



CONVENTION MANUAL

Version 0.9.2

DRAFT - INCOMPLETE

rev 03-24-2012 cab

PREFACE

The purpose of this document is to standardize the policies and procedures surrounding Sunshine District Conventions. It all started with a desire for a simple technical manual, and grew into what you have before you. The information contained in this document was compiled from various sources, including BHS and other District manuals, personal experiences, and general theater documentation. There are many policies covered by the Sunshine District Governance Manual that are not reprinted here, so it is recommended you read that document as well. Not all of the information in this manual will be used for any given convention, and new issues always surface that are not covered here. This document will be updated as needed, and revised when necessary.

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SECTION I

CONVENTION OVERVIEW

A) GENERAL INFORMATION

The Sunshine District holds two conventions per year, as scheduled by the Barbershop Harmony Society. (see appendix A) The Executive Vice President (EVP) Vice President of Events (VP Events) and Convention Team are responsible for working together to locate and approve convention hotels and contest venues, build a successful convention plan, and provide a positive, uplifting convention experience for Sunshine District members, friends, family, and all lovers of barbershop music. Each convention consists of quartet and chorus contests that are judged in accordance with the current Barbershop Harmony Society rules and regulations. The convention weekends may also include many non-competition events, seminars, educational opportunities, and much more. Listed below are some specific events at each convention.

B) SPRING CONVENTIONS

The Spring Convention is typically held in April. This is the preliminary contest that determines the quartet(s) that will represent the Sunshine District at the International Convention held each summer, in both college and open divisions. The District Chorus Champion and District Seniors Quartet Champion contests are held at the same time. Friday night following quartet semifinals, our International Chorus Representative(s) or other notable choruses may be invited to perform. Saturday afternoon following the chorus contest, presentations may include the President's Award, BOTY Award, and the previous year's District Chorus Champion singing away the trophy. Saturday night following the quartet finals, there may be a show featuring the current District Quartet Champion, newly crowned Chorus and Seniors Champions, all qualifying quartets, and occasional special guest performers.

C) FALL CONVENTIONS

The Fall Convention is typically held in early October, when the District Champion Quartets are crowned. Choruses and Seniors quartets qualify for their respective international competitions. Hall of Fame awards are also presented in the Fall. The Friday night show is produced by the Sunshine District Association of Quartet Champions, and takes place immediately after the semifinal round. The Saturday night Show of Champions features the new District Quartet Champions, Chorus representatives, and occasionally other performers.

D) CONVENTION TIMELINE - *INCOMPLETE*

Prepare convention bid	2-3 years before convention
Contract with Hotel(s) and Venue	Upon bid approval
Appoint Convention Committee	12 Months before convention
Survey chapters (Fall Convention)	12 Months before convention
Obtain ASCAP/BMI License	12 Months before convention
<i>INCOMPLETE</i>	
Planning meeting with hotels and venue representatives	6 Months before convention
Arrange details for show of champions	6 Months before convention
Arrange non-competition presenters, tours, etc.	6 Months before convention
Mail comprehensive information packet	5 Months before convention
Initiate phone communication with competing groups	4 Months before convention
Make initial schedule and room assignment plans	6 Months before convention
Welcome letter to International Representative	When known
Welcome letters to judges	When known
Arrange Competition Session MC's	3 Months before convention
Coordinate Award presentations	3 Months before convention
Make hotel reservations for Judges/District Officers, VIP's	3 Months before convention
Recruit all volunteer workers	3 Months before convention
Second Mailing to chapters	2 Months before convention
Promotional Mailing to local mailing list and media	6 Weeks before convention
Conduct training for volunteers	10-20 Days before convention
Conduct Pre-con meetings with hotels and venue	10-20 Days before convention
Deliver program to printer	10-15 Days before convention
Arrange local media coverage	10-15 Days before convention
Reimburse District for Judges' Travel Costs	Upon billing
Submit final convention and/or expense reports	30 days after

SECTION II

CONVENTION TEAM INFORMATION

A) CONVENTION TEAM MEMBERS

TEAM MEMBER	REPORTS TO
VP Events	District EVP
Dir. Conventions	VP Events
Dir. Contest & Judging	VP Events
Dir. Music & Performance	VP Events
Host Chapter Services	Dir. Conventions
Competitor Services	Dir. Conventions
Convention Registration	Dir. Conventions
Hotel Services	Dir. Conventions
Production Director	Dir. Conventions
Technical Director	Dir. Conventions
Program Chairman	Dir. Conventions
Afterglow Chairman	Dir. Conventions
Convention Photographer	Dir. Conventions
Action Photographer	Dir. Conventions
Property Manager	Dir. Conventions
Dir. Marketing & Public Relations	District EVP
District Treasurer	District EVP

B) CONVENTION TEAM RESPONSIBILITIES

This section outlines most of the duties and responsibilities of the various Convention Team members. Some information has been adapted from the Sunshine District Governance Manual, so please refer to that document for accurate, up-to-date information. This information should not be considered to be complete, as responsibilities shift often.

1) Vice President of Events

- Conduct profitable and successful District conventions
- Manage contracts for housing, performance, and auxiliary locations and needs to conduct the conventions
- Assures that the Sunshine District Convention Manual is up to date annually and is used by the Convention Team and chapters hosting District Conventions, and that Society contest sound and lighting system guidelines are followed.
- Appoint and manage Convention Team
- Publish an article, appropriate forms, and other information related to the conventions in the Sunburst
- Manage appropriate convention content on the District website
- Monitor, manage, and assist the Convention Team as necessary
- Maintain host site and contracts for at least three years in advance
- Maintains a comprehensive convention history file on past and potential convention sites
- Process expense forms for Convention Team members
- Welcomes audience and introduces emcee before quartet finals
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2) Director of Conventions

- Works with VP Events to identify potential convention hotels and venues
- Outline responsibilities of Convention Team
- Facilitate communication between the Convention Team via email and/or teleconference
- Maintains a list of positions to be filled by the Host Chapter
- Establishes timelines and official Convention Schedule
- Creates and maintains competition loops
- Plan and implement non-competition events
- Arranges for additional risers, if needed
- Coordinate with the Director of Contest and Judging the scheduling of all contest sessions and evaluation sessions
- Welcomes audience and introduces emcee before quartet semifinals
- Address all questions, comments, and concerns regarding the Convention
- Assist other Convention Team members as necessary

