideas to further OIGC work • Identify potential donors, supporters, opportunities • Assist with annual fundraising events 		

Staff Management Team

The Managerial Team currently consists of the Artistic Director, Executive Director/ Program Manager and Administrative Assistant.

The Artistic Director is responsible for the following:

- Selecting the musical repertoire and composing new music/lyrics and arrangements for the choir and special projects
- Overseeing and directing choir performances and sound checks
- Directing choir rehearsals and vocal classes
- Auditioning and selecting singers and musicians
- Managing and directing musician staff

The Program Manager/Executive Director is responsible for the following:

- Seeking out, scheduling performances and negotiating/contracting applicable fees
- Coordinating performance set-up activities (staging, sound checks, meals, etc.)
- Directing special production events (Christmas Concert, Workshops, Musicals)
- Performing promotional services (press releases, radio/TV promotions)
- Coordinating and scheduling music tours, recordings, TV/radio appearances
- Managing fundraising and marketing strategies
- Writing grant proposals and overseeing the donation programs
- Developing/tracking annual budget, tax return preparation

ORGANIZATIONAL STRUCTURE AND SERVICE GROUPS (continued)

Staff Management Team, continued

The Administrative Assistant is responsible for

- Performing administrative activities and generating correspondence
- Maintaining OIGC office to support OIGC staff, choir and Board of Directors (including databases, files, records, permits, etc.)

Board of Directors

Most nonprofit corporations are governed by a Board of Directors. In OIGC, Board members are choir or community members who bring expertise in organization management, community service, fundraising, or provide other connections to further our mission. Candidates are reviewed and recommended to the Board by the Nominating Committee. Members are elected to the Board for a 3-year term of office by the incumbents. There are currently no term limits but it is recommended that Directors rotate off the Board after serving 2 consecutive terms. The Directors are responsible for:

- Leading fundraising efforts for the choir
- Developing and approving long-range plans that are consistent with the choir's mission
- Developing and implementing choir policies
- Ensuring the fiscal well-being of OIGC by reviewing and approving operating budgets
- Ensuring that OIGC remains in compliance with Internal Revenue Service and California regulatory requirements

Advisory Board

The Advisory Board consists of leading members of the community who wish to assist OIGC in gaining more exposure to wider audiences or providing other connections to further our mission. The Advisory Board is responsible for:

- Contributing their expertise and thinking to the current and future work of OIGC
- Helping OIGC to identify potential donors, supporter and performance opportunities
- Assisting with one special Advisory Board fundraising event per year
- Being available to provide advice on a limited basis to OIGC staff or directors
- Allowing OIGC to publish their names as members of our Advisory Board

ORGANIZATIONAL STRUCTURE AND SERVICE GROUPS (continued)

Choir Council

The Choir Council members include Section Leaders, Dues Takers and the Board of Directors Liaison (may be a member of the Board). There are no term lengths for serving on the Council. The Choir Council is responsible for:

- Keeping choir members informed about choir activities
- Circulating sign-up sheets, collecting dues and preparing quarterly choir evaluations
- Maintaining records for dues, leaves of absence, rehearsal/performance attendance
- Being available to answer questions regarding choir membership requirements and help individuals resolve choir membership issues
- Communicating choir member concerns to the Board of Directors

Ministerial Committee

The Ministerial Committee assists with promoting the social and spiritual wellness of the choir. Committee members are choir members who are open, empathetic, approachable, attentive listeners, and skilled in conflict management and resolution. There are no term lengths for serving on the Ministerial Committee. The committee is responsible for:

- Facilitating prayer circles and prayer requests
- Being available to choir members should they need assistance or someone to speak with about a personal matter
- Keeping the choir informed of specific prayer requests from members in need

THE NATURE AND IMPORTANCE OF CHOIR SERVICE

We are a volunteer choir with professional standards whose members are committed to rehearsing and performing Black Gospel music to support and achieve our mission. All of us have volunteered, in one way or another, to lend a helping hand and keep things moving. It has been *essential* to our mission and to our long-term success for members to serve the choir in “non-musical” ways.

We have been fortunate to have so many choir members offer various talents and skills to OIGC throughout the years. The talents of our members run full spectrum and are just as diverse as our membership itself. It’s a beautiful expression of the way “Unity Through Diversity” works through us and for us.

As we move forward, it is important for choir members to continue volunteering their time and talents. The more people, the better! Our membership agreement includes a section that briefly outlines service expectations that contribute to the health and viability of the choir (fundraising, public relations, serving on special committees, Choir Council, Ministerial Committee and Board of Directors).

There are important reasons for this to continue. In many volunteer organizations, there are a core group of members who assume most of the support tasks. Over time, the lack of new ideas and innovative ways to resolve issues/problems can keep them from reaching their full potential in the community. Also, if one small group of people does most of the support work, they may burn out and become less effective, or they may begin to lose objectivity and impose their own wishes on the organization.

For these reasons, and in the spirit of community, it is extremely important that we all consider taking our turns at the various positions of responsibility that are essential to the continued success of the choir and our mission. There will be times in our lives when simply “showing up and singing” will be all we are capable of, but we should continue looking for opportunities to help when we can.

MEMORABLE EVENTS AND PERFORMANCES

- 03/31/86 The first rehearsal for OIGC took place at First Unitarian Church in downtown Oakland as an offshoot of Jazz Camp under the umbrella of Rhythmic Concepts, Inc.
- 12/19/86 The original Christmas Concert at First Unitarian Church in downtown Oakland. Tickets cost \$6.00 for general admission and \$3.00 for seniors and children less than 12 years.
- 04/28/89 Traveled to New Orleans to perform at the 20th Annual New Orleans Jazz and Heritage Festival.
to Performed in the Rhodes/WYLD Gospel Tent – on the same day as George Benson and the late
05/07/89 great John Lee Hooker.
- 06/10/89 Traveled to Skywalker Ranch to record with Linda Ronstadt on her Grammy Award-winning album “Cry Like a Rainstorm” (OIGC was featured on three of the album’s songs).
- 08/13/89 Performed at Stern Grove’s midsummer music festival “Gospel in the Grove” with The Anderson Sisters and the Dixie Hummingbirds.
- 06/30/90 Performed for Nelson Mandela at the Oakland Coliseum during his first visit to the United States following his release from 27 years of imprisonment in South Africa. Oakland was credited with being the birthplace of the US anti-apartheid movement and the US sanctions against South Africa that resulted in his eventual release.
- 10/27/90 Appeared as the special surprise guest at Linda Ronstadt’s final national tour concerts at
and Shoreline Amphitheater and the Concord Pavilion (featuring the Neville Brothers). The choir
10/28/90 accompanied Ms. Ronstadt singing “Cry Like a Rainstorm” from her Grammy Award-winning album.
- 12/01/90 Recorded the first OIGC album at the Calvin Simmons Theater in downtown Oakland during the Christmas Concert – featuring jazz saxophonist Pharaoh Sanders (who is Terrance Kelly’s godfather). The cassette recording *Oakland Interfaith Gospel Choir – Live!* was released in 1991.
- 02/03/91 Traveled back to Skywalker Ranch to record with The Kronos Quartet.
- 09/14/91 Traveled to Atlanta, Georgia to perform at the Arts Festival of Atlanta.
- 12/07/91 OIGC’s 6th Christmas Concert featured guest performer Linda Ronstadt
- 05/02/92 Invited to perform at Humboldt State University on the weekend immediately following the Rodney King trial verdict and the ensuing LA riots. The community was so moved by what OIGC represented and immediately decided to form the Arcata Interfaith Gospel Choir to spread the healing. They eventually incorporated as a non-profit organization and also became the inspiration for two other interfaith gospel choirs that organized nearby.
- 08/20/93 Traveled to Santa Monica to appear at the “L.A. Ala Carte” festival at the Santa Monica Civic Auditorium.
- 10/28/94 Performed at a fundraiser for AIDS Vancouver with the Universal Gospel Choir at St. Andrews
to Wesley Church and the Metropolitan Tabernacle Evangelical Free Church in Vancouver, B.C.
10/31/94 This marked the choir’s first international tour.
- 10/16/94 Invited to perform at the Grace Cathedral Concert featuring a sermon by Nobel Peace Prize recipient, Bishop Desmond Tutu from South Africa. Bishop Tutu extended an invitation for OIGC to perform in South Africa at his church. Maybe someday . . .
- 09/09/95 Terrance Kelly won an Emmy Award for his arrangement of "Circle of Friends," which OIGC performed for a public service announcement on KGO Channel 7.
- 12/01/95 Released its second live recording (first CD) entitled *We’ve Come A Mighty Long Way*. This album was recorded live on July 23, 1995 at the First Congregational Church in Oakland.
- 10/02/96 Invited to perform at the State of the World Forum held in San Francisco, performing for Nobel Peace Prize recipient, Mikhail Gorbachev and many other global peace workers.

