

SECTION D

CONVENTION PREPARATIONS

BUDGET

The expenses of hosting a regional convention are borne by the region or by the host chapter, depending upon the regional standing rules. In some regions the cost of the convention is shared, in which case, the budget indicates which expenses are to be borne by each. The region advances to the host chapter funds to cover payments that must be made before income is received.

The following items are considered in determining the estimated budget. Additional items may need to be included, and some of the suggested items may be omitted. Be sure to ask for a written estimate of projected expenses from the facility. All expenses are paid in accordance with regional standing rules and policies.

Revenues

1. Advanced funds from the region
2. Revenue from All Events Registrations
3. Single ticket sales to the public (include state sales tax, if applicable)
4. Advertising in the printed program
5. Photography
6. International reimbursement for recording expenses
7. Other

Expenses

1. Competition facility rental fees
2. Other competition facility expenses:
 - a. stage crew
 - b. supplementary lighting
 - c. sound
 - d. electrician
 - e. security
 - f. ushers
 - g. cleaning
 - h. trash hauling
3. Official panel expenses (for five members)
 - a. region's portion of portal-to-portal expenses
 - b. four days @ \$50 per day ($\$200 \times 5 = \$1,000$)
 - c. actual cost of housing

Note: Minimum budgeted amount is \$4,000.

 - d. hospitality for official panel in their hotel lounging area/parlor
 - e. hospitality for official panel and trial scoring judges rest areas
 - f. judging pit supplies, water, snacks
 - g. DVD player and monitor for level DVD viewing
4. Events Coordinator
 - a. travel/housing/per diem
 - b. administration
5. Competition Coordinator expenses

- a. travel/housing/per diem
- b. administration
6. Chair of the Regional Convention expenses
 - a. travel/housing/per diem
 - b. administration
 - c. miscellaneous
7. Official Panel Liaison
 - a. travel/housing/per diem
 - b. administration
8. Convention Steering Committee (including EVC)
 - a. travel/housing/per diem
 - b. administration
9. Public Relations/Advertising
10. Awards
 - a. chorus medals
 - b. chorus ribbons
 - c. quartet medals
 - d. regional awards
11. Busing/Special transportation/Van rental
12. Decorations/props
13. Function room space
 - a. meetings
 - b. postcompetition events
 - c. rehearsals
14. Miscellaneous
 - a. flowers
 - b. facility and hotel staff gratuities
 - c. backstage warm-up room supplies and water
 - d. photography room primp supplies
 - e. emcee out-of-pocket expense
 - g. postcompetition copying charges
15. ASCAP/BMI License fees
16. Printing
 - a. programs
 - b. registration badges
 - c. tickets
 - d. bulletins
 - e. signs
17. Audio and Video Recording
18. State sales tax
19. Reimbursement to region for advanced funds
20. Other

Division of Profit

This is determined by the region's standing rules.

SITE SELECTION AND INSPECTIONS

INTRODUCTION

Selecting an appropriate site for a regional convention is essential. The success of the convention depends on facilities that fulfill the unique requirements of a Sweet Adelines convention/competition.

In order to ensure the booking of a sufficient number of hotel rooms and a nearby competition facility, most regions make their selections three (3) to five (5) years in advance. Several regions have adopted permanent sites, or a two-(2) or three-(3) year rotation of permanent sites.

The regional standing rules include the following under Site Selection:

1. Who is included in site inspections. (EVC, CRC and CC)
2. What expenses for inspections are reimbursable.
3. Who is reimbursed -- region or host chorus.
4. Who selects the site. (The EVC and/or the Regional Management Team should have final approval.)
5. When is the site selected.
6. Who has the authority to negotiate and sign contracts on the region's behalf.

INITIAL SITE INSPECTION

The site inspection is important for two primary reasons.

1. Written information and specification sheets from the hotel and competition facility give a basic idea of the layouts. However, physically inspecting the site(s) gives a better understanding of how the facilities meet the region's needs for:
 - a. Room availability.
 - b. Room sizes and ceiling heights.
 - c. Sufficient area available backstage.
 - d. Contestant traffic pattern (walking distances, stairs, alternates to stairs).
 - e. Transportation between facilities.
 - f. Restaurant facilities.
2. The negotiation process to determine specific needs, as well as to define specific costs and terms of contract(s), begins during the site inspection. Answers to the following are obtained during this time:
 - a. Number of rooms to be blocked
 - b. Hotel function space to be blocked
 - c. Staging, lighting, sound system, labor, dressing/rehearsal room available at the competition site

Following each site inspection, a report is prepared for the Regional Management Team including specific information about the facilities and estimated costs.

SITE SELECTION FACTORS

Several factors are considered in selecting the site for a regional convention, including the following:

Geographic Location

1. Airport proximity
If at all possible, the regional convention is held in a city with a large airport served by major airlines. This may result in greater accessibility and lower fares for members, regional personnel and the official panel.
2. Major highway accessibility.
3. Alternate modes of transportation available.
4. Convenience for members.

Safety Considerations

1. The safety and security of our members are of paramount consideration in competition site selection.
2. Whenever possible the hotel and competition facility should be located in a "safe" area of the city. If the area is questionable, additional security measures must be taken even if additional costs are incurred, i.e., police security guards.
3. Signs must be posted within the competition facility directing competitors and other personnel to all backstage areas and traffic pattern locations.
4. Security personnel are essential at all entrances and exits of the competition facility before, during and following the competition sessions.
5. Locate and mark buzzers on the outside of locked doors that have no handles for reentry, if there is a potential chance that a competitor or backstage personnel could be locked out. Mark the inside of such doors to alert members that the door is not designed for reentry.
6. Use of back alleys as part of the traffic pattern is discouraged. In the event this is necessary, the area must be well-lighted and staffed with security personnel.
7. In precompetition mailings, all members should be cautioned to stay in groups as they move around the city, and to and from the competition site.
8. Choruses are encouraged to enlist a member from their local police department for training members regarding personal safety.

Hotels

1. Headquarters hotel
There must be sufficient housing to meet regional needs, including the estimated number of contestants and other members and nonmembers attending the convention. The hotel designated as the headquarters hotel is the center of activity for all regional convention events except the competition sessions when they are held at an alternate facility. The headquarters hotel should provide sufficient housing to accommodate most, preferably all, of the convention participants.
2. Americans with Disabilities Act
The hotel must be in compliance with the American with Disabilities Act (U.S. sites only) and should have a clause in the contract stating so and indemnifying Sweet Adelines International against violations. (Refer to Appendix II).
3. Housing
The following is taken into consideration when determining hotel needs:
 - a. If it is not possible for all attendees to be housed in the same hotel, additional hotels should

- be within walking distance.
- b. A sufficient number of quad and triple rooms.
 - c. Adequate room, closet, bathroom and mirror space.
 - d. Workable procedure for hotel registration and check out.
 - e.* Official Panel requirements.
 - (1) Headquarters hotel only
 - (2) Three nights (Thursday, Friday and Saturday, with guaranteed late Thursday arrivals)
 - (3) Each judge and the panel secretary will have a private room.
 - (4) A readily accessible meeting/lounging space. The parlor/suite set up may be used provided each member of the panel has her own private sleeping room.
 - (5) Panel housing should not be near hospitality suites.
 - f.* Convention Steering Committee (or Host Chapter)
 - (1) Four nights - Wednesday through Sunday
 - (2) Two-bedroom suite with adequate living room to be used for meetings, storage, etc.
- *These rooms are blocked at the time the contract is signed.**
4. Function space

The headquarters hotel should have:

 - a. Sufficient meeting rooms for the region's needs, including:
 - (1) Pre-keyed housing
 - (2) All Events Registration/Single ticket sales
 - (3) Ways and Means
 - (4) Convention headquarters/information desk
 - (5) Rehearsal
 - (6) Backstage traffic pattern (if needed at the hotel)
 - (7) Regional dining functions.
 - b. Available rooms for chorus rental for their dining or hospitality purposes. If more than one hotel is used, function space may be needed in other hotels.