3) Director of Contest & Judging

- Organizes and administers all contest judging activities within the District, including communicating with all potential contestants in District and International Preliminary contests
- Work with the District VP Events and Director of Conventions to ensure that all contest venues have suitable sound and lighting systems for contests
- Communicates and coordinates Society/District Contest and Judging policies and rules within the district and attends appropriate Society C&J meetings
- Ensure that contestants have copies of the latest official contest rules and that they have been sent a (briefing) letter that provides details about the contest. The contestant briefing letter will be created and sent to the contestants by the Contestant Services Chairman and will be reviewed and approved by the Vice President of Contest and Judging prior to being distributed
- Creates and maintains a spreadsheet of quartet and chorus contestants based on CJ-20 electronic

entries

- Provides detailed quartet personnel and chorus information to Contestant Services Chairman based on CJ-20 electronic entries
- Provides detailed quartet and chorus information to the Program Chairman
- Serve as or appoint a Judges' Hospitality coordinator
- Hold the contest draw on the Saturday four weeks before convention
- Confirm that the Contest Administrator notifies the Society C&J office of the contest results by Monday following the contest
- Process expense forms for judging panel members
- Confirms that the assigned panel members are accepting the judging assignment for the contest
- Coordinates panel travel through the District's Travel Agency
- Makes all announcement of awards /placement/finals draw or delegates the responsibility to the Contest Administrator or other District Officer
- Maintains records for all certified judges, contest administrators and candidates within the district.
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4) Director of Music & Performance

- Procure ribbons and trophies for all contests held at the Spring and Fall conventions
- Purchase District Quartet Champion pins
- Present Chorus Plateau and Most Improved ribbons and/or trophies
- Assist in other award presentations
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5) Production Director

- Responsible for overall technical setup of competition venue, including riser placement, lighting, and audio/video devices not covered by Technical Director
- Communicates technical needs to venue staff
- Arrange for presenters or emcees for all contest sessions and identify potential new emcee candidates, ensures emcees conform to requirements outlined in District bylaws
- Arrange for mic testers for Judges' Inspection and Friday night competition
- Manage all on-stage activities during contest
- Create and maintain detailed cue sheets to be used by Stage Manager
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6) Stage Manager

- Responsible for flow and all backstage activities during contest
- Calls lighting and curtain cues during contest
- Communicates technical issues and needs with venue staff during contest
- Screens last-minute announcements

7) Technical Director (Audio/Video)

- Responsible for setup and operation of audio and video per District technical requirements
- Coordinates with venue staff for all A/V issues and support
- Rental of equipment not included in District property, to be approved by VP Events
- Complete setup before Judges' site inspection
- Delivery of digital audio and video files on memory sticks by Sunday morning
- Delivery of archival DVDs within 30 days following convention
-

8) **Convention Services** (*Housing and Registration*)

1. **Housing**

- Establish dates to open Hotel registration
- Maintain working relationship with Hotel staff
- Confirm with Director of Conventions and Director of Events the personnel on the Convention Committee Team and who will be on the “Master List” for complimentary rooms at the hotel. Include on this list the number of Judges that will be attending, and convey this information to hotel, along with arrival and departure dates.
- Check supplies of Badge Blanks and Badge Holders. Need 1000 in Spring and 800 in Fall. *GG Tauber is supplier, account No. 31885 1-800-638-6667. Send copy of invoice to District Treasurer*
- Check on supplies of Presidents’ Council Badge Holders, *PC/Nametag is supplier. 1-800-233-9767*
- Purchase: paper; stick-on dots for identification purposes, back stage etc.; ink; and ribbons, for Host and Hostess and First Timers
- Print and sort name badges into categories (includes distinctive badges for priority seating); print blanks for on-site purchase; print single event tickets
- Create and maintain a database which includes: Member names; method of payment; VIPs (President’s Council, Hall of Fame, 50 Year members, etc.); contestant recording requests; student registrations; single event tickets; credit card register; check register.
- Check with Director of C & J about requirements for hospitality suite for Judges, and with District President about hosting a suite
- Answer questions from any members having problems with hotel

2. **Registration**

- Establish dates to open convention registration
- Maintain and update registration forms for inclusion in the Sunburst and District website, and print 100 forms for use on site
- Confer with Director of C & J about specific needs of Judges, including special needs, early arrivals and late departures, and convey this information to the hotel
- Establish with the hotel that the judges should all be on the same floor, and if possible in assigned rooms following a pattern for debriefings
- Check if any dignitaries from BHS Headquarters staff will be attending
- Maintain badge return box to be placed in Hotel lobby; At conclusion of convention collect returned name badges and draw winner for next convention.
- After convention, prepare convention attendance records for Director of Events and Director of Conventions, and revenue accounts for District Treasurer, Director of Events, and Director of Conventions

9) **Competitor Services**

- Facilitates communication between C&J and competitors
- Verifies all quartets and their members are current on their dues one week before contest, based on the list compiled by Director of C&J, and contacts any who are delinquent
- Compiles a Contestant Packet for each competing chorus and quartet which will include:
 1. Welcome letter
 2. Photography form
 3. Any available floor plans and contest flow
 4. Official loops
 5. Chorus Secretary Chapter Dues Statement
- Assists in managing Host Chapter responsibilities relating to competitors
- Welcomes audience and introduces emcee before chorus competition
- Take memory stick with scores to registration room after each contest session and print:
 1. 150-200 copies of Friday night Quartet score sheet
 2. 400 copies of Chorus score sheet

- 3. 400 copies of Saturday night Quartet score sheet
- 4. 50 copies of Seniors score sheet
- Distribute score sheets throughout hotel

10) Host Chapter Services

- Main point of contact between Convention Team and Host Chapter Chairperson(s)
- Actively manages on-site Host Chapter responsibilities and communication, including riser setup, auditorium setup and breakdown, warm up rooms, photo rooms, etc.
- Responsible for maintaining quartet/chorus flow during contest
- Set up Judges' Pit
- Manage Judges' Hospitality setup
- Manage quartet and chorus guides
- Take final chorus counts for CA

11) Program Chairman

- Responsible for creating and maintaining the Convention program and related files
- Includes paid advertisements from local businesses, chapters, quartets, and individuals
- Communicates with Convention Team to obtain all information needed for program
- Arrange for and coordinate printing of program and delivery of finished product

12) Property Manager

- Responsible for transport of District property to convention site, and safe return to storage facility
- Maintains up-to-date equipment inventory and checks all property in and out of storage
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13) Action Photographer

- Responsible for taking non-intrusive photographs during competition
- Takes at least 20 pictures per contestant, per round
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C) HOST CHAPTER RESPONSIBILITIES

1) General Instructions

- For reporting times and locations, please refer to the Host Chapter Services document published for each convention titled "Volunteer Needs." All host chapter personnel should wear chorus shirts or other attire that will easily identify them. Please report promptly to the area of your assignment as indicated. In all instances someone from the Convention Team will be there to give you instructions.
- Remember, if working with contestants, give them every encouragement, help as needed and be of service. You are there to assist the district in making the competition a wonderful experience for each and every competitor. Believe me, they will remember how you treated them.
- When working the public area doors, be polite but firm at all times. The doors must shut when indicated by the emcee. Do not open the doors until after each competitor has completed it full set. If someone comes through the doors after a competitor is introduced, firmly insist that they take the nearest empty seat.