MEMORABLE EVENTS AND PERFORMANCES (continued)

- Winter 96 OIGC was the subject of Skip Brown's award-winning documentary, *This Is Our Story, This Is Our Song*, later broadcast on KGO-TV and KQED-TV.
- 06/29/97
to
07/06/97 Toured and performed at the 8th World Projects International Music Festival in Sydney, Australia. Highlights included performing at the Sydney Opera House and winning a Gold Award for promoting cultural understanding through music. OIGC also came to the rescue during the closing awards program when an incident angered the Ambassador of the People's Republic of China and nearly prevented the Guangzhou Middle School Choir from performing. This was the same week Hong Kong was officially returned to China and tensions were particularly high between China and Taiwan.
- 07/30/97 Performed at the opening ceremonies of the American Bar Association National Convention in San Francisco – memorable for watching Justice Sandra Day O'Connor clap and sing "God Is In Control" with OIGC and the rest of the audience (including Attorney General Janet Reno).
- 08/08/98
to
08/10/98 Invited to perform at the 1998 World Masters Games Opening Ceremonies held in Portland, OR. This Olympics-inspired event featured world athletes ranging from 30 to 90+ years old. We sang our own music as well as that *memorable* song "Ride The Wave" amidst the flying trapeze dancers and fireworks galore!
- 04/03/99 Performed its first Gospel music concert in a Jewish synagogue (Congregation Kol Shofar in Tiburon) and participated in a Havdallah ceremony marking the end of the Sabbath.
- 07/26/99
to
07/31/99 Recorded our first Christmas CD (Rejoice!) at Fantasy Records in Berkeley, CA. This was OIGC's first CD produced in a recording studio instead of during a live performance.
- 10/22/99 Performed at the SF Jazz Festival, participating in Orchestral Ellington: A Centennial Celebration. We performed the Concert of Sacred Music along with Queen Esther Marrow who reenacted her 1964 Grace Cathedral debut performance of the Duke's *Come Sunday* composition.
- 03/19/00
to
03/29/00 Traveled to Israel for our third international musical tour and performed at four concerts (Kibbutz Yagur, Jaffa, Jerusalem, and Tiberius). We sang "impromptu" at a 2000-year old Roman amphitheater, at the Chapel of the Tears where Jesus wept, sailed across the Sea of Galilee and even floated about in the Dead Sea.
- 04/08/00 Broke new uncharted territory by being the only Gospel Choir to ever perform at the predominantly secular California Music Awards (a.k.a., CAMMIES, formerly known as the BAMMIES) – We accompanied R&B nominee, Ledisi, as she sang lead solo on OIGC's "Oh Magnify the Lord."
- 02/03/01 Performed at a benefit for the Zen Hospice Center in San Francisco at Herbst Hall. This was a moving concert with songs and discussion about how Black Gospel spirituals inspired and healed people oppressed by slavery and how it continues to heal people's spirits today as they deal with their terminal illnesses. It featured a lively dialogue between Terrance Kelly and Ysaye Barnwell (from Sweet Honey in the Rock).
- 08/07/01 Received a personal request from Joan Baez to perform at the memorial service for her sister, Mimi Farina, founder and director of Bread and Roses. Three months earlier, Ms. Farina had presented OIGC with an award for 10 years of service at B&R's 25th Anniversary Celebration.

MEMORABLE EVENTS AND PERFORMANCES (continued)

- 09/12/01 Performed at a very special interfaith service held at Grace Cathedral to commemorate the World Trade Center tragedy on September 11th. Clergy leaders from all major religions offered their prayers for peace and healing in the wake of the most devastating civilian attack in our nation's history. The candlelight vigil concluded as the poignant strains of "Steal Away" echoed throughout the massive sanctuary.
- 06/15/02 Premiered The Gospel Roots of Jazz at the Mills College Concert Hall. This musical collaboration brought together local jazz legends John Handy, Faye Carroll, Eddie Marshall and Gospel great Arvis Strickling-Jones to sing and share the story of Gospel music and its influence on Jazz – from the very beginning to the present. This concert also featured a special, moving performance between Terrance Kelly and his father, renowned Jazz pianist Ed Kelly.
- 09/23/02 Recorded our first *a cappella* CD of Spirituals (Great Day!) at Fantasy Records in Berkeley, CA.
to This was OIGC's second CD produced in a recording studio.
09/30/02
- 08/08/03 Traveled to Tampa, Florida to attend the Gospel Music Workshop of America, attending classes,
to singing at the convention, Sacred Heart Catholic Church, public radio station WMNF and
08/15/03 Skipper's Smoke House Restaurant and Oyster Bar (a.k.a. The SkipperDome)!
- 10/13/03 The Ensemble performed with Lyle Lovett at the Paramount Theater.
- 10/02/04 Performed for active duty personnel and their families at the Travis Air Force Base Chapel in Fairfield, CA.
- 01/21/05 The Ensemble traveled to Oregon to perform at Willamette University and Central Oregon Community College.
- 05/14/05 Traveled to Redding to perform for Jefferson Public Radio in Redding, CA. Treated to a wonderful party at the pizzeria owned by the parents of soprano Allison Woodruff!
- 06/11/05 Performed at the opening of the San Francisco Black & White Ball alongside Glide Memorial Choir. The event featured headliners Patti LaBelle, Train, Village People and the SF Symphony Orchestra!
- 07/04/06 Performed with the Oakland East Bay Symphony at their first Family Pops Concert at Oakland's Jack London Square culminating with fireworks over the Bay.
- 10/22/06 Invited to inspire and perform for thousands of runners at the start of the NIKE Women's Marathon benefiting The Leukemia and Lymphoma Society. The choir sang continuously from 5:30 a.m. to 8:30 a.m. watching the sunrise along the Embarcadero.
- 12/02/06 To commemorate the end of our 20th Anniversary season, the OIGC Christmas Concert included special performances by our Alumni Choir and special guest appearance by the legendary Joan Baez.
- 04/22/07 Performed at the first annual Chico State University Gospel Concert!
- 08/08/07 Invited to perform at the funeral of slain Oakland Post journalist Chauncey Bailey (first cousin of OIGC Board member, Reg Duhe) at St. Benedict's Catholic Church in Oakland. The service included a moving speech calling for the end of violence by Oakland Mayor Ron Dellums.
- 04/15/09 Traveled to Charleston, South Carolina to attend the 1st Charleston International Music Festival
to hosted by the Charleston Symphony Gospel Choir. The choir performed at the Boone Hall
04/20/09 Plantation, the Family Circle Women's Tennis Tournament and local churches, including Circular Congregational Church (the church home of OIGC member Jeanne Fahey's sister)!

THE COMPLETE CHOIR DISCOGRAPHY

OIGC – *Great Day!*

Recorded September, 2002 at Fantasy Studios, Berkeley

OIGC - *Rejoice!*

Recorded July, 1999 at Fantasy Studios, Berkeley

OIGC - *We've Come A Mighty Long Way*

Recorded July, 1995 at the First Congregational Church, Oakland

Tramaine Hawkins – *Live!*

Released November, 1992

Produced by Lee Magid for Sparrow/EMD Records

Kronos Quartet – *Pieces of Africa*

Released March, 1992

Produced by Judith Sherman and Kronos Quartet for Elektra/Asylum Records

MC Hammer – *Too Legit To Quit*

Released October, 1991

Produced by Felton Pilate II and Michael Buckholtz for EMI/Capitol Records

The Oakland Interfaith Gospel Choir – *Live!*

Recorded December, 1990 at the Calvin Simmons Theater, Oakland

Linda Ronstadt, featuring Aaron Neville – *Cry Like a Rainstorm, Howl Like The Wind*

Released September, 1989

Produced by Peter Asher for Elektra Records

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THE COMPLETE SONG LIST (For Real)