NOTE: Block all possible function space needed at all hotels when contract is signed.
 5. Complimentary rooms

It is not uncommon for a hotel to provide complimentary suites for the official panel, meeting rooms, or roll-away beds free of charge in exchange for paid guest rooms or food functions. Because hotels in most downtown areas are empty on weekends, there is a great deal of negotiation clout when there is the possibility of a convention filling the hotel.
 6. Restaurant facilities

Convention schedules are such that the heaviest demand does not always agree with the standard hours that restaurants expect to be busy. Arrangements may need to be made for extra staff and extra operating hours to fulfill needs for late Friday night, Saturday morning, Saturday afternoon and Saturday evening. The following information is ascertained:

 - a. Types of restaurants available with their seating capacity
 - b. Hours of operation (Are they extendable, if necessary?)
 - c. Food costs
 - d. Extra help available during peak times
 - e. Sandwich bars/buffets/late evening menus
 - f. Room service hours and menus
 7. Elevators
 - a. Number available

- b. Sufficient to accommodate an entire competing chorus
- c. Capacity
- d. Computerized so that only one at a time stop on a floor
- e. Manually keyed and/or run for use by competitors only
- f. Freight elevators available for use during the chorus competition
8. Parking
Determine if there are sufficient spaces available at reasonable prices
9. Limousine/airport transfer availability
10. Duplicating/FAXing equipment
 - a. Duplicating facilities available for use
 - b. Location
 - c. Costs (with or without the region supplying paper)
 - d. Key and/or code needed for access to the equipment
 - e. Necessary to have hotel/auditorium personnel operate the equipment
 - f. Backup system available
11. Charges
 - a. Although hotels are reluctant to commit to specific rates for guest rooms more than a year in advance, the rates at the time of the site inspection may be used for comparative purposes in the report. However, the contract with the hotel, in order to be legally considered a contract, must contain a formula for how the rates are determined for the future year. The two most common formulas are:
 - (1) A set percentage off the rack (published) rate
 - (2) To quote a rate for the current year, with the rate for the meeting year not to exceed an increase of a specified percentage
 - b. Additionally for the report, it is important to determine what charges, if any, will apply to:
 - (1) Function space
 - (2) Tables and chairs
 - (3) Set-up of meeting rooms
 - (4) Parking
12. Miscellaneous
Depending on the region, determine if:
 - a. Check-in/check-out for each room or an entire chorus may be handled by one member
 - b. An entire chorus may be housed on one floor
 - c. An All Events Registration table and convention information table may be set up in the lobby or on the mezzanine level
 - d. Ways and Means sales are allowed
 - e. There will be any other groups housed in the hotel that weekend
 - f. Meeting rooms may be locked and rekeyed, if needed
 - g. Rooms are soundproof

Outside Restaurants

Determine the location, hours of operation and price ranges of restaurants in the area.

Competition Facility

The facility in which the competitions are held is usually (1) an auditorium with full stage; (2) an arena with a portable stage; (3) a hotel ballroom with a small permanent stage; or, (4) a hotel ballroom with a

portable stage. When selecting a facility, always remember what is best for the competitor while taking into consideration the cost-effectiveness for the region.

Regardless of the site, the same factors must be considered during the site inspection.

1. Stage

a. Whether a stage is permanent or constructed, the same dimensions apply:

(1) Large enough to accommodate the approved riser configuration.

(a) Stage width must accommodate sufficient risers for the largest chorus in the contest.
(See Riser Placement Diagrams, Appendix III, pages 20-27)

(b) The following figures include using 18-inch choral risers, a fourth step and the floor:

Without inverted section:

- Six 6-foot sections accommodate up to 70 members.
- Seven 6-foot sections accommodate 70-90 members.
- Nine 4-foot sections accommodate 70-90 members.
- Ten 4-foot sections accommodate 80-100 members.
- Eleven 4-foot sections accommodate 90-110 members.

With inverted section:

- Seven 6-foot sections accommodate 70-90 members.
- Nine 6-foot sections accommodate up to 100 members.
- Eleven 4-foot sections accommodate 90-110 members.
- Eleven 6-foot sections accommodate 120 or more.

(c) If the alternate riser configuration is being used by the region, it should be available for any chorus that feels this configuration would be more suitable for them.

- Using the alternate configuration is a regional option.
- The alternate configuration is formed by removing the inverted section and one or two sections from both sides.
- Lighting and sound are set to accommodate both riser configurations whenever possible. If different settings are used both must be approved by the panel chair.
- The alternate configuration may be moved forward on the stage as long as (2) through (5) listed below are met.

(2) Sufficient room in front of the risers for the director.

(3) Sufficient room in front of the risers for choreography.

(4) Sufficient room for the emcee lectern.

(5) Sufficient room between the risers and the edge of the stage for contestants to enter and exit.

(6) Ceiling must be at least 12 feet above the stage.

(7) Height of the stage must be a minimum of 32 inches.

b. If it is necessary to construct a stage, the safety of the contestants is the primary consideration.

(1) Staging should be locked together for solidity and safety.

- (2) It must be strong enough to accommodate the combined weight of the largest chorus in the region and the corresponding riser configuration.
 - (3) A stage surface must be provided to ensure a smooth stage. Dance flooring or carpets are appropriate.
 - (4) Ramps/stairs leading up to the stage should have railings and lights.
 - (5) A safety rail must be included around the edges of the backstage area.
 - (6) Entrances, exits and backstage areas should be piped and draped.
 - (7) Any extensions to an existing stage must be the same height as the permanent stage.
2. **Shells**
- a. Quartet Competition
A shell is *optional* for the quartet competition. A backdrop or pipe and drape may be used. If a shell is used, it should be neutral in color and no decorations may adorn it.
 - b. Chorus Competition
A shell or backdrop is required. If a chorus shell is not available, an orchestra shell, a stage flat or a curtain may be used.
3. **Curtain**
- A curtain is not required for chorus competition; however, most auditoriums and theaters with a permanent stage usually have a front curtain available.
- a. If a curtain is used, the following information is to be determined:
 - (1) How long does it take to open/close the curtain?
 - (2) Does the curtain open/close vertically or horizontally?
 - (3) Is the curtain electronic or manual?
 - (4) Does the facility require union personnel to operate the curtain?
 - b. If lighting is used in lieu of a curtain, the following procedures are followed:
 - (1) Stage lights are dimmed to half-stage lighting so the contestants can see as they enter the stage and risers.
 - (2) When the director signals the chorus is ready, the stage lights are taken out, except for the spotlight on the emcee lectern.
 - (3) As the contestant is announced, the stage lights are brought up to 100%.
 - (4) After the chorus' final bow, the stage lights are again taken out and then brought up to half-stage lighting as the chorus exits the risers and stage.
4. **Lighting Standards**

NOTE: The following suggestions for equipment are intended to be used as a starting point when working with the technicians. These are not requirements.

During the initial site inspection, the CC investigates the lighting facilities and determines whether or not it is necessary to rent additional equipment and what the approximate costs are. The CC may choose to have an incident light meter available during the inspection to check the degree of lighting and eliminate any dark areas.

The following specifications should be considered whenever possible:

- a. General
 - (1) Lighting must be uniform for all contestants. No special lighting effects may be used by any contestant during the competition.
 - (2) The intensity of stage lighting must be consistent for the entire performing group.

- (3) In an auditorium situation, overhead and front lighting should be used. Forward lights should be focused so no shadows are cast. If footlights are used, they should not be brighter than the overhead lights.
 - (4) In a hotel ballroom, fixed mini-spots need to be focused on the stage.
 - (5) Lighting should be white; however gels may be used in forward lighting. Only pink, flesh-tone or bastard amber gels are used. At least one follow spot is needed and should be checked and operated by experienced personnel. This is used for the introduction of the official panel prior to the announcement of the chorus results.
 - (6) The emcee lectern spot may be fixed lighting on a dimmer board.
 - (7) Lighting technician(s) must focus lighting prior to auditorium inspections and be available to operate during inspections, contest sessions and shows.
 - (8) Lighting in the auditorium while contestants are on stage should be set low enough so that performers can see that there are people in the audience. A 20-40% setting is recommended. Between contestants, lighting should be brought to 80% for the safety and convenience of the audience.
- b. Quartet
- (1) Both overhead and front lighting is necessary.
 - (2) The lighting must be focused in such a way as to prevent shadows on the faces of the quartet members.
 - (3) All stage lighting may be brought up during a quartet's performance, beginning with their entrance and ending with their exit. Or, a follow-spot may be focused on them from their entrance through their exit.
- c. Chorus
- (1) A combination of overhead and front lighting is necessary to achieve an overall un-shadowed effect. Lighting must be consistent and un-shadowed from 6-1/2 feet above the highest tier of risers to the smallest member in the front row. The area in front of the risers to the downstage edge must be lighted with the same consistency in order to allow for choreography.
 - (2) Follow spots should not be used on the director alone.

Final decisions regarding the adequacy of the lighting are made by the panel chair at the official inspection. However, because last minute changes may result in increased labor and equipment costs, it is best to ensure well in advance of the contest weekend that the established lighting standards can be met.

5. **Signal System/Headphones**

Communication must be established between the panel chair, the backstage area and the emcee. There are two possible ways of accomplishing this:

- a. Many regions have already built their own signal system.
- b. Many facilities have headphones that are utilized by the panel chair, the competition coordinator, and lighting, sound, audio, and video technicians.

6. **Sound System**

For more detailed information on sound systems, refer to Appendix IV.

The purpose of using an amplification system for competition is to enable the audience to hear the performances. *The judging panel must hear contestants without benefit of amplification.* In order to achieve this, it may be necessary to distribute several speakers over the entire hall.