2) Riser Crew

- Must be able to lift and/or move heavy objects up to 50 lbs. It is suggested that you bring some work gloves with you and wear old clothes. **DO NOT WEAR YOUR CHORUS SHIRT.** Risers and other District-owned equipment will be delivered to the venue by the Property Manager. The Riser Crew assists in loading and unloading of all equipment. After setting up risers on stage, there are usually two or three other locations to set up. These risers will need to be broken down at times indicated on the Volunteer Needs document. Following the evening finals and show, we will need to break down the District risers on stage and return them to the truck.

3) Guides

- All guides should report to the Host Chapter Services representative one hour before the start of each contest session. You will be guiding competitors from photos, to warm up rooms, to on-deck rooms, to the stage, and usually meet them after they sing. For quartets, you will probably be asked to hold on to cell phones, water, or other small items. For choruses, there should be a table outside the venue where they can place personal items to collect once they leave the stage. The competition "Flow" is another published document that will assist you.

4) Ushers

- Ushers will also report to the Host Chapter Services representative, 30 minutes before the start of each contest session. Most ushers will be assigned to the doors. They are responsible for checking badges or tickets, closing the doors when directed by the emcee, and opening the doors **ONLY** after the competing group has sung their second song. **NO ONE** will be permitted to pass through the doors without a badge or other identification. Two people will be assigned to the VIP area. This is usually the first three or four rows, just behind the judges. VIPs include: President's Club members, Hall of Fame recipients, 50 Year members, First Time convention attendees, District President and Spouse, Society Board Members, and Judges' family.

5) Audio/Video Assist

- Report 30 minutes before each event to the Technical Director, who will instruct you on the operation of the recording equipment.
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6) SAMPLE - Volunteer Needs

Thursday, September 30

- 5:45 PM West Port HS Backstage
6-8 able bodied men (Riser Crew) to report to Bill Billings at the West Port HS Auditorium to unload risers, A/V, and other equipment into the venue. Once risers are set, 3-4 able bodied men to assist where needed until 10 PM.
- 6:00 PM Ocala Hilton Keeneland/Aqueduct
3-4 persons to assist Tony Fortune with Registration setup in Keeneland/Aqueduct.

Friday, October 1

- 10:30 AM Ocala Hilton Keeneland/Aqueduct
4 persons to assist Tony Fortune with Registration/Contestant Services in Keeneland/Aqueduct until 5:30 PM. 2 persons at a time in two or three hour shifts. 1 person needs to remain until 5:30 PM.
- 12:00 PM Ocala Hilton Keeneland/Aqueduct
2-3 persons to help set up and then run Harmony Marketplace until 5:00 PM. Report to Mark Amaral.
- 4:00 PM West Port HS Backstage
4-5 able-bodied persons to report to Bill Billings to assist in final setup.
- 5:00 PM West Port HS Room 113
1-2 persons to set up judges' lounge (Room 113) and 1 to maintain the lounge until after intermission.
- 5:30 PM Ocala Hilton Laurel Ballroom
6-8 persons to act as competitor guides in the hotel. Report to Jill Harris in the Laurel Ballroom.
- 6:00 PM West Port HS Lobby
1 person to assist Tony Fortune with registration at the school.
- 6:30 PM West Port HS Backstage
3-4 persons to act as competitor guides in the auditorium. Report to Cathy Billings at backstage entrance.
- 6:30 PM West Port HS Sound Booth
2 persons with computer/technical ability to report to Kevin Miles for A/V assist during competition.
- :30 after contest Ocala Hilton Keeneland/Aqueduct
2-3 persons to help run Harmony Marketplace until 10:00 PM. Report to Mark Amaral.

Ushers will be students provided by the school. It is possible that as many as 3 more persons could be needed for jobs not known or replacements for no shows or other scenarios. Please have some volunteers on standby.

Saturday, October 2

- 8:00 AM Ocala Hilton Keeneland/Aqueduct
3 persons to assist Tony Fortune in Registration/Contestant Services room at the Hilton between 8:00-10:30. 1 person needs to stay till 11.
- 8:00 AM Ocala Hilton Keeneland/Aqueduct
2-3 persons to help run Harmony Marketplace until 11:00 AM. Report to Mark Amaral.
- 9:30 AM Ocala Hilton Laurel Ballroom
6-8 persons to report to Jill Harris in the the Laurel ballroom to act as competitor guides in the hotel.
- 10:30 AM West Port HS Backstage
3-4 persons to act as competitor guides in the auditorium. Report to Cathy Billings at backstage entrance.
- 10:30 AM West Port HS Sound Booth
3 persons with computer/technical ability to report to Kevin Miles for A/V assist during competition.
- 11:00 AM West Port HS Lobby
1 person to assist Tony Fortune with registration at the school.
- 11:00 AM West Port HS Room 113
1 person to maintain Judge's Lounge (Room 113) until after intermission.
- Immediately Following Chorus Contest WPHS
4-5 persons to assist in setting stage for the evening competition.
- :30 after contest Ocala Hilton Keeneland/Aqueduct
2-3 persons to help run Harmony Marketplace until 5:00 PM. Report to Mark Amaral.

Ushers will be students provided by the school. It is possible that as many as 5 more persons could be needed for jobs not known or replacements for no shows or other scenarios. Please have some volunteers on standby.

- 6:30 PM West Port HS Backstage
3-4 persons to act as competitor guides in the auditorium. Report to Cathy Billings at backstage entrance.
- 6:30 PM West Port HS Sound Booth
2 persons with computer/technical ability to report to Kevin Miles for A/V assist during competition.
- 6:30 PM West Port HS Room 113
1 person to maintain Judge's Lounge (Room 113) until after intermission.
- 6:30 PM West Port HS Lobby
1 person to assist Tony Fortune with registration at the school.
- Immediately Following Show of Champions WPHS
8-10 able bodied men to assist in breaking down risers and loading all equipment into trailer.
- :30 after contest Ocala Hilton Keeneland/Aqueduct
2 persons to help run Harmony Marketplace until 10:00 PM. Report to Mark Amaral.

Sunday, October 3

- 9:00 AM Ocala Hilton Keeneland/Aqueduct
2 persons to help run Harmony Marketplace until 12:00 PM. Report to Mark Amaral.