1986

Clean Heart (original?)
Glorify The Lord
God Give Thanks
God Has Done Marvelous Things
He Would Not Come Down
I Just Thank You Lord
I Love You Lord Today
I Surrender
I Will Be A Witness
I'll Say Yes, Oh Yes
In Everything Give Thanks
Jesus, Oh What A Wonderful Child
Let Me Walk In the Spirit
Little Drummer Boy
O Holy Night
There's A Quiet Place
We Three Kings
When I Think About The Hour

1987

Bells Of Praise
Blessed Be The Man
Can't You See I'm A New Man
Coventry Carol
Everybody Oughta Know
God Brought Joy
God's Alright
Homeless
I Was Glad When They Said
I'm Encouraged
Jesus Is Mine All Mine
Jesus Is The Rock
Like A Ship That Tossed
Oh Lord How Majestic
Oh Lord You Said So
Ordinary People
Quietly, Quietly
Some Folks (I've Decided To Stay)
Tell The Word About Jesus
Walk In The Light
What He's Done For Me
When Does It Begin
Worship The Lord

1988

All I Need
All In All
Blessing and Honor
God Will Take Care Of You
Happy With My Jesus Alone
Hark The Herald Angels Sing
Hold On
Holy, Holy, Holy
I Got A Robe
I Got Nothing But The Holy Ghost
Just Come From The Fountain
My God Can Do Anything
Steal Away
Thank You Lord (I Just Want To)
There Is No Greater Love
Walk With Me Lord

1989

Available To You
Blessed Assurance Broken Pieces
Deck The Halls
For The Good Of Them That Wait
Frosty The Snowman
Go Down Moses
God Never Fails
Golden Slippers
Goodnight, The Lord's Comin'
He's Worthy To Be Praised
High Praise (Precious Holy)
I'll Just Wave My Hand
I'm Just Holding On
I'm Running For Jesus
Jesus I Love You
Joy To The World
Lean Not
Learn How To Lean
Lord I Thank You For These
Blessings (trio)
Lord I Want To Thank You
Lord You Know
Only What You Do
Ride On King Jesus
Sing A New Song
Sit Down Servant
Soldiers Of The Cross
Trust In The Lord
Wings Of A Dove
Wounded For Me

1990

Awesome God
Break Bread
Call Him
Don't Take Your Love Away
Ellington Songs
Great Is The Lord
Hatikvah
Here We Come A Wassailing
I've Been 'Buked
Journey Home
Just Because God Lives
Marching To Zion
Oh Lord We Praise You
One World
Real, Real, Jesus Is Real To Me
That's When He Blessed Me
We Magnify You Lord
Were You There
You'll Never Walk Alone

1991

Amen
Clara
Everything To Me
Everything's Gonna Be Alright
From A Mighty Long Way
Go Tell It
Hallelujah, O Lord
Have Thine Own Way, Lord
I Can Make It

1991, cont.

I Really Love The Lord
I Tried Him
Master Hear Your Servant's Prayer
Old Landmark (Let's Go Back)
Something Got A Hold On Me
Strange

1992

Bless The Lord
Didn't My Lord Deliver Daniel
Done Made My Vow
Excellent
God Is Not Through Blessing You
Guide Me O Thou Great Jehovah
He Has Never Failed Me Yet
He's Able
Hear Our Prayer, Lord
He's Shining
If I Had 10,000 Tongues
If We Add All The Love
I've Come A Mighty Long Way
Jesus Is Real
King Jesus Is My Savior
Lord I'm Available To You
Oh Church Do You Have It
O Come All Ye Faithful
Oh Lord I'm Trying
Walk Together Children
We Need Your Help
What Shall I Call Him
You Are All The World To Me

1993

Let Everything That Hath Breath
Little Drummer Boy
Lord You Are Worthy
Over And Over
Pass Me Not Oh Gentle Savior
Rain Holy Spirit Rain On Me
Rock-a-My Soul
Rocks
Speak To My Heart Lord
The Reason Why We Sing
What Kinda Shoes (Yes Yes Yes)
Wonderful Counselor
Wondrous Grace Has Brought Me

1994

All Is Well (With My Soul)
Clean This House
Ezekiel Saw De Wheel
Hark The Herald Angels Sing
Holy, Holy, Holy
I Will Go In His Name
Just Come From The Fountain
My Soul's Been Anchored
Order My Steps
Show Me The Way
Trouble At The River
Wade In The Water
We Shall Overcome
What He's Done For Me

THE COMPLETE SONG LIST (For Real)

1995

Calvary
Do Lord
God Is Good All The Time
God's Grace
Hallelujah Chorus (Handel's Messiah
Soulful Celebration)
I Want My Savior
If We Feint Not
O Come Emmanuel
Solid Rock
Standing On The Promises
You're Worthy To Be Praised
Wonderful Counselor (2nd - CD)

1996

A La Nanita Nana
Control
God Rest Ye Merry Gentlemen
I Am God
I Got Mine
I'm Determined
I've Already Been To The Water
Let's Lift Jesus Higher
Now Behold The Lamb
Oh Fix Me
Torches
Who Do You Call?

1997

All the Way
Angels We Have Heard On High
Away In A Manger
Battle Hymn Of The Republic
Faith
Glory To God In The Highest
Great Day
Keep On Believing
Lion Of Judah
Lord I Want To Thank You
Lord Save The Trees
Lord Send The Power
Mary's Baby
My Soul Says Yes
Oh Magnify The Lord
Oh Taste And See
Total Praise
Walking On the King's Highway
What A Time When We All Get to
Heaven
Whatever You Want Me To Do,

1998

Ave Maria
Been So Good
Couldn't Hear Nobody Pray
I Can Go To God In Prayer
I'm So Glad Jesus Lifted Me
Little Drummer Boy (jazzy)
More Love to Thee

1998 continued

My Way
Never Shall Forget (O-o-o-o)
Over My Head (trio)
We Worship You Lord
We Three Kings (trio)
We Worship You Lord

1999

Blessings Honor Wisdom Power
Deep River
Ding Dong Merrily On High
Ellington Songs (2nd time)
Every Time I Feel The Spirit
Go Down Moses
God Is Just One Prayer Away
Great Is Thy Faithfulness
Have You Heard
In The Lord (My Soul's Been
Anchored)
Joshua Fit The Battle
Lawd, How Come Me Here
Lord I Love You and I Desire
Never Shall Forget (What He's
Done)
You're Calling My Name

2000

America The Beautiful
Carol Of The Bells
Elijah Rock
Glorious, Marvelous, Wondrous
Here Am I, Send Me
In the Midst of it All
It's Marvelous
Old Rugged Cross
Only One
Seek Ye First
Silent Night (Middle-Eastern)
Star Spangled Banner (49ers)
Too Long
Wanting Memories
Wonderful Is Your Name
You're Not Alone

2001

Amazing Grace
Give God The Praise
I Got A Reason To Praise The Lord
I Just Want To Praise You Forever
I Just Want To See His Face
I Stood On The River Of Jordan
I'll Fly Away
In The Midst Of It All
King Of Glory Shall Come In
Mary's Little Baby Brought Joy
Mary's Little Boy Child (calypso)
Ride Up In The Chariot (chatter)
O Admirabile Commercium
Only Love

2001 continued

Rise Up Shepherd and Follow
Sanctuary (We Lift Our Hands)
Sweet Little Jesus Boy
Thank You Lord
High Praise (The Lord is High Above
the Heavens)

2002

African Harvest Song
African Work Song
Amen
Christ the King
Clean Heart (jazzy)
De Gloria
Great Is Your Mercy
He's Got The Whole World in His
Hands/ My Lord, What a Mornin'
How I Got Over I Can Make It
I Will Do A New Thing
Increase (Prayer of Jabez)
It Won't Be Long (Twinkie)
Oh Happy Day
O Come All Ye Faithful (jazzy)
Peace Be Still
Praise Anthem
Take Me Back

2003

Come Back Home (J. Hairston)
Everybody Dancin'
Gotta Make It Into the City
He Shall Lead Me
Holy is the Lamb
How Majestic Is Your Name
Jesus Is Everything
Jesus Medley (Cheeses)
Like the Dew in the Morning
Manger Low
Something About That Name
Surely the Lord Is In This Place
Take Him at His Word (I Believa)
The Presence/Spirit/Power of the
Lord is Here
We Have Come
You Shall Be Saved (GMWA)

2004

Be Open
Bethlehem Morning
Bless Thou the Lord (Oh My Soul)
Deck the Halls (calypso)
Glory (Honor) Song
God Is Great (and Greatly to be
Praised)
Gotta Make It Into the City
Great Things
I'm Still Here
Mary Had a Baby (Mah Lord)
My Life, My Love, My All

THE COMPLETE SONG LIST (For Real)

2004 continued

Old Man River
Silent Night (jazzy)
There's No Hiding Place Down Here
Were You There?