The following should be determined:

a. Amplification

- (1) What sound system is available?
- (2) Is supplemental equipment required? If so, how much does it cost?
- (3) Are acoustics satisfactory from the standpoint of the competitors, the judges and the audience?
- (4) Is the sound technician available to set the sound during the inspection and to operate the system during contest sessions and shows?
- (5) Are equipment and personnel available for making the official audio cassette recordings and video recordings? Is it necessary to rent equipment? If so, how much does it cost?
- (6) What microphones are available? (Ideal microphones are 48-volt, phantom-powered, studio condenser microphones with a cardioid pattern, 1-inch-diameter capsule) For choruses, microphones may be placed close to the downstage edge of the stage in foam mouses; Crown PCC-160 (phase coherent cardioid) microphones are preferable.

(a) Quartet Contest

Two (2) cardioid microphones are required. They are securely mounted so they cannot be moved if struck by a performer. A preferred mounting is on a single microphone stand with a stereo bar placed in a cross-fired position (120-130 degrees, tails-out). Microphones are positioned so the patterns are directed between quartet members #1 and #2, and between quartet members #3 and #4. The best option is to use a boom-type microphone stand placed in the pit, so there is no physical contact between the stage floor and the microphones. The level of both microphones is set equally to maintain the natural balance of the quartet's sound.

The use of stage monitors is optional.

(b) Chorus Contest

Microphones may be suspended overhead, placed on the floor, or both.

If suspended:

- 1) Three microphones should be used.
- 2) Microphones should be suspended at least as high as the heads of the singers on the highest riser and at least two to four feet in front of the risers.
- 3) Microphones should be positioned so the patterns are directed at the chorus, not at the floor.
- 4) Levels should match the curvature of the risers (outside microphones set equally; the center microphone slightly higher).

Floor microphones are used only if microphones cannot be suspended. Two or three are placed on boom-type stands in the pit with their levels set equally. Floor microphones often pick up noise of foot movement and may distort the audience and recording sound.

Frequently, improper wiring cables, or inpatch bays, result in two adjacent microphones being out of phase, causing a significant sound cancellation. A phase test to ensure that all microphones in each group are in phase should be made by the sound technician.

Often, there is a problem of system saturation and clipping at various frequencies at peak

volume. This results in a noticeable distortion of sound quality and sometimes is accompanied by a rumble, a momentary ring-off at certain frequencies, or even a steady, deafening, ringing sound. Should this occur, the system test should be stopped at once until the sound technician has made the necessary corrections. Successful system tests result in pleasant, well-balanced sound at all volume levels throughout the auditorium, with minimal reverberation and with minimal or no amplified sound being audible at the judges' tables.

Through proper use of pan controls and auxiliary outputs on the primary mixing console, compliance with these microphone techniques provides the necessary sound pick-up for feeding the auditorium sound system as well as for providing stereo audio feed for the audio and video recording equipment.

Final approval for the use of sound amplification rests with the panel chair. If she determines during the on-site inspections or mic-testing performances that amplification is excessive or that it interferes with the panel's evaluation of the contestant performances, she has the prerogative to request that the gain be lowered or that amplification not be used. The sound technician should be instructed that once the sound system has been approved by the panel chair, no changes are to be made except as authorized by her.

7. **Recordings** (Refer to Appendix III for summary)

The CC is responsible for supervising the official audio and video recordings of the competitions. Although she is responsible, the task may be designated to someone else. Sufficient space must be available for the recording technician(s). Arrangements should also be made to test and set the recording levels prior to the start of each contest session, preferably during the official inspection by the panel chair. If recording in stereo, check dials to ensure that both channels are recording. If dials are not available, perform a test recording of each channel and play to ensure that both channels are recording.

Be sure to include each contestant's introduction on the recording so they can be identified. Please make every effort to have good lighting for the videos. These recordings play a very important part in the judging programs review process. Please view your tapes before mailing them to headquarters to make sure they are of the best possible quality.

8. **Judging Areas**

a. Judging Pit (Refer to Appendix III for diagram.)

- (1) Ten (10) feet away from the front of the stage
- (2) Sufficient room for three tables, approximately 8' by 30"; enough space for a person to walk in front of the tables and enough space behind the tables so visibility of the panel's work from the audience is not allowed.
- (3) Electrical outlets for six high-intensity lamps and a calculator.
- (4) Space for trial scorers' tables (In lieu of tables, trial scorers and their page exclusively may be seated in the front center rows of the auditorium with at least two empty rows behind them.)

b. Rest Areas

- (1) A room close to the backstage area for the panel to use prior to and following each contest session and during intermission.
- (2) Restroom facilities nearby and separate from those used by the audience and competitors.

- (3) A rest area and restroom facilities close to backstage also are provided for the trial scorers, emcees, and pages.
 - (4) Refreshments must be permitted in the rest areas. Determine if they must be catered by the facility or if they may be provided by the region.
9. **Traffic Pattern**
- a. **Photography Area**
 - (1) A room that accommodates riser height and width requirements and allows for depth for the photographer.
 - (2) There is no interference from light fixtures.
 - (3) There is an appropriate background behind the risers to frame the chorus pictures.
 - (4) The riser type and configuration is set for optimum photography.
 - (5) Pipe and drape are used for the appropriate setting for quartet pictures.
 - b. **Warm-up Area**
 - (1) A warm-up area is available to each competing group, either at the hotel or competition facility.
 - (2) If in the backstage area, the warm-up area is soundproof to the stage and auditorium.
 - (3) Risers are preferred, but are not required.
 - (4) It accommodates the largest competing chorus.
 - c. **Holding Area(s)**
 - (1) Space accommodates the largest competing chorus.
 - (2) All except one area is soundproof from the stage and auditorium.
 - (3) One area is available backstage where the competitor waits for the conclusion of the preceding performance.
 - d. **Purse drop area.**
 - e. **Restroom facilities.**
 - f. **Space for regional personnel, stage hands, technicians and awards tables.**
10. **Hours**
Determine exactly what hours are needed at the facility and find out if the facility is available for all events.
11. **Seating**
- a. Does the competition facility provide sufficient seating for the estimated number of attendees and competitors?
 - b. Are there pillars or other obstructions to the view?
 - c. If the facility is a hotel ballroom or arena, is tiered seating available?
12. **Facility/Union Personnel**
Requirements regarding the use of facility/union personnel vary. Check union regulations for the number of hours of continuous work allowed before a break is required and the total number of hours per day before overtime is in effect.

Some facilities require that only union labor or personnel employed by the facility itself be used. Others allow members (or friends and husbands) to serve as stage hands, technicians and ushers. It is necessary to determine facility requirements when using the following:

- a. Sound technician
- b. Lighting technician
- c. Stage hands
- d. Curtain puller

- e. Security
- f. Box office
- g. Ushers
- h. Ticket takers
- i. Audio and video recording technicians
- j. Emergency personnel
- k. Other

13. **Restrictions**

It is important to learn, in advance, if the competition facility has any restrictions that affect the convention, especially in the following areas:

- a. Recordings
- b. Ticket sales
- c. Photography sales
- d. Use of non-union labor
- e. Food from outside
- f. Parking of work-related vehicles
- g. Traffic restrictions of surrounding streets, including loading and unloading of buses

It is sometimes possible to avoid these restrictions. For example, if it is explained that the purpose of the audio and video recording is for educational and archival purposes, not commercial, restrictions against audio and video recording are usually waived.

14. **Costs**

For accurate evaluation of a facility, it is important to know what is and is not included in the basic cost. The following costs should be determined during the site inspection:

- a. Competition facility rental
- b. Labor
 - (1) Stage hands
 - (2) Sound, lighting and recording technicians
- c. Security
- d. Box office
- e. Ushers
- f. Ticket takers
- g. Meeting rooms
- h. Sound equipment (in-house or outside rental)
- i. Supplemental lighting equipment (in-house or outside rental)
- j. Staging (platforms, backdrop drapes, curtain, etc.)
- k. Table and chair rental
- l. Recording fee(s)
- m. Fees for ticket sales
- n. Catering
- o. Cleaning
- p. Water service
- q. Overtime costs
- r. Signal system/Headphones
- s. Others

15. **Americans with Disabilities Act** (U.S. sites only)

Ensure that the competition facility is in compliance with the ADA and has a clause in the

contract stating so and indemnifying Sweet Adelines International against violations. (Refer to Appendix II)

CONTRACT NEGOTIATIONS

To ensure that facilities are available, that costs are established, that all specified requirements are met, and that both parties understand what has been agreed to, everything is put in writing. All required housing and function space is blocked. The contract is signed by both parties and is binding. Any changes must be agreed to, in writing, by both parties.

Contract negotiations are approached in a professional manner. It is a business operation on behalf of the region and is treated accordingly. All needs are anticipated far in advance so as to be incorporated in the contract.

Although it may not be possible to include exact costs in a contract more than a year in advance, every effort should be made to specify a base price and a maximum percentage increase, especially in the competition facility rental fee. A date for determining the exact charges is specified so that a convention budget may be prepared. This date is no later than one year prior to the convention weekend.