SECTION III

HOTEL INFORMATION

INCOMPLETE

A) GENERAL INFORMATION

B) GUEST ROOM REQUIREMENTS

C) MEETING ROOM REQUIREMENTS

D)

INCOMPLETE

SECTION IV

CONTEST & JUDGING INFORMATION

A) GENERAL INFORMATION

The Sunshine District utilizes a double panel for both of our conventions, and occasionally hosts practice judges. The judges' area is located in the orchestra pit or audience floor immediately in front of the stage.

INCOMPLETE

Always-hot AC power outlets at frequent intervals for client-supplied task lighting. Think of this as supplying AC for 20-30 music stand lights in the orchestra pit. Two or three of these outlets, usually far stage right corner of the pit, are for computer equipment and should be on a circuit separate from the lights.

The judges' site inspection takes place at approximately 3:00 PM on Friday afternoon. The "asterisk" judge will need to experience the stage exactly as it will be for all competitors. Therefore, all lighting and audio setup must be complete before the inspection. The mic testing quartet (or suitable replacement) must be available for the inspection as well.

B) CONTEST ADMINISTRATION AND OPERATION

Adapted from the BHS C&J Handbook ver 6.0 section 13 - 02/09/09

1. RESPONSIBILITIES OF THE GENERAL CONVENTION CHAIRMAN

- A. Establish and coordinate with the Contest Administrator and District Representative for Contest and Judging (DRCJ) the scheduling of all contest sessions, evaluation sessions, and other contest-related events.
- B. Provide for a sound system, if needed, and encourage the use of monitor speakers.
- C. Provide details on stage dimensions, riser configuration, quartet shell, and specifics of curtain operation to the contestants.
- D. Provide tables, chairs, and lamps for the panel.
- E. Provide computer equipment, as needed, for the Contest Administrator.
- F. Provide a signaling system for the Contest Administrator.
- G. Provide, if needed, transportation of the panel to and from the contest and evaluation sites.
- H. Arrange for mic-testing competitors.
- I. Arrange for a master of ceremonies or presenter for each contest session.
- J. Arrange for evaluation rooms when judge hotel sleeping rooms are not used.
- K. Provide assistance as needed in the sound and lighting check of the contest venue.
- L. Ensure, in coordination with the DRCJ, that each district and division convention schedule adheres to the current SCJC policy regarding Guidelines and Limitations on Use of Judges at Society Contests (Chapter 14 of the *Contest and Judging Handbook*).

2. RESPONSIBILITIES OF THE DISTRICT REPRESENTATIVE FOR CONTEST & JUDGING

- A. Conduct site survey prior to site selection. It is the DRCJ's responsibility to apprise the district officials of the unsuitability of any contest site. It is essential that the contest location have the best possible environment for the contestants and the best possible sound system for the audience.
- B. Confirm their assignment with members of panels for international preliminary, district, and division contests, as made by the Society Contest and Judging Committee through its chairman.

- C. Process expense forms for the panel members. Ensure that the panel has telephone contact numbers should they encounter travel delays to the contest site.
- D. Arrange for guest panel and guest panel administrators and notify the Contest Administrator of guest practicing candidates and their status in the program.
- E. Ensure that contestants have access to copies of the latest BHS contest rules and that they have been sent a (briefing) letter that provides details about the contest:
 - 1. Introductions
 - a. DRCJ
 - b. Panel
 - c. Contest General Chairman
 - d. Master of ceremonies or presenter
 - 2. Contest operation
 - a. Points qualification (if prelims)
 - b. Special contests and/or awards, including
 - (i) Last year's OSS
 - (ii) Announcements
 - (iii) Footnotes
 - c. Number qualifying for finals
 - d. Review sound, lighting and stage and, if chorus, curtain
 - e. Evaluation site and time frame
 - f. Encouragement
- F. Provide the necessary forms for the contest and after-contest evaluations. In particular, provide CJ-32 and CJ-33 forms for members of the official panel and collect them before the convention is over.
- G. Arrange for a Judges Services Coordinator.
- H. Correspond with contestants prior to the contest.
- I. Ascertain when the announcement of contest results will be made and who will make the announcements.
- J. Ensure that sufficient copies of official scoring summaries are made, distributed and that the summaries are available for the district web site.

C) GUIDELINES & LIMITATIONS ON THE USE OF JUDGES

Adapted from BHS C&J Handbook ver 6.0 section 14 - 12/01/06

1. INTRODUCTION

As a general rule, Society contests are a pleasure for our judges. Contest days are almost always full, and they represent a satisfying means for judges to provide service to the Society. Yet, there are times when contest schedules have not considered the cumulative demands on time, energy, and ability of our judges to provide adequate attention and service to all contestants. For example, at one contest there were so many judging responsibilities, in terms of number of contestants and schedule for evaluations compared to the judges available, that the judges were doing evaluations until 2:00 AM on Friday night after traveling long hours to arrive at the contest site. Then, with about 5 hours sleep, they were scheduled the next day to judge a large chorus contest and quartet finals that went late Saturday evening, with evaluations going into the early morning hours of Sunday. Even with this abusive workload, still the judges' main concern (not complaint) was that they were so tired from the Friday schedule and lack of sleep that they felt ill prepared to do the job they owed to Saturday's contestants.

2. DEFINITIONS

"Panel Work Day" is defined as the duration of time from the beginning time of each day's first official function to the ending time of each day's last official function. "Panel Rest Time" is defined as the duration of time from the ending time of each day's last official function to the beginning time of the next day's first official function.

3. GUIDELINES & LIMITATIONS

The following assumes a typical district level contest. Appropriate adjustments for smaller contests shall use similar or identical guidelines.

Friday (or arrival day) - Panel Work Day shall conclude no later than 1:00 AM

Friday night - Panel Rest Time shall be no less than 8 hours.

Saturday - Panel Work Day shall be no longer than 16 hours

Saturday - Panel Work Day shall conclude no later than 1:00 AM

Saturday night - Panel Rest Time shall be no less than 8 hours

Sunday (or ending day) - Panel Work Day shall conclude no later than 11:00 AM

Panel Work Day shall include: Travel Time, Meals, Session Time, Category Time, and Evaluations, and any other function at which judges are expected to be present.

In the event a situation arises where these limitations cannot be met, and all reasonable efforts have been made to make adjustments to fit within the guidelines recommended herein, please contact the SCJC chairman. At his election, he may assign an additional panel, the expenses for which will be the responsibility of the contest host(s).