2008(so far)

Sending Up the Praises
Matthew 28

2005

Alleluia (Randall Thomson)
Alleluia – gospelized T. Kelly
Await
Every Time I Feel the Spirit
God Has So Many Great Things In
Store For Me
I Am Persuaded
I Can Make It, I Can Stand I'm
Healed
Jesus, Something Special,
Supernatural About Your Name
Let Everything That Hath Breath
Praise the Lord
Lord Don't Move That Mountain
Lord, Make Me Over
Lord Your Presence We Await
San Francisco
Sit Down Servant (I Can't Sit Down)

2006

A Thousand Voices
Blessing of Abraham
Bogoroditsye Dyevo
Faithful Is Our God (Take Back What
The Devil Stole From Me)
God is Up to Something
I Am Grateful
I Really Love You
I Surrender
I Will Bless The Lord (At All Times)
Jesus, You Are, Best Thing (Ever
Happen to Me)
Let Go, Let God
Medley – Excellent / Control / I've
Got Nothing But the Holy Ghost
Proud / Seasons of Love
Three Hymns – Holy Holy Holy /
Spirit of the Living God / To The
Giver of New Life
We Send Love
Welcome Holy Spirit
Yes, Yes, Yes

2007

All Things Work Together for the
Good
Emmanuel - Come Let Us Adore Him
Every Knee Shall Bow
God Is Up To Something
God Of All
Let Go, Let God
Oh Lord Please Hear My Prayer
Oh Lord We Worship
Oh Mary Don't You Weep
You Are God

OIGC POLICIES

This section contains a comprehensive summary of the policies that govern our organization. Policies are developed and implemented by the Board of Directors in accordance with our Corporate By-Laws. All choir members are encouraged to provide suggestions and constructive feedback before, during and after the policy-making process.

The current policies have evolved over the years partly out of respect for our audiences and partly in response to situations that the choir has faced. Each policy reflects our commitment to the mission, and the professional standards that we have consistently maintained over the years. Updated copies of this section will be provided whenever policies are revised, added or deleted.

ATTENDANCE POLICY

Each member is required to comply with the rehearsal and performance attendance commitments listed below. If you are unable to attend any rehearsal or performance, notify your Section Leader as soon as possible.

- Attend the scheduled rehearsals each Monday from 7:00 – 10:00 p.m. Additional rehearsals may be scheduled for special performances. If you arrive after 7:15 p.m. you are considered late. You cannot miss more than 2 rehearsals each quarter without an approved leave of absence.
- Attend the mandatory scheduled performances and their corresponding sound checks. A serious intent to attend 100% of the performances is required, but you are allowed to miss one performance per quarter without an approved leave of absence (or 20% of the total mandatory performances, whichever is greater).
- If your physical health may be compromised in any way due to the attendance requirements, you have an obligation to notify your Section Leader or Board Liaison. You may request a medical leave of absence (in writing). Medical leave requests are approved by the Board Liaison after discussion with the Artistic Director.
- You may request up to six weeks Leave Of Absence (combined or separate weeks) to excuse planned absences. Only 2 members per section can be on leave during the same time period (e.g. 2 altos and 2 tenors etc.). Leaves must be requested and approved *before* the rehearsal/ performance date(s) missed. The Artistic Director reserves the right to refuse any leave request. *Absences covered by an approved leave of absence do not count as missed rehearsals/performances on your quarterly evaluations.*
- If you do not meet the attendance requirements for any given quarter, you will be placed on probation for three months.
- If you do not meet the attendance requirements *for two consecutive quarters*, you will be placed on performance probation *and will not be able to perform for three months*. You are required to meet all membership commitments during the performance probation quarter as well as in the following quarter or your membership will be terminated.

OIGC POLICIES (continued)

EXCUSED ABSENCE POLICY FOR RELIGIOUS/SACRED OBSERVANCES

- If you miss a scheduled rehearsal or mandatory performance because of religious/sacred observances, your absence is excused and not counted as a missed event on your quarterly evaluation.
- As with all absences, you must notify your Section Leader or the Board Liaison of your planned absence as far in advance as possible, however you do not need to request a formal Leave Of Absence.
- A calendar of religious/sacred observances will be reviewed each year and the Program Manager will take these dates into consideration when scheduling performances.

DUES POLICY

- Maintain timely payment of membership dues. Dues are \$20.00/month from February through December (\$220.00/year total) and are payable at the first rehearsal of each month. You are responsible for paying dues during the summer break and *before* taking a leave of absence.
- If you are 3 to 5 months behind in dues payments, you will be placed on probation until your payments are current. If you are 6 months behind in dues payments, you will be placed on *performance probation* until your payments are current.
- A limited number of scholarships are available for members with economic hardship. If you have received a scholarship, you must keep your Dues Taker advised of your scholarship status.
- Members receiving scholarships are expected to contribute in kind and will be asked to help sell cassettes and CDs, carry equipment, or assist in various choir projects.

RETURNED CHECK POLICY

- Choir members are required to pay all bank charges incurred plus an additional \$25.00 fine if their checks cannot be deposited into the OIGC account because of "Insufficient Funds."
- Choir members will be notified if their checks cannot be deposited; then the check will be resubmitted for deposit one time only.
- If choir members wish to make a cash payment instead, their check will be marked "VOID" and returned to them.
- If more than two checks are returned for "Insufficient Funds" within one year, the choir member will be required to make future payments by cash or cashier's check.

OIGC POLICIES (continued)

SCHOLARSHIP POLICY

Scholarships are available to assist choir members with financial hardships in staying current with their membership dues or to help defer some of the costs associated with a travel tour. Applications are confidential and will be reviewed and approved by the Board of Directors. Members who receive scholarship awards will perform tasks or projects as needed to assist the choir. Examples of assignments may include but are not limited to:

- Assisting with equipment load-in and set-up at rehearsals and performance
- Participating in fund-raising activities
- Assisting with office or clerical functions
- Performing clean-up duties at performances and choir functions

DUES SCHOLARSHIPS

- Scholarships are issued on a six-month basis. Applications are accepted in January and July of each year and must be submitted by the specified due date in order to be considered.
- If an *unanticipated financial hardship* arises during the year, members may still request and be granted a scholarship.
- Full scholarships are not available. Choir members are expected to pay at least 50% of their dues obligation.
- The applicants' overall historical attendance/dues payment/code of conduct records will be reviewed to help assess scholarship eligibility. Members who are not in good standing may be ineligible to receive a scholarship award. *Members who are on performance probation are not eligible to apply for a dues scholarship.*

TRAVEL SCHOLARSHIPS

- For music tours that are not fully sponsored and subsidized, a travel scholarship budget will be determined at least 6 months before the scheduled trip.
- Travel scholarship applications will be accepted not more than 2 months before the scheduled departure date.
- Full scholarships are not available. Choir members are expected to pay at least 50% of their travel cost obligation.
- The applicants' overall historical attendance/dues payment/code of conduct records will be reviewed to help assess scholarship eligibility. Members who are not in good standing may be ineligible to receive a scholarship award. *Members who are on performance probation are not eligible to apply for a travel scholarship.*

OIGC POLICIES (continued)

CODE OF CONDUCT POLICY

By virtue of our membership in OIGC, we are all representatives of the Gospel community at large, and therefore, it is our responsibility to observe a strict code of conduct *everywhere we perform and rehearse*. As our visibility increases and we continue to become more well-known, observing our code of conduct becomes even more important.

General Conduct Requirements:

- Using illegal substances or excessive alcohol is completely unacceptable. You will be subject to immediate dismissal if you are observed engaging in these activities (or under the influence of these substances) before, during, or after any OIGC performance, rehearsal, or whenever representing OIGC at any function.
- Refrain from unprofessional conduct that reflects poorly on the choir before, during, or after any OIGC performance, rehearsal, or whenever representing OIGC at any function.
- Refrain from using foul language before, during, or after any OIGC performance, rehearsal, or whenever representing OIGC at any function.
- Although it is permissible to list your membership with OIGC on a resume or biographical publication, you may not solicit political/professional contacts resulting from choir performances/recording sessions to promote your separate professional goals.