If the competition is being held in a facility other than the headquarters hotel and unavailability of that facility would necessitate changing convention dates or moving the convention to another city, a contingency clause should be added to any hotel contracts. Suggested wording for this clause could be:

"The performance of this agreement by Region X of Sweet Adelines International is contingent upon the availability of the XX Theater as the site for the region's vocal music competitions. If for any reason beyond the control of said region the XX Theater shall not be available, or shall not be in acceptable condition, or have conditions present that would interfere with the a capella music competition, this agreement will be terminated without penalty by written notice from the region to the hotel".

Be very careful about signing hotel contracts with "attrition" or "slippage" clauses that require you to pay for all of the sleeping rooms you block whether you use them or not. If the hotel refuses to remove the clause or at least modify it so you don't have to pay 100% of the cost of unused rooms, you may want to find another hotel. Run some of the possible figures yourself to see if it is something the region would be willing and able to pay before you sign the contract. Most hotels will work with you on these clauses. The ones who will not should be avoided.

Contracts for a public facility such as a convention center, arena, or auditorium are written in a different frame of reference than for a hotel. These are leases for facilities used for everything from rock concerts to sporting events to conventions and trade shows. These leases frequently contain inappropriate specifications for Sweet Adelines purposes and a great deal of legal jargon. They are usually very one-sided. They should be read very carefully and the most objectionable clauses removed or amended. You may need to have legal counsel review the contracts and advise you.

RE-INSPECTIONS

Re-inspections by regional personnel occur if the hotel/facility has undergone management or ownership or construction changes after the contract has been signed.

WORKING INSPECTION

Approximately four months prior to the convention weekend, the CRC, CC, EVC, OPL and other key convention personnel arrange for a working inspection of the facilities to be used for the convention. Meetings should be arranged with the appropriate hotel(s) and competition facility staff. This is the final inspection prior to the convention weekend to ensure that proper arrangements have been made.

Hotel

The purpose of this inspection is to:

1. Provide a written schedule (function sheet) of each activity to be held in the hotel.
2. Inspect all blocked function rooms and suites, and sample guest rooms.
3. Confirm all costs for:
 - a. guest room rates
 - b. function room charges
 - c. labor and equipment
4. Confirm check-in/check-out procedures.
 - a. Advance room assignments
Since choruses register as a group, this is most feasible. Prekeyed housing, with separate pick-up from the front desk, is ideal. All room assignments and keys for those arriving on the same day may be picked up by one member of the chorus or one occupant of each room. CAL members are also able to obtain their keys this way. Those arriving prior to Friday should check-in at the front desk.
 - b. Room charges
If arrangements are made in advance, most hotels allow:
 - (1) All room charges for a specific chorus to be paid with one chorus check for the entire amount.
 - (2) All room charges for a specific chorus to be paid with one credit card for the entire amount.
5. Determine a method to be used for housing reservations.
 - a. A convention housing chair makes all reservations, using rooming lists provided by each chorus/CAL member.
 - b. Utilize the hotel reservation service provided by the city's convention bureau.
 - c. Have each chorus and individual CAL member register directly with the hotel.
 - d. Whichever method is selected, all participants follow the same procedure. Advise the hotel(s) and convention bureau(s) of the procedure and request that no exceptions be made.
6. Verify hours of operation for hotel restaurants and room service.
7. Establish location of events for:
 - a. Convention registration
 - b. Information desk
 - c. Ways and Means
8. Verify method used to hang signs (size and type). Arrange for hotel easels, if appropriate.
9. Verify the location and procedure of All Events Registration/Single ticket sales desk.
10. Verify arrangements with the hotel(s) for Ways and Means sales. Clearance with the hotel(s) is usually necessary for:
 - a. Restrictions against selling food items.
 - b. State and/or city vendor's permit (contact state and local authorities).
 - c. State and/or city sales tax (contact state and local authorities).

11. Finalize areas to be used as function space.
The CRC provides the hotel(s) with specific room setup information (function sheet) for each regional function. If there are any changes, the hotel is notified immediately so adjustments can be made. The CRC is responsible for releasing function space to choruses for their use.
12. Finalize food function details.
The CRC deals directly with hotel catering for regional food functions. Regional policy determines whether or not choruses should make arrangements for their events directly with the hotel or with a regional convention committee member. All menus and costs are decided prior to the event to allow for prepaid meals. A detailed contract is signed by both parties.
13. Finalize restaurant facilities.
The CRC is responsible for finalizing the hotel arrangements for food availability for the membership, including buffets, continental breakfast bars, sandwich bars, cash bars in the lobby/mezzanine and extension of hours for restaurants, lounges and room service (late night limited menu).
14. Arrange for the duplication and faxing of results.
The OPL finalizes arrangements for duplicating results for contestants and faxing results to headquarters.
15. Determine a location for the distribution of contestant packets.
Obtain permission from the hotel to post the official results in an appropriate area.

Following this meeting, the CRC confirms in writing to hotel personnel all commitments and arrangements that have been made, including setup requirements. Any additional changes are confirmed in writing and signed by both parties.

Competition Facility

The purpose of this inspection is to:

1. Walk the entire traffic pattern; inspect all rooms and areas to be used.
2. Meet with the stage manager and provide him or her with complete written instructions and specifications regarding, among other things:
 - a. Stage
 - b. Lighting
 - c. Sound
 - d. Judging pit diagram
 - e. Schedule of all competition activities, including official inspections and the time that setup should be completed for each function
3. Finalize plans for lighting and sound and required personnel.
4. Finalize requirements regarding water stations, chairs, tables, table coverings, electrical outlets, wastebaskets, etc.
5. Confirm the following information:
 - a. Stage dimensions
 - b. Type and colors of curtain(s) and/or backdrop
 - c. Color of shell(s)
 - d. Any other information needed for contestant communications

If it is impossible to comply with the specifications of any aspect of the staging, the CC advises the panel chair immediately.

WRAP-UP

Following this meeting, the CRC confirms in writing to the competition facility personnel all commitments and arrangements that have been made, including setup requirements. Any additional changes are confirmed in writing and signed by both parties.

On Thursday morning prior to the convention weekend, the appropriate hotel staff meets with the CRC, CC, OPL and other regional personnel having housing responsibilities to:

1. Make introductions.
2. Distribute and review finalized event orders for all function space.
3. Explain to the staff in detail exactly what is expected from hotel personnel.
4. Ask and answer any last minute questions.

GLOSSARY OF HOTEL TERMINOLOGY

CONVENTION HOTELS

Headquarters Hotel

Convention registration, meetings, meal functions, etc. are usually held here. The official panel is housed here.

Overflow Hotel

Used for sleeping rooms when the number of rooms required exceeds the number of rooms available in the headquarters hotel.

FACILITY: The Facility section lists general terms used in areas of group function management in hotels, resorts, and conference centers including sleeping room accommodations. See the Food and Beverage and Room Setups Sections for specific terminology relating to those areas of group function management.

BLOCK

- (1) Number of rooms reserved for one group
- (2) To assign space.

BOOK: To sell room space.

CABANA: Room adjacent to pool area, with or without sleeping facilities.

CONCIERGE:

- (1) Facility staff which provides special services such as tickets to local events, transportation, and tour arrangements.
- (2) Designated area in facility providing special amenities and service to guests.

CONFIRMATION: Written acknowledgment of a reservation request.

CONFIRMED RESERVATION: Oral or written agreement by a facility to accept a request for an accommodation; to be binding the agreement must state the intent of the parties, the particular date, the rate, type of accommodations, and the number to be accommodated; oral agreement may require guest credit card number.

CONVENTION RATE: Rate negotiated for convention attendees by the planner should be included in the contractual agreement.

CONVENTION SERVICE MANAGER: Facility manager who is responsible for all details of an event.

CUT-OFF DATE: Designated day when the facility will release a block of sleeping rooms to the general public.

DIRECT BILLING: Accounts receivable mailed to individuals or firms with established credit.

DOUBLE-DOUBLE ROOM: Room with two double-size beds suitable for two to four persons.

DOUBLE ROOM: Room with one large bed for two persons.

FOLIO: Form on which all charge transactions incurred by a registered guest are recorded.

GUARANTEED LATE ARRIVAL: Guest room that is guaranteed by credit card or advance payment if arrival is later than six p.m.

GUARANTEED RESERVATIONS: Pre-paid reservation held until agreed arrival time, or check-out time the next day, whichever occurs first. Guest is responsible for payment if reservation is not canceled.

INCIDENTALS: Expenses other than room and tax, billed to a guest's account.

KING ROOM: Room with king-sized bed suitable for one or two persons.

LANAI: Room with a patio or balcony overlooking a garden or water.

MASTER ACCOUNT: Form on which authorized charges incurred in a facility by a group are recorded.

NO-SHOW: Reservation not used or canceled.

OFF-SEASON: Facility occupancy is at its lowest level.

ONE FOR FIFTY OR 1/50: Facility complimentary room policy - one complimentary room night for every fifty room nights picked up.