4. FACTORS & OPTIONS

This section defines factors and options regarding how high-population contests can be controlled and managed. Such factors as number of contestants, panel size, session schedules, evaluation plans, and panel arrival/departure times all impact time for judges and need to be addressed. These factors coupled with several time-related events can impact the amount of time that a judge is “officially on duty” at a convention. When the total time for official duties exceeds 16 hours per day, it is likely that the judge’s ability to perform effectively is significantly diminished. The purpose of this analysis is to identify the factors involved and possible options to reduce the total time performing judge duties to a level that is acceptable.

The official time for a 24-hour contest day is calculated as follows:

MAX PANEL TIME = (Travel Time) + (Official Meals Time) + (Session Time including Intermissions) + (Category Reviews) + (Evaluation Time)

A. Travel Time - Travel time for a judge en route to a contest site can make for a long day, especially when flights require transfers or schedules require an early morning departure to make it to the contest site at the time required. In this case, a single judge’s travel time can adversely affect any formula developed for calculating the MAX time that judges should be in an official status during a 24-hour period. Example: A judge traveling from Los Angeles to Gatlinburg, TN is scheduled to depart at 6 am PT and arrive at 5 pm ET. Allowing for 2 hours to get to the departure airport and 1 hour to get to the contest site, total travel time is 2 + 9 + 1 or 12 hours. Moreover, it must be recognized that for ANY contests that begin on Friday evening, judges may have been up at a regular time and may have worked at his employment in the morning prior to his departure for the contest site. Therefore, Friday judging activities must end at a reasonable hour to ensure the judge may be effective the next day.

Options to Reduce Travel Time:

1. Assignment of judges with shorter travel time.
2. Have the judge arrive the previous evening.
3. Adjust the start time of the first session.

B. Official Meals Time - This is the time that the entire panel gathers for a meal prior to or between contest sessions. It can also include time for a judges’ briefing and time to relax. The time for this activity is typically 1 - 1.5 hours for a Friday evening meal and 1.5 - 2 hours for a Saturday evening meal.

Options to Reduce Official Meals Time:

1. Provide a buffet vice order off menu.
2. Provide 3-4 menu options in advance and pre-order meals.
3. Have meals brought to judges’ lounge.

C. Session Time - The number and type of contestants and intermissions are the major factors in determining the session time. Quartets are typically scheduled on a 7-8-minute schedule while

choruses are on a 10-minute schedule. Additionally, a 10-15-minute intermission is typically inserted after 12 contestants and another after 24 contestants. The category review meetings that typically occur immediately after a session will add another 45 minutes to the session time, plus there may be additional time involved when the evaluations are held at a site other than the contest venue.

Options to Reduce or Improve Session Judge Time:

1. Split the session into evening / next day.
2. Establish controls on the number of contestants permitted to compete.
3. Move some individual contests to another venue or contest; e.g., establish divisional contests, or other venues, Novice in Spring vs. Fall or District, Seniors contest to Spring for qualification to sing in Seniors Prelims in Fall.

D. Evaluations - The panel size, number of contestants, the length of each evaluation session, and the planned start time all impact the time that a judge is in an official status and the amount of time it takes to complete the evaluations. Because there are more factors that can be adjusted, this is typically where time adjustments can be implemented to achieve a shorter judge time involvement. Often changes to multiple factors provide the greatest improvement in total judge time.

Options to Reduce or Improve Evaluation Judge Time:

1. Split the evaluation session into evening / next day.
2. Start the session on the next day vs. late at night.
3. Increase the panel size from a double to a triple or a triple to a quadruple.
4. Shorten the length of each evaluation, i.e., 10 minutes per contestant vs. 15/20.
5. Divide the contestants into judge groups and have them receive email evaluations.

E. Other Considerations - When should the panel size be increased? - The biggest single impact on the evaluation schedule is an unexpected increase in the number of contestants. Unless there are additional judges added, the number of contestants causes a corresponding increase in the overall evaluation schedule, thus increasing Max Time for a judge. In general, a judge should not be involved in a single evaluation session longer than 2 hours. The panel size should be increased when all other viable options have been tried and the Max Time for a day is still greater than 16 hours.

Evaluations - Evaluations are to be performed only by the official judging panel that determined the official scores and/or any candidates or certified judges practicing in an official capacity. Any alternative that invites non-scoring judges, non-judge coaches, or other individuals to sit in the judging area, make written comments on quartets, and then be assigned by the CA to give those quartets their official contest evaluation is prohibited.

F. Required Actions - Approximately 3-4 weeks in advance of a convention, the DRCJ and the Convention Chairman should calculate the MAX Panel Time for each contest day using guidelines suggested in this document and based on the best contestant entry estimates and weekend schedule information available at that time and take action as follows.

1. If the estimated max judge time for a day exceeds 16 hours, the District must take immediate action using appropriate options to reduce the MAX time to an acceptable time in the 16-hour range.
2. If the estimated MAX judge time is within the 16-hour limit, the District should lay out a plan to ensure that they can implement applicable options after all contestant entries are received to stay within the 16-hour limit.

SECTION V

TECHNICAL INFORMATION

A) VENUE REQUIREMENTS *updated 11-12-2010 cab*

Seating

- Spring - 800 - 1,000 seats; Fall - 600 - 800 seats. Either one or two center aisles, depending on available space. Center front rows are reserved for VIPs.

Stage/Rigging

- Minimum 32' X 48' Stage; on 18" - 24" risers; wide stairs on both sides; accessible ramp or lift on one side.
- Full complement of black borders and legs, or sufficient pipe and drape to hide choral risers and provide entry points on both sides; Speaker's podium with reading light down stage right; rigging/flys to hang chorus mics and mid blackout curtain (if available); choral shells (if available)
- Stage must be capable of holding 7 or 9 sections of choral risers and as many as 90 singers (see attachments).

Lighting

- For Ballrooms, minimum four light trees with at least four instruments each, situated high enough above the stage level to shoot down onto performance areas (hung at ceiling height if possible).
- Chorus - Must be able to light entire stage from edge of apron to top of choral shells. Shoot from FOH (Front of House), 1st electric and across left and right (if available). Curtain warmers optional.
- Quartet - 14 foot area centered on mic, plus apron left and right for bow. Same as chorus - FOH, 1st electric, cross.
- House - Easily controlled ½ and full lights. Sufficient dimmers, cable runs, gels, safety equipment, etc. to control all of the above.

Judges Area

- Three classroom style tables (skirting optional), and 10 chairs.
- 110-AC power drop easily accessible to plug in equipment.... Should be able to handle up to 10 lights, 3 computers, 2 printers, etc.