Performance Conduct Requirements –

Refrain from the following unprofessional stage conduct:

- Talking while lining up, standing in line to go on stage, and on stage.
- Waving from the stage or otherwise communicating with people in the audience.
- Engaging in acts that are distracting or that draw audience attention (e.g. excessive movement, looking around at other choir members, rubbing your face, playing with your hair, etc.).
- Arguing or questioning instructions, unless they are unclear.

Rehearsal Conduct Requirements –

Refrain from the following unprofessional rehearsal conduct:

- Talking while the Artistic Director is singing parts or while any section is rehearsing their part.
- Disruptive and distracting behavior.

OIGC POLICIES (continued)

UNIFORM POLICY

General Information and Requirements

- Uniforms are designed, selected, and approved by the Artistic Director and Program Manager.
- All new members are required to purchase uniforms by the end of their introductory probation period.
- Uniforms must be paid in full before new members can perform with the choir.
- Comply with all street clothes attire and uniform requirements specified for each performance. This standard applies *before, during and after* each performance, and while you are at the performance site. Refer to the next four pages for specific details.
- If at any performance, your street clothes attire/uniform attire/personal hygiene is determined to be incorrect, incomplete, unkempt, or unacceptable, you will not be able to sing with the choir during that performance. An attire repair kit and iron are available at performances.

Caring for Your Uniform

- You are required keep your uniforms in excellent condition.
- You are responsible for all repairs or alterations that are necessary after the initial fitting and purchase.
- When en route to a performance, store your robes in a protective robe/garment bag.
- At home, keep your uniforms on hangers and dry clean them (*preferred*) or launder them regularly.

Robe: Robes should be dry-cleaned and professionally pressed. If laundering them at home, follow the same instructions listed above for the dress. Placing robes in the dryer is NOT recommended.

Sparkle Dress Outfit: If laundering the black dress at home, wash in warm water, using a hand-wash or delicates cycle, tumble dry at very low heat, and/or then immediately hang it up to avoid wrinkling. Whenever necessary, iron the dress using the “wash-and-wear” or “polyester” setting. The sequined jacket should only be hand washed in cold water and must not be placed in a dryer. Dry cleaning is not recommended since it may discolor the beading and sequins.

Dress Suit: Men’s suits must be dry cleaned and pressed. The dress shirt may be laundered and ironed according to manufacturer instructions.

T-Shirts and Sweatshirt: To protect the logos and prevent fading, turn these items *inside out* before laundering. Wash in them *cold water* and air-dry them, or tumble dry at low heat.

OIGC POLICIES (continued)

UNIFORM POLICY, continued

When You Leave the Choir

- For choir members who joined OIGC **prior to 2005**, OIGC will honor the previous uniform policy that allowed for return and reimbursement of purchased *robes*. Members are encouraged to not return their robes *since most of them cannot be altered for future members and will be discarded*. If an eligible member elects to return their robe for reimbursement (current robe only), OIGC will refund up to \$100 per robe in good repair.
- T-shirts, sweatshirts, ladies' sparkle outfit and men's dress suits are not eligible for return.

WOMEN'S ON-STAGE UNIFORM REQUIREMENTS

FORMAL ATTIRE

Sparkle jacket and black dress

Sheer black or off-black hosiery

Polished, closed toe, black leather pumps or flats ***

ROBES

Teal/purple robe

Sheer black or off-black hosiery

Polished, closed toe, black leather pumps or flats ***

CASUAL ATTIRE

OIGC T-shirt or sweatshirt

Black dress slacks or modest length dress skirt (no shorter than 2 inches above the knee)

Sheer black or off-black hosiery (black socks allowed only if you wear black dress slacks)

Polished, closed toe, black leather pumps or flats ***

OPTIONAL EARRINGS

Earrings specially designed for OIGC are available in pierced and non-pierced configurations. No other earrings can be worn during performances.

*** Notify Board Liaison/Section Leader if you require an exemption from shoe requirements due to medical/physical conditions.

UNACCEPTABLE UNIFORM ATTIRE

Wrinkled, soiled, stained, damaged or otherwise unprofessional-looking uniform attire

Dress slacks/skirts in any shade other than black (e.g. gray, charcoal are not allowed)

Opaque hosiery (e.g. tights) or patterned hosiery

Sheer hosiery in any shade other than black or off-black

Bare legs

Wearing slacks underneath the robe

Shoes other than plain black leather pumps (e.g. patent leather, suede, cloth, reptile, cloth on leather, etc.)

Open-toed or open-heeled shoes (e.g. sling-backs)

Shoe buckles, shoe straps, shoelaces and shoe decorations (any type)

Skirts shorter than 2 inches above the knee

Jeans, shorts, casual skirts or casual pants (e.g. stirrups, Lycra, Spandex, etc.)

Any type of sneakers/athletic shoe/sandal/casual shoe worn with the uniform – unless specifically directed by Program Manager

Necklaces visible when wearing robe or sparkle outfit

All earrings other than the designated OIGC uniform earrings

OIGC POLICIES (continued)

WOMEN'S STREET CLOTHES ATTIRE

UNACCEPTABLE STREET CLOTHES ATTIRE Before/During All Events and Rehearsals

Tank tops, spaghetti strap tops, tube tops, halter tops, low-cut tops, or going bra-less

Short shorts and mini-skirts/mini-dresses (more than 5 inches above the knee)

Jeans *when performing* at a House of Worship or at Prison/Jail Facilities

Cut-off shorts of any length

Bare feet

ACCEPTABLE CHURCH ATTIRE Before/During/After All Performances

Clean, pressed dresses or skirt/blouse outfits, hosiery and dress shoes.

No pants or slacks are permitted unless authorized by the Program Manager in advance.

No sheer or see-through fabrics are permitted.

The outfits must have arm sleeves that are at least 6 inches below the shoulder or longer. Long sleeve outfits are preferred. *No sleeveless arms or cap sleeves are permitted.*

The outfits must have conservative hem lengths (not more than 2 inches above the knee) and necklines (no more than 4 inches below the neck and no wide scoop necks).

ACCEPTABLE CASUAL ATTIRE Before/During All Events and Rehearsals

(e.g. jazz festivals, OIGC Workshop, etc.)

Short-sleeve T-shirts, jeans, casual pants and skirts

Long shorts (no shorter than 5 inches above the knee)

Sneakers or sandals are acceptable.

Modest sleeveless blouses are acceptable for rehearsals or casual events.

Please remember that people recognize us as representatives of OIGC and that our attire (before, during and after events/performances/rehearsals) should always reflect positively upon the organization.

OIGC POLICIES (continued)

MEN'S ON-STAGE UNIFORM REQUIREMENTS

UNACCEPTABLE UNIFORM ATTIRE

Wrinkled, soiled, stained, damaged or otherwise unprofessional-looking uniform attire
Any dress shirt other than the white tuxedo shirt (men's formal attire)
Shirt collars and T-shirts visible under the robe
Socks, shoes or dress trousers in any shade other than black (e.g. gray or charcoal)
Jeans or casual trousers (e.g. Dockers®, corduroys, etc.)
Shoes other than plain black leather (e.g. patent leather, suede, cloth, reptile, cloth-on-leather, etc.)
Any type of sneaker/athletic shoe/sandal/casual shoe
Shoe buckles and shoe decorations (any type)
Silver/white gold/colored gemstone/fabric/ceramic earrings of any size, shape or color
Hoops earrings
Necklaces/chains

FORMAL

Black suit
White tuxedo shirt
Vest and bow tie
Black socks
Polished black leather dress shoes (close-toed)

ROBES

Teal/purple robe
Black dress trousers
Black socks
Polished black leather dress shoes (close-toed)

CASUAL

OIGC T-shirt or sweatshirt
Black dress trousers (or beige if wearing the beige T-shirt)
Black socks
Polished black leather dress shoes (close-toed)

OPTIONAL EARRING

One small yellow gold or diamond post earring (No larger than the dot shown on this page) ●

OIGC POLICIES (continued)

MEN'S STREET CLOTHES ATTIRE

UNACCEPTABLE STREET CLOTHES ATTIRE Before/During All Events and Rehearsals

Tank tops

Jeans *when performing* at a House of Worship

Short shorts (more than 5 inches above the knee)

Cut-off shorts of any length

Baseball-type caps at any performance inside in a place of worship

No sheer or see-through fabrics are permitted.

Bare feet

ACCEPTABLE CHURCH ATTIRE Before/During/After All Performances

Clean, pressed shirts and dress trousers, socks and leather dress shoes.

Long-sleeve shirts are preferred, but short-sleeve shirts (at least 8 inches below the shoulder) are acceptable.