OUTLETS: Restaurants and lounges within a facility.

OVER-BOOKING: Accepting reservations for more guest rooms than are available; usually due to anticipated no-shows.

PICK-UP: Number of facility guest rooms actually used out of a room block.

PRE-CONVENTION BRIEFING: Meeting with planner and facility department heads to review purpose and details of event.

PUBLIC SPACE: Space in a facility that is available for public use.

QUADRUPLE (QUAD): Room with two or more beds for four persons.

QUEEN ROOM: Room with one queen-size bed suitable for one or two persons.

RACK RATE: Facility's standard, preestablished guest room rates.

REGISTRATION CARD: Signature form used by facility when registering a guest.

ROOM NIGHTS: Number of rooms blocked or occupied multiplied by number of nights each room is reserved or occupied.

ROOMING LIST: List of facility guests and room data supplied to facility prior to arrival.

RTI: Room, tax, incidentals.

RUN-OF-THE-HOUSE RATE: One rate for facility guest room block. Does not include suites.

SEASON: Period of time when facility occupancy is at its highest level.

SHOULDER: Intermediate time, in the hospitality industry, between peak and low seasons.

SINGLE ROOM: Guest room occupied by one person.

SPACE: Area in a facility where a group's private functions may be held.

STAY OVER: Guest who stays at facility beyond stated departure date.

STUDIO: Room with couches that convert to beds.

TENTATIVE HOLD: Space temporarily held by a facility pending a definite booking.

TURN-DOWN SERVICE: Early evening service in which beds are prepared for sleeping.

WALK: Guest holding confirmed reservation sent to another facility because of over-booking.

WALK-IN: Guest requesting accommodations without a reservation.

GLOSSARY OF FOOD AND BEVERAGE TERMINOLOGY

The Food and Beverage section lists terms used in the area of group food and beverage function management including banquets, receptions, and other activities. Consult a standard dictionary of cookery terms for descriptions of individual food items.

A LA CARTE: Menu with price stated for each item offered, as opposed to a fixed price for an entire meal.

BEO: Banquet event order.

BY THE BOTTLE: Liquor served and charged for by the full bottle.

BY THE DRINK: Liquor served and charged for by the number of drinks served.

BY THE PIECE: Food purchased by the individual piece, usually for a reception.

CALL BRAND: Brand of liquor, distinguished from HOUSE BRAND, selected by a customer according to personal preference.

CAPTAIN: Person in charge of banquet service at food functions.

CASH BAR: Private room bar set-up where guests pay for drinks individually.

CHEF'S CHOICE: Selection of food items to best complement the entree.

CORKAGE: The charge placed on beer, liquor, and wine brought into the facility but purchased elsewhere. The charge sometimes includes glassware, ice, and mixers.

COVER: Table setting for one person.

COVERS: Actual number of meals served at a food function.

DOUBLE CLOTH: Use of two tablecloths on a banquet table for decorative purposes.

DRY SNACKS: Snacks such as pretzels, potato chips, and corn chips served at receptions.

ENERGY BREAK: Refreshment break where nutritious foods and beverages are served, occasionally including some form of exercise.

HOSPITALITY SUITE: Room or suite of rooms used to entertain guests.

HOUSE BRAND: Medium or lower priced brand of liquor as distinguished from CALL BRAND.

HOUSE WINE: Moderately priced wines carried by the facility.

INCLUSIVE: Rates which includes gratuities and taxes.

MINIMUM: Smallest number of covers and/or beverage for a function; surcharge may apply if minimum is not reached.

OPEN BAR: Private room bar set-up where drinks are paid for by a sponsor.

OVER-SET: Number of places set over the guarantee.

PLUS-PLUS (++): Addition of taxes and gratuities to a price when not included, designated by ++.

PREMIUM BEER: Higher priced beer.

PREMIUM BRAND: Brands of liquor listed by a hotel or an establishment which are the most expensive brands at that establishment.

PRE-SET: Placement of food on banquet tables prior to the seating of guests.

REFRESH: To clean room after or between meetings, refilling water pitchers, changing glassware, and other general housekeeping.

REFRESHMENT BREAK: Time between sessions where coffee and/or other refreshments are served.

ROLL-IN MEAL: Light buffet meal on a cart.

SERVICE CHARGE: Charge for the services of waiters/waitresses, housemen, technicians, and other food function personnel.

WATER STATIONS: Tables with pitchers of water and glasses for self service.

GLOSSARY OF GENERAL MEETING MANAGEMENT TERMINOLOGY:

The General Meeting Management section lists terms used in the areas of group communication, on-site and off-site group function management, and terms common to the meetings industry.

AUTHORIZED SIGNATURE

Signature of person(s) with authority:

- (1) to charge to facility master account,
- (2) to guarantee payment, and
- (3) to contract for space, services, and supplies.

BREAK OUT SESSIONS: Small group sessions, within the meeting, formed to discuss specific subjects.

CANCELLATION CLAUSE:

- (1) Provision in a contract which outlines penalties if cancellation occurs, both parties for failure to comply with terms of the agreement.
- (2) (Entertainment) Provision with artist's contract which allows artist to cancel within a specified period of time prior to play date.

CLINIC: Workshop-type educational experience where students learn by doing.

COLLOQUIUM: Informal participatory discussion on group-selected topics.

COMP: Abbreviation for complimentary.

CONCURRENT SESSIONS: Sessions scheduled at the same time.

CONFERENCE: Participatory meeting designed for discussion, fact-finding, problem solving, and consultation.

CONVENTION BUREAU: Service organization which provides destination promotion and sometimes offers personnel, housing control, and other services for meetings and conventions.

FORUM: Open discussion with audience, panel, and moderator.

FUNCTION SHEET: Detailed instructions for a particular event also known as banquet order, event order, or resume sheet.

FUNCTION SPACE: Space in facility where private functions or events can be held.

HOLD HARMLESS: Clause in contracts ensuring that a group or company will not be responsible in the event of a claim.

LETTER OF AGREEMENT: Document outlining proposed services, space, or products which becomes binding upon written approval by both parties.

MODERATOR: Person who presides over panel discussions and forums.

OVERFLOW: Attendees booked into facilities after headquarters facilities are full.

PANEL: Discussion with a moderator and two or more participants.

PBX OPERATOR: Switchboard operator

PLENARY SESSIONS: General assembly for all participants.

PROPERTY: Lodging establishment such as a hotel, motel, inn, resort, conference center, or meeting facility.

RAPPORTEUR: Monitor who evaluates conference sessions.

RESUME SHEET: See FUNCTION SHEET.

ROOM SETUP: Layout of tables, chairs, other furniture, and equipment for functions.

SEMINAR: Lecture and dialogue allowing participants to share experiences in a particular field under the guidance of an expert discussion leader.

SITE INSPECTION: Personal, careful investigation of a property, facility, or area.

SPECIFICATIONS: Complete description of meeting requirements.

STAGING GUIDE: Compilation of all function sheets, scripts, instructions, room set-up diagrams, directory of key personnel, forms and other material relating to the event.

SUPPLIER: Facility, company, agency, or person offering space, goods and services for meetings.

SYMPOSIUM: Event at which experts discuss a particular subject and opinions are gathered.

VENUE:

- (1) Meeting site or destination.
- (2) Entertainment location of performance such as hall, ballroom, auditorium, etc.

WALK-THROUGH:

- (1) Review of meeting details.
- (2) Site inspection.
- (3) Inspection of function room prior to function.
- (4) Inspection of trade show floor prior to opening.

WORKSHOP: Training session in which participants, often through exercises, develop skills and knowledge in a given field.

GLOSSARY OF ROOM SETUP TERMINOLOGY:

The Room Setups lists terms used in the areas of meeting room equipment and layouts.

AIR WALLS: Movable barriers that partition large areas into smaller areas. May be sound-resistant, but not necessarily sound-proof.

AUDITORIUM OR THEATER SETUP: Chairs only set up in rows facing head table, stage, or speaker. Variations are semicircular and V-shape.

BOARD OF DIRECTORS SETUP: Tables set in rectangle or oval shape with chairs on both sides and ends.

BOARD ROOM: Room set up permanently with a fixed table and suitable seating.

CABARET TABLE: Small round table (15 in. - 30 in diameter) used for cocktail type parties. Also known as club table.

CONFERENCE STYLE SETUP: See BOARD OF DIRECTORS SETUP.

DAIS (Pronounced 'day-iss') : Raised platform on which the head table is placed.

DRAPES: Decorative material hung to partition an area, adorn a room, or provide privacy.

FLOOR SETUP DIAGRAM: Floor plan with specific requirements (dais, tables, chairs, etc.) drawn to scale.

HOLLOW SQUARE SETUP: Tables set in a square (or rectangle) with chairs placed around perimeter. Center inside tables is hollow.

HORSESHOE: Tables set up in round-cornered U shape with chairs placed outside. Chairs inside if needed.