Audio

- Normally, we will bring most of our own audio/video equipment.
- Mixing board with minimum 5 input channels, up to 9 to include: Chorus - 2-4 flown condenser mics; Quartet - Neumann KM184 stereo pair (ours), Emcee - Shure Beta 58 or SM58 (ours); Monitors for quartet should be a low-profile matched pair; House Speakers x4 (JBL VRX or equivalent); power amp; equalizer (feedback control).
- House - Mixing board should be placed in the center or center rear of the audience. House main PA should recreate the sound of the ensemble....wide dynamic range and frequency response without feedback, with a full range of sound in every seat (if possible).

Shell For Risers

- (if used) The most common shells made by Wenger are approximately 3 ½ feet deep, from front to the back of the counterweight. Give at least 4' on each side to be safe. For seven risers, eight shells are used. For nine risers, use ten shells.

B) STAGING

For venues that require a stage to be built, StageRight platforms are preferred. A 28x48 stage can be built with 42 SR platforms. Either a lift or a ramp **MUST** be included, with at least one set of stairs on the opposite side. In any case, the stage must be safe and secure. Squeaky or noisy decks can sometimes be remedied with WD-40.

C) LIGHTING

Proper lighting is crucial for competitors, audience members, and quality of video recordings. Lighting should provide even, natural coverage for all performance areas. Lighting should come from several directions and include colors in addition to white. Lighting plots must be adapted to each venue, based on available hanging positions and available lighting equipment. Additional rental equipment may be necessary to satisfy the minimum lighting requirements.

Please refer to Appendix D for the lighting plot and related information.

D) AUDIO

The Convention Team is committed to providing exceptional audio for competitors and audience members alike. Auditorium sound reinforcement needs are based on venue size, shape, and acoustics. The measurable basic criteria for specifying and evaluating sound reinforcement systems for Barbershop contests are:

- 1) Sound Reinforcement System -- Distributed Mono System with independent zone control (larger venues)
- 2) Adequate coverage -- ± 3 dB even distribution throughout the entire seating area. Total variation from worst to best seat shall not vary more than 4 dB
- 3) Directional Coverage Control -- Ability to adequately cover audience area and avoid any direct or significant reflected sound spilling into the judges' area.
- 4) Uniform Frequency Response -- ± 3 dB 50hz-20kHz throughout the entire seating area
- 5) Sound System Power Handling Capability -- 100db-SPL average program level
Note: While typical SPL will not exceed 85dB-SPL, the additional margin is required for peaks and in the event of unusual circumstances.
- 6) Total absence of electrical noise: hum, buzz, clicks, pops
- 7) Total absence of mechanical noise

The facility or the sound vendor must have the ability to generate real time, on site performance measurements using current sound measurement tools, such as, TEF, SIM, or SMART. Simple RTA's (Real Time Analyzers) are insufficient.

These devices, along with a qualified operator, must be available throughout set up, testing, and the contest for reference, verification, and trouble shooting.

The goal is to recreate the natural sound of the ensemble, not enhance missing elements (such as boosting the bass). The nature of our music demands a system with superior frequency response and particularly wide dynamic range. Our audience is discerning and quite critical. Please make every effort to provide excellent sound. Do not compromise house sound quality without authorization from the Technical Director.

A pair of low profile, bi-amped, professional on stage monitor speakers down stage of the quartet center mike cluster, fed from one, pre-fade front of house console output, through a 1/3 octave graphic or 10 band fully parametric equalizer, a dedicated digital delay with a minimum resolution of 1 msec, the appropriate crossover (or speaker processor) and appropriate power amplifier. The monitor speakers shall be matched, left/right pairs. The operator must be situated so that he can hear and see the same show as the audience

E) VIDEO

It is the policy of the Convention Team to capture high definition video of all events occurring on stage at Conventions. A two-camera setup is used for backup and alternate shots.

INCOMPLETE

F) RECORDINGS

Archives

Archival video recording of all contest sessions is mandatory, as specified by the Barbershop Harmony Society. Typically, we make two DVD copies of the master recordings: one set for BHS Contest & Judging, and one for the Sunshine District Archive. In addition, all digital files are backed up to an external hard disk drive.

Competitor Recordings

Archival recordings of individual competitor performances are offered for a modest fee. As of 2009, the Convention Team produces these recordings digitally on a flash drive, available to competitors only, for \$20. The flash drive includes high quality audio files in .WAV format, and high definition 1080p video in .MP4 format. Action photos may also be included. Mic Testing and collegiate quartets will receive their flash drive free of charge. Flash drives that are not paid for or picked up will be recycled for the next Convention.

G) PHOTOGRAPHY

Convention Photography

The official Convention photographer is a contracted position. Photos will be taken of each competitor at the beginning of the competition loop.

Action Photography

An action photographer will be appointed by the Director of Conventions. This person is responsible for taking at least 20 digital pictures per competitor, per session. These photos will be posted online to be available for all.

SECTION VI

MISCELLANEOUS INFORMATION

A) CARE OF A SOCIETY REPRESENTATIVE VISITING YOUR DISTRICT

Compiled by Mike Lanctot, District President, Evergreen District

Visiting Society Representatives - An Overview

A Society Representative is appointed by the Society President to visit your District at the Spring Preliminary and fall Convention. He provides communication and governance links between the Society Office and the individual Districts. The Society Representative typically (a) attends and speaks at the District Board of Directors and House of Delegates (if held at that convention) (b) is available to answer questions from members within the District (c) may offer his assistance in various capacities such as handing out awards, emceeing, or other responsibilities suggested by the District and (d) observes the convention and provides feedback to the leadership for its improvement for the attendees. Many times the Society Representative will attend with his spouse. If the Society Representative is a Society Officer or Board Member at Large, he handles his own travel arrangements. If he is the Board member from your district or your paired district, your district arranges for and covers the cost of his transportation. Your district needs to provide the Society Representative, in advance, a schedule of events, information regarding the event, any written information provided to the District Board and HOD, and a list of desired responsibilities well ahead of his travel date so that appropriate travel arrangements may be made.

District Responsibilities

Generally speaking, the District is responsible for all arrangements, including room and board. The Society representative is a dignitary and should be treated as such. Here are a few tips in preparation for the visit of a Society Representative to your District:

- Provide a host for the weekend. The host should be outgoing, knowledgeable about the area, accommodating, and friendly. He should be available for transportation, most meal functions, and special needs. [A member who is singing in a chorus and/or quartet will probably be too busy to be a good host]
- All transportation, to and from airports, convention hotel to contest venues, show venues and special events should be made available
- Tickets should be provided to all events for the representative and his spouse
- Invitations should be provided to organized District dinners where the District dignitaries will be present, and arrangements should be made for other meals
- A complimentary room at the headquarters hotel/motel should be provided
- Recognition should be provided in the contest/show program
- Special recognition, in the form of an introduction from the stage, should be made at the show
- Provide an opportunity to speak at the Board of Directors and House of Delegates meetings if held at the convention

Special Touches

The following are at the discretion of the host District. They might include:

- A fruit basket/welcome basket in his hotel/motel room
- A special badge/ribbon to be worn
- A special gift, indicative of the region/District he visits

Summary

The Society Representative is a dignitary attending your convention/contest. Care should be made to provide a pleasing and fun experience in the host district as well as to afford him the proper respect and recognition due his status within the society.