ACCEPTABLE CASUAL ATTIRE Before/During All Events and Rehearsals

(e.g. jazz festivals, OIGC Workshop, etc.)

Clean, short sleeve T-shirts, jeans, casual trousers

Long shorts (no more than 5 inches above the knee)

Sneakers or sandals are acceptable.

Please remember that people recognize us as representatives of OIGC and that our attire (before, during and after events/performances/rehearsals) should always reflect positively upon the organization.

OIGC POLICIES (continued)

ENSEMBLE POLICY

The OIGC Ensemble consists of 16 singers who represent the choir at performances where a smaller choir representation is required due to space constraints and/or type of performance venue. The ensemble is introduced to the public as representing OIGC and is not marketed as a separate entity.

Ensemble performances are scheduled at the discretion of the Program Manager and Artistic Director, and performance fees earned are placed in the choir's general fund.

MEMBERSHIP POLICY

Each ensemble member is required to maintain a high level of commitment. If you are unable to attend any rehearsal or performance, notify the Artistic Director as soon as possible.

- Attend 90% of the scheduled rehearsals each Monday. Attend any additional rehearsals that are scheduled for ensemble performances. You cannot miss more than 1 rehearsal each quarter without an approved leave of absence.
- Attend 90% of the mandatory scheduled ensemble performances and their corresponding sound checks.
- Maintain timely payment of membership dues.
- Strictly adhere to the uniform policy and all code of conduct policies.
- The Artistic Director reserves the right to dismiss members from the ensemble at any time for failure to comply with this membership policy.

ENSEMBLE AUDITION AND SELECTION CRITERIA

- Ensemble membership terms last for 1-3 years at the discretion of the Artistic Director.
- Open auditions are scheduled at the discretion of the Artistic Director. All current members and interested candidates must be prepared to perform one song that demonstrates their performing and voice-blending abilities.
- You must be a member of OIGC for at least one year before auditioning.
- You must be an OIGC member in good standing and cannot be on probation for attendance, dues or conduct.
- The Artistic Director will select the members whose combined voices will create a sound blend that he feels is representative of the sound of OIGC. All decisions are final and not subject to appeal.

OIGC POLICIES (continued)

RECORDING STUDIO POLICY

- Each member must arrive *on or before the scheduled time*. Studio time costs anywhere from \$100.00-500.00 per hour and the sound levels cannot be set until every person is present. Members who arrive late to the recording studio – without prior arrangement/notification – will not sing during the recording session unless the Artistic Director specifically requires their participation. In such cases, the late arrivers will not sing at the next recording session or major concert, whichever comes first.
- Guests and family members are not allowed to attend any recording sessions. All major studios have strict security procedures and it is particularly challenging for their security staff to process approximately 70 people in and out of the studio. Additionally, producers do not want unauthorized people hearing work in progress.
- We are expected to provide our total concentration during each recording session and to refrain from introducing unwanted background noise during any recording. This will allow us to stay on schedule, complete sessions faster and stay within budget.
- No cameras are allowed unless previously cleared with the Program Manager. If cameras are authorized, take photographs only during designated breaks. Unless cleared with the Program Manager, do not take photographs of the choir or recording studio staff while working – this includes while we are waiting for the producer to play back a song. Taking photos can be unnecessarily distracting and can leave a poor impression of the choir on record producers who are paying our fees and the fees for studio time.
- Do not take unauthorized photographs of any celebrities we work with. The Program Manager will notify us if a record producer and/or celebrity will authorize photographs to be taken at the recording session. Celebrities usually do not want their photos taken when they are not in full make-up or professional attire. Why? Because they have no control over what happens to the photos – you could sell them to tabloids or magazines without their knowledge.
- No member is allowed to make a personal contact with a recording artist/producer with whom OIGC has a working relationship to further their own personal goals, their musical career goals, or the goals of any personal institutional affiliations. Members who violate this policy may be subject to dismissal.
- Refrain from leaving the recording room until a scheduled break has been announced. Usually there is a red light on the outside of the soundproof door indicating that a recording session is underway. You will have no way of knowing whether you are interrupting a recording session when you re-enter the room. The Program Manager will work out a break schedule with the producer before we record.
- Do not roam around the studio complex. Access to areas outside the sound room used by OIGC is restricted. Studio managers are concerned about the security of their equipment, and other recording artists in nearby rooms do not want people interrupting their sessions or listening to their music while they are in the recording phase.

WHEN IN DOUBT, DON'T DO IT unless you have cleared it with the Program Manager.

OIGC POLICIES (continued)

APPEALS POLICY

The purpose of the appeals policy is to provide choir members with a mechanism to request a review and/or reconsideration of decisions made in the following areas:

- Dismissal from the choir
- Probationary status
- Scholarship requests

Dismissals/probationary decisions made by the Artistic Director due to unsatisfactory musicianship are final and not subject to appeal.

THE APPEALS PROCESS

Whenever choir members disagree with a decision made by a choir decision-making body regarding policy or membership agreement violations, they may request a review and reconsideration of that decision. *Appeals must be submitted in writing and must provide the following information:*

- An outline of the details related to the original decision
- Substantial reasons why the decision should be changed

The Board Liaison will schedule and convene an Appeals Board meeting to review the basis for the action taken and will make a definitive ruling on the matter. A vote to overturn the original action must be affirmed by two-thirds of the Appeals Board. All decisions reached by the Appeals Board are final.

For decisions involving choir member dismissal, the Appeals Board will make a recommendation to the Board of Directors for final action. All decisions reached by the Board of Directors are final.

THE APPEALS BOARD STRUCTURE

Each Appeals Board will consist of the following people:

Voting Members

- Board Liaison (or a designated alternate) to preside over the Appeal Board meeting
- Two other members of the Board of Directors
- Two members of Choir Council who are not assigned to the appellant's section

Non-Voting Members

- The appellant's Section Leader/Dues Taker to provide any records relevant to the appeal
- The Artistic Director and/or Program Manager at their discretion, or upon request by the Appeals Board

TIME PARAMETERS

Choir members must submit their appeals to the Board Liaison within two weeks of any adverse action notification (e.g. quarterly evaluations). A decision will be rendered within two weeks of the appeal being submitted. During the appeal process, choir members must comply with membership agreements and probationary limitations. The Board Liaison will notify choir members of Appeals Board decisions *in writing* within three weeks of the appeal being submitted

FREQUENTLY ASKED QUESTIONS (FAQs)

Question: *When is it OK to wear jeans to an OIGC performance inside a house of worship?*

Answer: **Never**, unless it is specifically cleared in advance by the Program Manager. When we arrive at any performance that takes place in a house of worship (including optional gigs, weddings, funerals, etc.), we are representatives of OIGC and subject to uniform policies - even if the church is your own personal house of worship and the dress code is casual. In this situation, you are still attending the performance as a representative of OIGC - not as a parishioner.

Question: *When is it OK for ladies to wear slacks to an OIGC performance inside a house of worship?*

Answer: Only when the Program Manager tells us we can at a rehearsal *before* the event.

Question: *Why does it matter what kind of shoes or jewelry we can wear on stage?*

Answer: We strive for a professional, conservative, and uniform appearance for everyone. When members wear something out of the ordinary, the audience notices, and it can sometimes be distracting especially in the case of dangling or sparkly earrings.

Question: *What types of absences are excused (i.e. don't count for my quarterly evaluation)?*

- Answer:
- 1) Absences during your approved leaves of absence.
 - 2) Absences due to religious/sacred observations (see separate policy).
 - 3) Absences due to death in the family.
 - 4) Absences due to car breakdown *on the way to a scheduled performance*.
 - 5) Medical leaves of absence (notify with your Section Leader as soon as possible).

Absences due to illness or short-term injury (without an approved medical leave), work conflict, personal emergency, etc. are not excused. However, you can miss 1 performance or 2 rehearsals each quarter due to these events without being placed on probation.

Question: *Why should I request a leave of absence, if I know I am only going to miss one performance or 2 rehearsals during a quarter because of my planned vacation, work conflict, etc.? Isn't it better to save those weeks in case I need them later during the year?*

Answer: You might have an unplanned illness, work conflict, etc. that occurs *after the dates you knew you were going to miss*. Then your records will show that you missed more dates/quarter than you're allowed. When this happens, you will be placed on probation. If this happens 2 quarters in a row, you will be placed on performance probation.