LECTERN: Reading stand with slanted top. Can be a tabletop lectern or one which stands on the floor.

PODIUM: Speaker's platform

PRE-FUNCTION SPACE: Area adjacent to the main event location.

ROPING: Plush-covered chain used to define traffic areas. Can be attached to stanchion.

ROUND: Banquet table, usually 60 in. in diameter. Also available in 66 in. and 72 in. diameters.

SCHOOLROOM SETUP: Tables lined up in a row, one behind the other on each side of center aisle with chairs facing head table.

SERPENTINE: Series of tables set in curving shapes, often S-shaped.

SHOEHORN: Term referring to overcrowding.

SIDE CHAIR: Armless chair.

SOUND-PROOF WALL: Barrier that prevents sound from carrying to and from adjacent rooms. Usually a permanent wall.

STANCHIONS: Decorative posts which hold markers or flags to define traffic areas. Ropes may be attached.

TURNOVER: Time to break down and reset a room.

WRITING CHAIRS: Chairs with attached writing surfaces.

OFFICIAL SCHEDULE OF EVENTS

The schedule of events for a regional convention is agreed upon by the EVC, CC and CRC. Once agreed upon, it is submitted to the Director of Music Services on a Proposed Schedule of Events form for final approval. The Director of Music Services reviews the schedule to ensure that enough time is allocated for the competition events and that the starting time for each competition session is best for the contestants and the official panel. Once the Director of Music Services has approved the proposed schedule, any subsequent changes must be submitted for approval.

When setting the schedule, the following are taken into consideration:

1. Travel time between facilities for the official panel.
2. Time after each session for the panel to meet with trial scorers.
3. Sufficient break time during each competition session for the official panel to eat and relax.
4. Time at the beginning of the quartet and chorus contest for any announcements.

QUARTET COMPETITION SCHEDULE

Set the required times for competition. The quartet contest is held on the Friday of the convention weekend. Starting time is based upon the number of contestants, with a reasonable amount of time allocated for an intermission. Ideally, the contest should end no later than 10:00 p.m.

Because the exact number of contestants is unknown at the time the schedule is proposed, actual competition time must be estimated. Use the prior year's number of contestants as a guide. If there is a need to change the schedule due to the number of contestants or any other unforeseen circumstance, the panel chair is contacted.

Multiple sessions for quartet contests are warranted when there are 30 or more competitors. Each session should have 10 to 15 competitors scheduled. Provide substantial snacks, rather than full meals between sessions, keeping the breaks shorter, 30-60 minutes in duration. Confirm plans for multiple sessions with the panel chair.

<u>Event</u>	<u>Minimum Time</u>
1. Official inspection <i>(usually held Friday morning or early afternoon)</i>	One hour
2. Quartet briefing	30 minutes <i>(may be combined with chorus briefing)</i>
3. Curtain call <i>(Official Panel, CC, Emcee, Pages, etc.)</i>	15 minutes prior to start of each session
4. Quartet competition	One hour, plus 10 minutes per contestant, including mictesters and performance of outgoing champions

CHORUS COMPETITION SCHEDULE

Set the required times for competition sessions. The chorus contest is held on the Saturday of the convention weekend. Starting time is based upon the number of contestants, with a reasonable amount of time allocated for an intermission. Ideally, the contest should end no later than 6:00 p.m.

Because the exact number of contestants is unknown at the time the schedule is proposed, actual competition time must be estimated. Use the prior year's number of contestants as a guide. If there is a need to change the schedule due to the number of contestants or any other unforeseen circumstance, the panel chair is contacted.

<u>Event</u>	<u>Minimum Time</u>
1. Official inspection <i>(may be held immediately following the quartet official inspection, Friday evening immediately following the quartet competition or Saturday morning)</i>	One hour
2. Chorus directors briefing	30 minutes (may be combined with quartet briefing)
3. Curtain call <i>(Official Panel, CC, Emcee, Pages, etc.)</i>	15 minutes prior to start of each session
4. Chorus competition <i>(The one hour may need to be extended depending upon the regions' events, e.g., director recognition, etc.)</i>	One hour, plus 10 minutes per chorus, including mic-testers and performance of outgoing champions

SCHEDULE FOR OTHER CONVENTION EVENTS

Determine any additional functions occurring over the convention weekend and set the schedule for each. This schedule may include:

1. Chorus rehearsals
2. Regional Management Team meeting
3. Regional Annual Membership meeting
4. Installation of regional officers
5. Education classes
6. Postcompetition celebrations (e.g., Afterglow, Show of Champions, Regional Awards)
7. Mass sing

Ensure ample time between events so that participants may rest and attend meal functions.

TRAFFIC PATTERN AND SCHEDULE

The traffic pattern and traffic pattern schedule, determined by the CC, is the planned backstage movement of contestants beginning with the competitors' starting point and ending with their exit from stage. The traffic pattern allows for easy movement from start to finish while the time pattern allows for a steady unrushed pace for contestants.

PLANNING THE TRAFFIC PATTERN

The following factors govern the design of the traffic pattern:

Contestant Needs

1. Accessibility
 - a. minimum number of stairs
 - b. little or no movement through public area
2. Minimum amount of walking
3. Vocal warm-up prior to stage
4. Opportunity for water, tissues, etc.
5. Relaxed, unhurried atmosphere

Facility

1. Distance between rooms, as well as that of the entire traffic pattern
2. Number of rooms available
3. Accessibility to backstage area
4. Suitability/adaptability of room for intended function
 - a. Soundproof warm-up room
 - b. Suitable backdrop in photography room
5. Facilities for contestants with physical disabilities
6. Availability of tables and chairs, as needed
7. Accessibility to restroom facilities

Ideally there should be two (2) warm-up rooms, to be assigned on an alternating basis. If possible, each room has two doors so that as one contestant exits, another may enter. However, rarely does a facility provide for an ideal traffic pattern. Therefore, the CC provides contestants with as much information as possible.

TRAFFIC PATTERN SCHEDULE

The traffic pattern schedule is developed to allow for a smooth, non-rushed atmosphere during the contest and to allow the contestants, official panel and backstage personnel to know the flow of the contest at any given time.

To develop the traffic pattern:

1. Decide what stations are needed within the traffic pattern.
2. Decide how much time is allotted for each station, including time on stage.
3. Estimate the amount of time needed for movement between stations.
4. Begin with the time the first performer enters the stage and work backward (be sure to include the mic-tester, if applicable).

5. Include the intermission on the schedule.
 - a. Intermissions are usually scheduled for 20 minutes, but announced for 15.
 - b. It is customary for the intermission to fall one competitor past the half-way point in the contest.
 - c. If there are ten (10) or fewer competitors, the panel chair may choose not to have an intermission.
 - d. If the alternate riser configuration is used, a short intermission will need to be scheduled between sessions to allow time to change the riser configuration. An additional intermission may be needed either earlier or later in the contest if the sessions have a disproportionate number of contestants.

SAMPLE TRAFFIC PATTERN

<u>Station</u>	<u>Purpose</u>	<u>Time Allotted</u>
#1 - Hotel/bus	Meet host, board bus, travel to competition site	10 minutes 10 minutes
#2 - Primp	Adjust hair, makeup	5 minutes
#3 - Photo	Official photo	5 minutes
#4 - Warm-up	Warm up voices, water, etc.	10 minutes
#5 - Holding area	Walk to stage area; deposit purse bags	2 minutes
#6 - Backstage	On stage	9-10 minutes

Remember that this pattern is a guide for the backstage movement of contestants. Adjustments may need to be made during the contest itself. The contestants should not be hurried from one station to the next just so the contest proceeds on schedule. They must receive the total allotted time in the warm-up room and be allowed adequate time at each of the other stations. Refer to Appendix III for a sample regional competition traffic pattern.

OFFICIAL PANEL ARRANGEMENTS

When panel assignments are completed, the Director of Music Services notifies the EVC, CRC, CC and OPL of the names and addresses of the panel members assigned to their region. It is important to remember that the members of the official panel are V.I.P. guests of the region and are accorded every consideration.

HOUSING

The region is responsible for the housing of the official panel at the headquarters hotel. The panel rooms are blocked as early as possible and billed to the master account.

Room arrangements are as follows:

1. Three nights - Thursday, Friday and Saturday (guaranteed for late Thursday arrivals).
2. One private sleeping room for each judge and one panel secretary.
3. A readily accessible meeting/lounging space. The parlor/suite set-up may be used provided each member of the panel has her own private sleeping room.
4. Panel housing should not be near hospitality suites.
5. A DVD player and television (25") must be available in the meeting/lounging room (or parlor) to view the level video tape prior to leaving for the competition facility.
6. The OPL checks in the panel members and picks up all keys prior to arrival. Arrangements are made for panel members to open a folio so they may charge incidentals without having to wait in lines.
7. Arrange for housekeeping tips.
8. Verify room service hours and menu.
9. The OPL or her assistant greets panel members upon arrival at the hotel, gives them a brief tour of the facilities and updates them on any schedule changes.