B) GLOSSARY OF TERMS

INCOMPLETE

C) NON-COMPETITION ACTIVITIES

INCOMPLETE

SECTION VII

APPENDICES

APPENDIX A - DISTRICT CONVENTION SCHEDULE

From the Master District Convention Schedule

Published by the Barbershop Harmony Society

rev 5/24/2011

SUNSHINE DISTRICT CONVENTION DATES AND LOCATIONS

2011 Spring	April 8-10	Orlando Airport Marriott
2011 Fall	September 23-25	Orlando Airport Marriott
2012 Spring	April 13-15	Charlotte Harbor CCC
2012 Fall	October 5-7	Charlotte Harbor CCC
2013 Spring	April 26-28	Orlando Airport Marriott
2013 Fall	October 11-13	Orlando Airport Marriott
2014 Spring	May 2-4	Orlando Airport Marriott
2014 Fall	October 10-12	Orlando Airport Marriott
2015 Spring	April 10-12	Orlando Airport Marriott
2015 Fall	October 9-11	Orlando Airport Marriott

APPENDIX B - DIRECTORCAM SETUP

(if used)

DISTRICT EQUIPMENT

- Video Camera
- Pipe adapter
- Sansui TV
- RCA VCR
- Eurorack Mixer
- 6 Outlet Power Strip
- 3' Coaxial (TV to VCR)
- (2) Grey RCA F to M ("y" to VCR)
- 1/8" Y to RCA white/red (cam to gray RCAs)
- Stereo RCA (mixer to VCR)
- Audio Pair + Adapters from Audio Room

VENUE EQUIPMENT

- One Pipe with Base, Milk Crate, Small Black Drape, Table, 2 Chairs

Camera should be placed at center. Set up cam between risers and shell. Crate and base are covered with drape. Run power to cam through a split in the shell. Set camera Power to "Memory" for constant video signal. Plug the 1/8" Y adapter into the Audio/Video socket. Connect the gray RCA cables from the Y into the VCR. When all connections are made, fit pipe adapter into pipe, then use black gaff tape to secure all wiring and conceal pipe.

Audio comes from the recording room into the mixer. Connect the mixer to the VCR using a stereo RCA cable.

APPENDIX C - JUDGES' AREA SETUP

VENUE EQUIPMENT

- (10) Chairs
- (3) 8' Tables - Judges
- (1) 6' Table - CA
- (2) 6' Tables - Practice Judges & CA (if needed)
- Dress and Skirt Tables

DISTRICT EQUIPMENT

- Extension cord with outlets for Judges
- Extension cord to House power
- Signal Lights
- Lamps, pencils, scratch paper, candy, etc.

Set up three 8' tables centered, parallel to stage, leaving room for CA to walk between tables and stage to collect score sheets.

Set two chairs per table for judges and CA. Set two additional chairs near CA table for District C&J, and two additional chairs stage left for action photographer.

6' CA tables are set up stage right at a 45 degree angle.

For practice judges, set up 6' table centered behind main judges.

For practice CA, set up 6' table behind main CA table.

House staff will dress and skirt all tables, on short sides and long side facing the house.

Run extension cord with outlets under front edge of all tables being used by judges. Additional extensions may be necessary to reach practice tables. CA tables normally have a shorter cord with two outlets and power strips.

Signal lights must be assembled in the proper order to work correctly. The remotes actuate the small fan-outs. Fan outs should be connected to power strips at each location. Single light boxes are for the CA table and the Stage Director's station. Plug one signal light and one long extension cord into each fan-out. Dual light box is attached to the bottom right of podium (lectern) and powered by the long extension cords. Any cords crossing the deck or pit must be taped down in areas where anyone might walk.

APPENDIX D - LIGHTING SETUP

Lighting for Barbershop Contests

Lighting should provide even, natural coverage for all performance areas. Lighting should come from several directions and include colors in addition to white. Any specifics below are usually the minimum requirement. Lighting plots must be adapted to each venue, based on available rigging points and lighting equipment used.

Areas [refer to Appendix E]

1. Quartet Area (12 foot min circle centered on mic) **(A)**

- a. Front: Best FOH position, two instruments center (no color), two off-left, two off-right (lt. pink, lt. blue).
- b. Cross: Box boom or cove position, one or two instruments each side (lt. blue, lt. pink)
- c. Down: 1st electric, two instruments (lavender)
- d. Side: 1st electric, one instrument each, way off left and right (lavender Rosco gel #53 or 54)
- e. [Optional] Spotlights to follow the quartet for entrances, applause acceptance, and exits.

2. Quartet Bow Area **(B)**

This is essentially the remainder of the apron off-left and off-right. It should be the same color mix as the 12" area. Used during Quartet Events for quartet entrances and exits and when they spread out during applause between selections.

3. Chorus Area **(C)**

- 8) Light entire stage from front edge of apron to top man on top row of choral risers
- 9) Front: Shoot from FOH and 1st elec, no color OK, maximize footcandles
- 10) Down: Shoot from 1st and 2nd elec, lt. blue and lt. pink for tone
- 11) Cross: Shoot from box booms or coves, lt. blue and lt. pink for tone