OAKLAND INTERFAITH GOSPEL CHOIR MEMBERSHIP AGREEMENT

MISSION STATEMENT: The principal purpose of OIGC is to employ Black gospel music to express the power of spirit and bring a message of faith, hope, love and joy to the country and to the world, to exemplify through interfaith, multiracial and multicultural membership, the principles of equality, justice, peace, unity and cooperation and to serve as a model for what is possible among all peoples.

MEMBERSHIP COMMITMENT: We are a volunteer choir with high visibility and an important mission to our community. With approximately 70 performers and musicians, professional standards are necessary since they allow us to maintain the high level of professionalism consistent with our mission. It takes cooperation from everyone to ensure that we maintain our high standards. Our standards have evolved over time, partly out of respect for our audiences and partly in response to situations that the choir has faced. Therefore, as a condition of membership, each person agrees to adhere to the following:

1. Maintain the high standard of musical proficiency required by the Artistic Director. The Artistic Director may at any time place you on musical probation or dismiss you for poor musicianship.
2. Comply with the rehearsal and performance attendance commitments listed below. If you are unable to attend any rehearsal or performance, contact your Section Leader as soon as possible.
 - Attend the scheduled rehearsals each Monday from 7:00 – 9:30/10:00 p.m. Additional rehearsals may be scheduled for special performances. You cannot miss more than 2 rehearsals each quarter without an approved leave of absence. If you arrive after 7:15 p.m., you considered late.
 - Attend the mandatory scheduled performances and their corresponding sound checks. A serious intent to attend 100% of our performances is required, but you are allowed to miss one performance per quarter (or 20% of the total performances, whichever is greater) without an approved leave of absence. If you sign in after the sound check time or arrival time specified on the schedule, you are considered late.
 - If your physical health may be compromised in any way due to the attendance requirements, you have a responsibility and obligation to notify your Section Leader or Board Liaison, and whenever necessary, to request a medical leave of absence (in writing). The medical leave request will be forwarded to the Artistic Director for approval.
 - You may request up to six weeks Leave Of Absence (combined or separate weeks) to excuse planned absences. Only 2 members per section can be on leave during the same time period (e.g. 2 altos and 2 tenors etc.). Leaves must be requested and approved *before* the rehearsal/performance date(s) missed. The Artistic Director reserves the right to refuse any leave request. Absences covered by an approved leave of absence do not count as missed rehearsals/performances on your quarterly evaluations.
 - If you do not meet the attendance requirements for any given quarter, you will be placed on probation for three months.
 - If you do not meet the attendance requirements *for two consecutive quarters*, you will revert to introductory membership probation and not be able to perform for three months (performance probation). You are required to meet the membership commitments during the performance probation quarter as well as in the following quarter or your membership will be terminated.

OAKLAND INTERFAITH GOSPEL CHOIR MEMBERSHIP AGREEMENT

MEMBERSHIP COMMITMENT (Continued)

3. Exhibit a professional and respectful demeanor and code of conduct at all choir appearances and functions. Our code of conduct is intended to further the choir's spirit and allow us to exist in harmony with the gospel community tradition. Refer to the Code of Conduct Policy for specific details.
4. Comply with all dress attire and uniform requirements specified for each performance. This standard applies *before, during and after* each performance while you are at the performance site. If at any performance, your dress attire/uniform/personal hygiene is found to be incorrect, incomplete, unkempt, or unacceptable, you will not be able to sing with the choir during that performance. Refer to the Uniform Policy for specific details.
5. You are required to pay for your uniforms and keep them in excellent condition.
6. Maintain timely payment of membership dues. Dues are \$20.00/month from February through December (\$220.00/year total) and are payable at the first rehearsal of each month. You are responsible for paying dues during the summer break and *before* taking a leave of absence. If you are 2 to 5 months behind in dues payments, you are considered to be on probation until your payments are current. If you become six months behind in dues payments, you will be placed on *performance probation* until your payments are current.
7. A limited number of scholarships are available for members with economic hardship. If you wish to apply for a scholarship, obtain a Scholarship Application Form from your Section Leader or Board Liaison. You must keep your Dues Taker advised of your scholarship status. Members receiving scholarships are expected to contribute in kind and will be asked to help sell cassettes and CDs, carry equipment, volunteer at the office, or assist in specific choir projects.
8. Although it is permissible to list your membership with OIGC on a resume, you may not solicit political/professional contacts resulting from choir performances to promote your separate professional goals.
9. As a volunteer service organization, members are expected to participate in non-musical activities that contribute to the health and viability of the choir, such as assisting with the OIGC Workshop, fundraising and other public relations activities. Members are also encouraged to participate in special project committees or service groups (e.g. Ministerial Committee, Choir Council, Board), which are all essential to the functioning of the choir.

I have read and agree to the conditions of membership listed in this agreement.

Member Signature

Date

Section Leader Signature

Date

CHOIR ROSTER

Since the OIGC first began in 1986, over 270 members have joined and participated. Below are the names of all current members as well as past members who sang for one full season or longer. Current member names are boldfaced and italicized, and current members who joined OIGC in 1986 are also boldfaced in teal color.

Luigi Accinelli	Lindsay Elam	Anne Huang	Roxanne Murphy	Side Smith, III
Cindy Acker	Matthew Elkins	Phyllis Hubbell	Janet Myatt	Juley Sobson
Gloria Amaral	Rob Eller-Isaacs	Joann Huffman	Marlene Nesary	Donna Spitzer
Ashley Anderson	Zoe Ellis	Joe Hullinger	Chinwe Omani-Venable	Vernon Staggers
Wendy Anderson-Burton	Rahsaan Ellison	Dale Ingram	Judy Padilla	Margit Stange
Paul Aoki	Kathleen Enright	Anna James	Giora Panigel	Maxine Stanton
Louis Ashley	Cheryl Espinosa-Jones	Susan James	Jolyn Parker	Janice Steele
Audrey Austin	Lisa Etrides	Todd Jersey	MaryLee Parr	Harvey Stein
Nicolia Bagby	Carlis Ewing	Angela Johnson	Pinkie Payne	Robert Sterling
Patricia Bahia	Jeanne Fahey	Brenda Johnson	Veronica Pearson	Mark Stokes
Brenda Bailey	Chi-Chung Fang	Michelle Johnston	Pete Peterson	Dan Strauss
Raymond Bambao	Brian Feagins	Catherine Jolly	Lisa Petrides	Greg Supriano
Naomi Baran	Rochelle Felton	Everett Jones	Susan Pettway	Ron Teeples
Jerry Bean	Anna Fisher	Gracie Jones	Sue Pierson	Jim Tepperman
Linda Bean	Tanya Fitzgerald	Harold Jones	Arnell Pleasants	Anthony Tennell
George Beeman	Carla Foster	Anna Jorgensen	Laurie Polster	Anita Thibodeaux
Debra Bell-Sturdevant	Gary Ford	Richard Kaiman	James Powell	Pamela Thiel
Gail Benson	Mary Ford	Ed Kelly	A. Douglas Price	Donna Thompson
Helen Bernard Gray	Juan Forte	Terrence Kelly	Larry Procopio	Barbara Traylor
Caitlin Bierman-Gwinn	Toni Fowler-Morales	Cheryl Kelly	Kathleen Quinlan	Carmen Traylor
Betsy Blakeslee	Hosea Galloway, III	Kerilynn Kelly	(Ana) Lellia Rames	Eric Triplett
Peter Bland	Melani Gantes	Paul Kim	Susan Reese	Ruth Treisman
Charles Bond	Stephen Garman	Sandy Kogan	Sue Remley	Sam Trumbore
Don Bonner	Sabrina Garretson	Mary Kummer	Carl Resnikoff	Lynn Uretsky
John Bouffard	Lori Gibson-Washington	Valorie Labeaux	Gail Richie	Tiana Vallan
Kenya Bradford-Aissa	Charlotte Gilbert	Gerald Lane	Linda Ricketts	Dewane Van Leuven
James Breuning	Donalda Gilligan	Laura Lane	Marlowe Riley	Nada Velimirovic
Jessica Bryant	Jonathan Goldstein	Latosha Langworthy	Helene Robinson	Jennifer Wallace
Suzanne Buell	Kathi Goldwyn	Bill Leong	Karla Robinson	Scott Walker
Jonathan Callard	Zettie Gooden	Chris Levine	Sarah Robinson	Cathy Warren
Chuck Campagnet	Rob Gorlin	Natasha Levchenko	Trelawny Rose	Becky Watson
Martha Jo Chalmers	Rachel Gotbaum	Tessa Loehwing	Dorien Ross	Deirdre Webb
Isa Chu	Alisa Gould	Susie Loraine	Leslye Ruderman	Donald Webb
Leola Clark	George Gray	Jean Lullo	Darrell Rupe	Bonnie Weeks
Toni Clark	Denise Grewel	Waujid Luqman	Brett Russell	Tiarre Welsh
Deborra Clayton	Peter Gross	Kathy Lutz	Jack Sawyer	Crystal Weston
Annette Coffey	Kirk Guerrero	Karla Lyons	Ben Schatz	Michael White
Liz Colt	Lucie Guillot-Bond	Linda Mack	Ed Schmookler	Ricka White
Antoinette Cooper	Lynne Gurewitz	Teresa Mack	Don Schumacher	Carolyn Williams
Caitlin Cornwell	Stephen Hahm	Jack Mahan	Stev Schwartz	Ravi Williams
Gail Cornwell	Lisa Halderman	David Margoliash	Jody Seltzer	Ron Willie
Fred Crenshaw	John Hale	Arpie Maros	Deborah Senegal	Steve Willis
Theopolis Crump	Kimberly Harris	Jon Marshall	Karen Shallenberger	Darryl Willis
Sheila Daar	LaDonna Harris	Debra Martin	William Shaw	Loretta Winchester
John Dalzell	Nancy Harris	Tracey McGee	Julie Gordon Shearer	Trisha Winder
Andrea Daniel	Richard Harris	Susan McGowan	Fred Shelton	Destani Wolf
Vanessa Daniel	Dwight Hawthorne	Brenda McPeters	Jennifer Shelton	Kelly Wolf
Paul Daniels	Ardith Henderson	Manuel Mendoza	Jesse Sherman	Barbara Woodard
Naomi Daran	Nancy Henderson	Pamela Michaud	Jim Shields	McGee
Barbara Davis	Sharon Henderson	Doriane Miller	Cynthia Shiloh	Allison Woodruff
Laurie Dawson	Cindy Heyer	Howard Miller	Chris Silverman	Tom Wright
Lou Del Proto	Hope Hodoh	Marie Mindnich	Eric Smith	Esther Yuen
Mike DeVries	Ellen Hoffman	Jonathan More	Karen Smith	Susannah Zucker
Mark Dixon	Stacey Hoffman	Kellie Morlock	Lee Smith	Nancy Zumwalt
Aaron Draper	Jim Hooper	Greg Morris	Norine Smith	
Raine Eastman-Gannett	Fred Hosea III	Robert Movradinov	Raymond Smith	