TRANSPORTATION

With the approval of the CC, the OPL is responsible for making all transportation arrangements for the official panel. She works with the Transportation Chair or deals directly with rental companies herself when arranging for vehicles.

A driver and an escort should accompany the panel at all times. Those assigned understand their responsibilities and are familiar with all routes and facilities assigned. The panel is reminded on each trip of where, when and by whom they are to be met next.

Transportation arrangements should be as follows:

1. Airport to hotel
The OPL and CRC determine the best means of transportation to the hotel (personal vehicles, rented vehicles, van, hotel courtesy van, airport limo or taxi).
 - a. Confirm flight arrangements before leaving for the airport.
 - b. An escort carrying a sign with the member's name is assigned to each flight.
 - c. If public transportation is used, an escort still meets the flight and assists the panel member.
 - d. If the flight is late, or the distance from the airport is far, the escort accompanies the panel member to the hotel.
 - e. Escorts and transportation are scheduled appropriately based on times between flights and

- distance between terminals.
- f. If a trial scorer is arriving at the same time as a panel member, she is included in the travel arrangements.
- 2. Between hotel and competition facility
 - Two seven-passenger vans are ideal. Each vehicle needs a driver and escort. If possible, include trial scorers.
 - a. Official inspections
 - b. Show of Champions
 - c. The OPL may need a separate vehicle immediately following the quartet contest to expedite a speedy return to the headquarters hotel for duplication and distribution of results.
 - d. The panel secretary and the OPL may need a separate vehicle immediately following the chorus contest to expedite a speedy return to the headquarters hotel for the duplication, FAXing, emailing and distribution of results.
- 3. Restaurants
 - Escorts and drivers are needed to take panel members to meals away from the hotel and competition facility.
- 4. Hotel to airport
 - Make schedule allowing travel time and the required hour before flight time.

MEALS

The OPL should confer with the panel chair as to meal arrangements. Facilities used should be prompt, take reservations and must be able to provide separate checks for each meal (including room service).

HOSPITALITY

It is appropriate for the region to supply hospitality in the official panel's lounging area/parlor. Some recommendations are outlined below; however, the OPL should send a hospitality request form to each panel member for input. Providing liquor or specialty items is not a requirement; it can be purchased by the region, or provided for later reimbursement from the panel members.

1. Panel lounging area and/or sleeping rooms
 - Electric coffee pot with instructions
 - Coffee, tea and condiments
 - Assorted soft drinks, juices, (wine - optional)
 - Fruit, cheese, crackers, chips
 - Utensils
2. Panel rest area - competition facility
 - Coffee, tea and condiments
 - Assorted soft drinks, juices
 - Vegetable/fruit/cheese platter
 - Sandwiches (if schedule allows)
 - Candy
 - Popcorn
 - Utensils
 - NOTE: Facility may require use of its own catering.**
3. Judging pit
 - Mints, trail mix, M & Ms (plain and peanut)
 - Water (bottled water may be preferred)

REGISTRATION

Complimentary convention registrations are provided by the region for official panel members. The OPL arranges with the appropriate regional personnel so that registrations, badges, tickets and programs are in the panel's hotel rooms when they arrive.

SUPPLIES/EQUIPMENT

1. Hotel

A DVD player and monitor (25") are needed in the panel lounging area/parlor Friday and Saturday for a viewing of the level DVD prior to each contest. The OPL reviews operating instructions prior to the arrival of the panel and instructs the panel chair on its use.

2. Judging Pit

Ninety (90) days prior to the convention weekend, the OPL notifies the CRC of setup needs for the judging pit. The judging pit is located approximately ten feet from the front of the stage with an aisle between the pit and the first row of the audience. The area is roped off so non-official contest personnel are prevented from entering.

The following supplies/equipment are needed:

a. Tables

- (1) three 8' (or 6') x 30"
- (2) skirted on side facing stage
- (3) must be smooth surfaced or covered

b. Chairs

- (1) padded seats
- (2) straight back, if possible
- (3) arms
- (4) comfortable height

c. Lighting

- (1) six high intensity lamps and extra bulbs
- (2) extension cords
- (3) electrical outlets

d. Calculator having full sized keyboard with capability of running tape

- (1) quiet, electronic (no battery operated)
- (2) cover digital display with masking tape
- (3) extra rolls of tape (Use regular tape, not heat sensitive)
- (4) don't use types that turn themselves off automatically
- (5) back-up machine

e. Water

Bottled water or pitchers of ice water and cups are available throughout the competition sessions and checked at each intermission. Providing bottled water for the Panel Secretary in lieu of pitchers is recommended because of computer equipment.

f. Wastebaskets

A wastebasket is available at each table. The OPL instructs the pages where to empty them during intermission.

g. Signal System

CC provides; OPL instructs the panel chair on its operations.

h. Stopwatches

- i. Other Supplies
 - (1) Judges
 - (a) scratch pads
 - (b) paper clips (chair only)
 - (c) ball point pens
 - (2) Panel secretary
 - (a) scratch pads
 - (b) paper clips
 - (c) black lead (#2) pencils
 - (d) red lead pencils
 - (e) pencil sharpener
 - (f) white-out
 - (g) scotch tape
 - (h) erasers
 - (i) felt tip pen
 - j. Miscellaneous
 - (1) tissues
 - (2) cough drops
 - (3) antacid
 - (4) Tylenol, etc.
3. Duplicating Area
 - a. Staplers/staples
 - b. Contestant envelopes
 4. FAX machine availability

REST AREA

Ninety (90) days prior to the convention weekend, the OPL notifies the CRC of any set-up needs for the official panel's rest area. The rest area is a room at the competition facility where the panel can relax before the contest and during any intermissions. It is as close as possible to the backstage area and easily accessible to the judging pit and a restroom that is not available to the general public. The rest area provides a comfortable seating area and tables. The postcompetition meeting will be held in the rest area.

CORRESPONDENCE

1. The first regional communication to members of the official panel is sent as soon as their flight information is received from international headquarters and should include the following:
 - a. Confirmation of flight information
 - b. Headquarter hotel information
 - c. Housing arrangements
 - d. Hospitality questionnaire
 - e. Copies of convention mailings/bulletins
 - f. Convention city information
 - g. Schedule of events/special events information
 - h. OPL's address and phone numbers
2. The panel chair is contacted 60-90 days prior to the convention regarding:
 - a. Configuration of sleeping rooms to lounging room/parlor.

- b. Specific arrangements for:
 - (1) transportation
 - (2) meals
 - (3) judging pit
- 3. Thirty (30) days prior to the convention, the second communication is sent including:
 - a. Confirmation of arrival times and flight numbers
 - b. Name of escort who meets them at the airport gate
 - c. Transportation arrangements
 - d. OPL's planned arrival and hotel room number, if known
 - e. Any changes in the convention schedule

TRIAL SCORING JUDGES' ARRANGEMENTS

Trial scoring judges are requested to notify international headquarters by February 1 of their intent to trial score. The Music Services Department notifies the appropriate regional personnel as soon as the information is received. In the event that a trial scorer makes a late request to trial score, Music Services notifies the regional personnel by phone.

HOUSING/TRANSPORTATION/MEALS

The region is not expected to provide housing, transportation or meals for trial scorers. However, assistance in making reservations at the headquarters hotel and the convention information/schedule are provided.

REGISTRATION

Complimentary convention registrations are provided by the region for trial scoring judges. The OPL arranges with the appropriate regional personnel so that registrations, badges, tickets and programs are picked up at a designated point.

SUPPLIES/EQUIPMENT

Seating

Seating is provided for the trial scorers. The OPL coordinates these arrangements with the CRC. If space allows, tables and chairs are set up behind the Official Judging Panel. If not, the first two or three rows in the center of the regular auditorium seating are blocked off. If possible, there is an empty seat between each two trial scorers and a space equal to at least one row of seats between the last row of the trial-scoring section and the first row of the audience.

Scoring Packets

Scoring packets for the trial scoring judges are prepared at international headquarters and sent directly to the trial scoring judge. She is responsible for bringing these to the competition site.

Supplies

The region is not responsible for providing supplies for the trial scorers. However, if possible, lamps, scratch pads, pens, water, cups and wastebaskets are appreciated.

REST AREA

If space allows, it is preferred that the official panel and the trial scorers have separate rest areas. Hospitality arrangements are the same for both rest areas. If appropriate, the pages and emcees may join the trial scorers in their rest area.

CORRESPONDENCE

Trial scorers are sent the following information as soon as the region is notified of their intent to trial score:

1. Hotel reservation information
2. Convention city information
3. Available transportation
4. Schedule of events
5. Convention bulletins
6. Where to pick up convention registration

PERFORMANCE LICENSES

Three organizations, ASCAP, BMI and SESAC, represent the owners of virtually all copyrighted music in the U.S.A. The purpose of these organizations is to protect the rights of composers and authors and to insure that they receive fair compensation for the performance of their works. Sweet Adelines International serves as the clearinghouse for the collection of license fees and issues the license certificates to the chapters. A performance license application form is included in Appendix III, can be obtained online at www.sweetadelineintl.org or by calling the Music Services Department.