CHOIR ORGANIZATION HIGHLIGHTS (We've Come a Mighty Long Way)

OIGC originally began as an outgrowth of the Gospel Choir Class that was part of the curriculum for the Rhythmic Concepts, Inc. (RCI) Annual Jazz Camp. This class was so enthusiastically received that the people involved wanted it to become a year-round project. At the request of RCI Directors (Stacey and Ellen Hoffman), Terrance Kelly agreed to become the Artistic Director for a community gospel choir that was open to members of all different faiths and cultural heritage.

1986

On March 31st, Terrance Kelly held the first rehearsal at the First Unitarian Church in Oakland and 23 people joined to form the charter membership of the Oakland Interfaith Gospel Choir. Donne Webb became the assistant director and also shared musician responsibilities with Ellen Hoffman and Terrance's father Ed Kelly.

Sheila Daar became the "Performance Coordinator" responsible for scheduling, booking and producing performance venues. This position was renamed Agent/Manager in subsequent years.

1987

In June, a dozen choir members formed a committee to develop an organizational structure that would support OIGC's continued growth and success. The committee recommended establishing an Advisory Board with Officers, Section Leaders, and other supportive committees. By-laws were written and later adopted by the choir members in late fall of 1987.

1988

Officers and Section Leaders were elected early in the year and the Advisory Board was fully activated, although RCI continued to be the governing body for OIGC.

1989

The Advisory Board began a planning/development process with the Skaggs Foundation. The process resulted in adoption of a Mission Statement and Membership Agreement. In addition, the Skaggs Foundation recommended that OIGC spin off from RCI and become established as its own non-profit organization.

With Skaggs' assistance and input from choir membership, four Advisory Board members (Kathy Lutz, Norine Smith, Sheila Daar and Kathleen Quinlan) developed the Articles of Incorporation and By-Laws.

CHOIR ORGANIZATION HIGHLIGHTS (We've Come a Mighty Long Way, continued)

1990

On June 29th, OIGC was incorporated as a non-profit organization. The Articles and By-Laws included the requirements and structure for a governing Board of Directors responsible for policy and fiscal management.

The Advisory Board Section Leaders were organized into a separate group called Choir Council with the Board Vice-President serving as a liaison between the two groups. Their responsibilities included choir membership functions (preparing evaluations, providing information, orienting new members, etc.) and overseeing the health of the choir as a social and spiritual community.

Administrative systems were also set up, with much of the work being performed on a volunteer basis by Kathy Lutz.

1992

In January, the OIGC Ensemble group was established to represent the choir at performances requiring a smaller number of singers (e.g., the annual Christmas Concert at Slim's).

1994

In April, Paul Kim became OIGC's Assistant Conductor to support Terrance Kelly with musical direction activities during rehearsals and performances and David Belove joined the musicians playing bass guitar.

1995

In October, Kathleen Enright was hired as the Administrator to handle a variety of the choir activities and to provide support for our Agent/Manager. She subsequently became the Administrative Director in June 2000 with responsibilities for event production, grant-work and oversight of day-to-day administrative activities.

1996

In March, the Ministerial Committee was established to focus on the choir's social and spiritual health (for individual spiritual/personal needs, prayer requests, benevolence assistance fund, and overall well-being of the entire choir).

1997

In January Ben Heveroh joined the musicians as lead keyboard player. In April, OIGC enlisted the services of Charlene Smith to assist with grant-writing and help increase the choir's income for operating expenses and special projects such as musical tours, recordings, and community outreach musical programs. During the first 10 years, OIGC was mostly self-supported by dues, donations and performance fees. By the end of 2001, grants accounted for a substantial portion of our budget income.

In August, the Oakland Interfaith *Youth* Gospel Choir was organized under the direction of Rahsaan Ellison, who is also an OIGC keyboard musician. The inspiration for OIYGC came from the Arcata Interfaith Gospel Choir youth who had their own choir separate from the adult choir.

CHOIR ORGANIZATION HIGHLIGHTS (We've Come a Mighty Long Way, continued)

1999

Darian Gray joined the musicians as drummer replacing Juan Forte (who designed and prints the OIGC T-shirt and sweatshirt uniforms).

2001

In April, OIGC set up an Administrative Office in Oakland's beautiful Preservation Park. The office is nestled on the second floor of a beautifully restored house located on the grounds. The Preservation Park offices are home to a number of other non-profit organizations and it was truly a blessing to establish our office so close to downtown Oakland.

2002

In August, Sheila Daar resigned after 17 years of dedicated and loving service to the choir. Kathleen Enright stepped up to assume responsibility for the Manager/Agent activities. Sarah Robinson was hired to perform the administrative responsibilities vacated by Kathleen, and Paul Kim left the choir to pursue music studies abroad.

2003

In February, Terrance Kelly became Artistic Director for both the adult and youth choirs after the departure of Rahsaan Ellison. In September, Sarah Robinson resigned to attend graduate school and Deborah Tisdale was hired as the choir's Administrative Assistant. In addition, Paul Kim returned to resume his activities as Assistant Conductor.

2004

In June, Linda Willis was hired as the Interim Executive Director and at the end of December Kathleen Enright resigned after nine years of dedicated and loving service to the choir.

2005

In March, Bea Andrade was hired to assume responsibilities as the Program Manager and in December, Stalfana Bello was hired to assume responsibilities as the Executive Director.

2007

In October, Stalfana Bello resigned and Bea Andrade stepped up to assume responsibility as the choir's Executive Director in addition to maintaining the Program Manager responsibilities.

2008

In August, Paul Kim resigned to attend school abroad and Paul Daniels stepped up to assume responsibility as the choir's Assistant conductor. Due to budget constraints, the choir's permanent Administrative Assistant position was eliminated and Deborah Tisdale departed.

2009

Louis Burrell joined the musicians as a keyboard player and Ravi Williams joined OIGC staff as the Program Coordinator.