ASCAP/BMI/SESAC

PLEASE SUBMIT YOUR REQUEST NO LATER THAN 10 DAYS FOLLOWING YOUR EVENT.

When applying for a license, submit the following information:

1. Chapter name, chapter number, region number
2. Region name (if this is a request for a regional event)
3. Date of performance (competition)
4. Name of facility
5. Location of facility (city and state)
6. ASCAP rate calculation based on seating capacity & gross revenue (minimum \$25.00)
7. BMI rate based on seating capacity only (minimum \$20.00)
8. Add SESAC flat fee of \$9.50
9. Enter total enclosed and member information for the person who is to receive the license

*****A separate license must be purchased for each performance, ie. matinee and evening shows on the same day require two applications.***

ASCAP RATE

Fill in the blanks and check the appropriate box for your event to calculate the ASCAP fee: *****Minimum fee is \$22.00***

Ticket Price \$ _____ times Tickets Sold _____ = Gross Revenue \$ _____

Seating capacity is **0 - 2,500** - Gross Revenue \$ _____ times **.0068** = Total ASCAP Fee \$ _____
*(**or Minimum Fee of \$25.00)*

Seating capacity is **2,501 - 5,000** - Gross Revenue \$ _____ times **.0045** = Total ASCAP Fee \$ _____

Free admission event at a location with seating capacity of **5,500 or less** = Total ASCAP Fee is **\$25**

Example: Ticket Price \$ 10 times Tickets Sold 750 = Gross Revenue \$ 7,500

With seating capacity of 1,000 multiply times .0068 = Total ASCAP Fee \$ 51.00

With seating capacity of 3,000 multiply times .0045 = Total ASCAP Fee \$ 33.75

BMI FEE (Based on seating capacity only.)

Seating Capacity	Rate
0 - 1,500	\$20
1,501 - 2,500	\$30
2,501 - 5,000	\$50

SESAC add flat fee of \$9.50 per performance.**SOCAN**

SOCAN is the Society of Composers, Authors and Music Publishers of Canada and serves the music users, composers and publishers of Canada.

Effective January 1, 1991, public performance of music in Canada requires a license from SOCAN and the license fees paid to SOCAN in accordance with the terms of the tariffs filed with the Canadian Copyright Board.

When a region holds its regional convention in a location in Canada, SOCAN is contacted to report the number and types of performances held at convention. SOCAN provides the reporting forms and instructions.

There is no advance payment of fees. The retroactive payment of licensing fees is due along with the reports. The tariff rate set by the government is 2% of gross receipts from admission sales, exclusive of sales and amusement taxes. Where no admission fee is charged, a minimum of \$20 per event applies.

SOCAN also requests that a program be submitted showing the titles and other available particulars of the musical selections performed at all events. Instructions are included in the materials sent from SOCAN.

SOCAN personnel may be contacted at the following location:

SOCAN
41 Valleybrook Drive
Don Mills, Ontario M3B 2S6
(416) 445-8700 Fax (416) 445-7108

Countries other than the U.S.A. and Canada

Copyright laws vary from country to country and the methods of meeting requirements may vary also. Check your local regulations.

CONVENTION BULLETINS

Well in advance of the convention, at least one bulletin with instructions and information about the regional convention is provided to all chapter and CAL members in the region. More than one such bulletin may be mailed, if designated by the Convention Steering Committee.

Copies of all bulletins should be sent to the CRC, CC, OPL, EVC, official panel members and trial scoring judges. The EVC, CC, and CRC proof and approve all bulletins before distribution.

The following information is included:

1. Time and place
Convention dates, competition facility, headquarters hotel and any overflow hotels (if possible, travel instructions and a map are helpful).
2. Restaurants
Information regarding restaurants in the area around the hotel and competition facility, including price range and hours. Additional instructions for chapter function arrangements.
3. Housing
Instructions regarding hotel reservations, check-in and check-out.
4. All Events Registration/single ticket sales
All prices, registration and purchasing instructions.
5. Schedule of Events
Not to be published until approved by the Director of Music Services.
6. Official panel
List of all five panel members.
7. Chorus functions/rehearsal schedule
Information regarding how choruses may make arrangements for individual functions. Complete schedule of chorus rehearsal times.
8. Briefing sessions
Indicate the time and attendance requirements for each session.
9. Photography
Advise contestants:
 - a. when/where pictures are to be taken
 - b. prices
 - c. ordering instructions
10. Purses
Instructions regarding purses in the traffic pattern.
11. Stage Arrangements
No later than 90 days prior to convention, the following information regarding stage arrangements is communicated to all contestants:
 - a. exact stage dimensions
 - b. diagram of stage, including entrance, exit, risers, curtain, microphones, distance from edge of stage to front of risers
 - c. which riser configuration(s) will be used, including number and length of sections, number of steps, and use of back rails. If both alternate and standard configurations will be offered, indicate the order they will be used in competition.
 - d. color and size of shell or backdrop
 - e. curtain usage

12. Backstage Area
Information and instructions regarding the traffic pattern
13. Competition facility restrictions
Information regarding smoking, eating, etc., restrictions at the competition facility
14. Order of Appearance
This may be printed after the Final Order of Appearance is received from international headquarters.
15. Traffic pattern and schedule
Include a copy of the full traffic pattern and time schedule, if desired.
16. Remind members of the following:
 - a. regional competition policies
 - b. deadline for new members/personnel changes
 - c. quartet registration deadlines
 - d. deadlines for entry blanks to be submitted to international headquarters
 - e. instructions for notification of withdrawn.

AWARDS

The culmination of each competition is the announcement of results. The CRC is responsible for planning a smooth presentation of the awards.

PRESENTERS

The EVC issues letters of invitation to award presenters according to regional procedures. She may include the following:

- International Board members
- Regional Management Team members
- Competition Coordinator
- Chair of the Regional Convention
- Quartet champion (if not a competitor)
- President and director of current championship chorus
- Host chorus president

Approximately three weeks prior to the convention weekend, the CRC provides pertinent competition information to the presenters, including where and when they should be present for specific competition functions.

The CC receives from international headquarters the sample format for the Announcement of Results for both the quartet and chorus contests. She completes all preliminary information and adds or includes any additional regional awards for placements designated by the international organization. She gives this to the panel secretary, reviewing name pronunciations as necessary.

ORDERING AWARDS

Based upon the number of contestants in each contest, the following awards are provided by the international organization and are mailed to the CRC no later than 30 days prior to the competition weekend:

Chorus Awards

- 1 - 5 place chorus certificates
- 1 - 3 place Division A Chorus Award certificates
- 1 - 3 place Division AA Chorus Award certificates
- Most Improved Chorus Award certificate

It is the CRC's responsibility to arrange for the placement of the appropriate chorus' name on each certificate following the announcement of results. The international organization also provides a traveling plaque for the regional chorus champion. It is the CRC's responsibility to ensure that the plaque is available for presentation to the new chorus champion. The chorus champion is responsible for having the plaque engraved, in accordance with instructions provided by international headquarters.

The region will award placements 1 - 5 for each quartet and chorus contest given the competitor scores 400 points and above. If the competitor places in the top 5 and does not reach a total score of 400 points, they can be recognized, but are not given an award. The following medals may be purchased by the region through international sales. Orders are filled in the order they are received, with priority

given to the earliest regional competitions.

1 - 5 place quartet pins

1 - 5 place chorus medals

(The region usually attaches these to blue, red, white, yellow and green cording before the awards presentation.)

All of the Division A (small) and Division AA (midsize) awards are presented, regardless of the number of contestants. The region may purchase medals or ribbons through international sales.

CHORUS RECOGNITION AWARDS

Recognizing the importance of regional competition, the Judge Specialists and EDC agree to present each competing chorus with a certificate. The certificates will be completed and sent to the CRC thirty days prior to convention weekend. Presentation will be made by the Directors' Coordinator or other representative of the Regional Management Team, if she is a competing director, at the end of the chorus competition to the directors of each competing chorus, prior to the introduction of the panel chair.

REGIONAL AWARDS

Some regions have regional awards in addition to those designated by the international organization. Any awards the regions wish to give out in addition to the international awards, are the responsibility of the regional management teams. Panel Chairs may allow the presentation of non-score-related regional awards and recognitions to take place prior to intermissions or during the final tabulation of official results. The presentation of these awards should last no longer than 10 minutes and should be included on your traffic pattern schedule. It is important to communicate your plan to incorporate these awards with the panel chair.

All score-determined regional awards must be presented outside the framework of the competition session and at a time other than the official awards, such as during the show of champions or at your regional meetings. The ED, or her designee, is responsible for determining who wins these awards and obtaining the awards prior to the convention weekend.