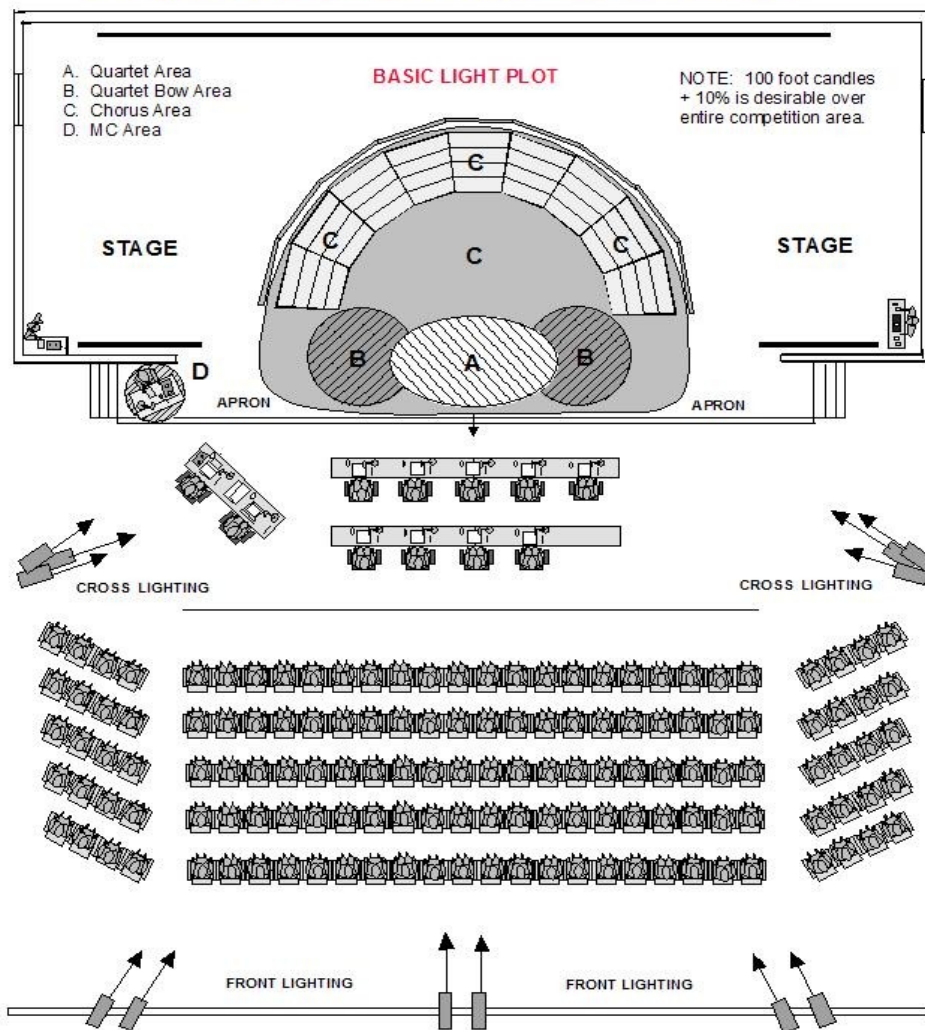
4. MC Area **(D)**

On podium, usually DSR, two instruments from appropriate FOH position

5. Curtain Warmers [optional] (house preference)

APPENDIX E - LIGHTING PLOT

CHORUS/QUARTET STAGE LIGHTING CONFIGURATION



NOTE: The Stage Manager does not call most light cues for the quartet contest. Applause is most often the cue to follow. Each quartet during the contest will sing two songs. It is requested that the house lights be brought up to at least $\frac{3}{4}$ between quartets for the audience to be able to see their program and move about the venue.

Quartet lighting cues are as follows:

Stage Chairman will only call "Go MC" - up MC fixed spot, house to $\frac{1}{2}$

As MC introduces each quartet, up quartet bow area to full, house to $\frac{1}{4}$

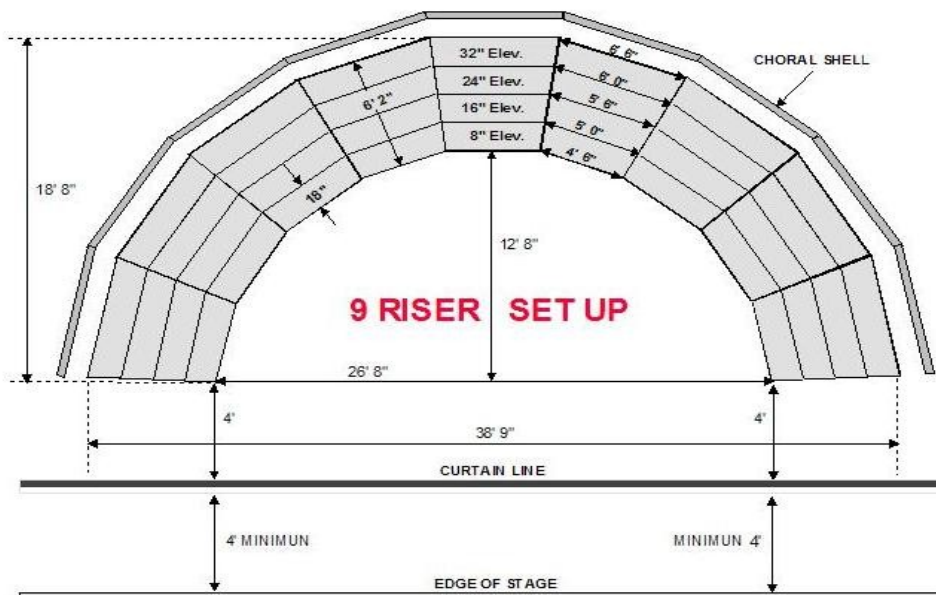
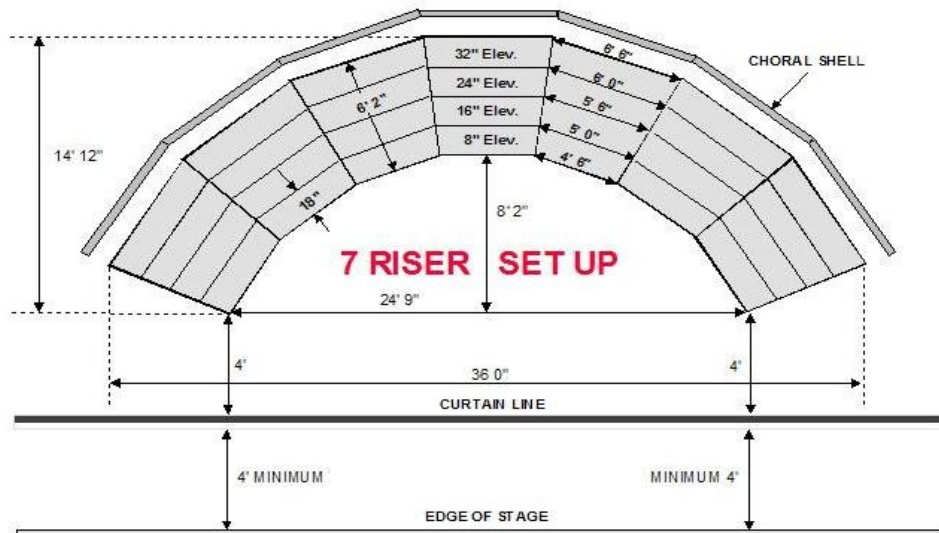
As quartet approaches mic, go Q area, MC fixed spot off, Q bow area off

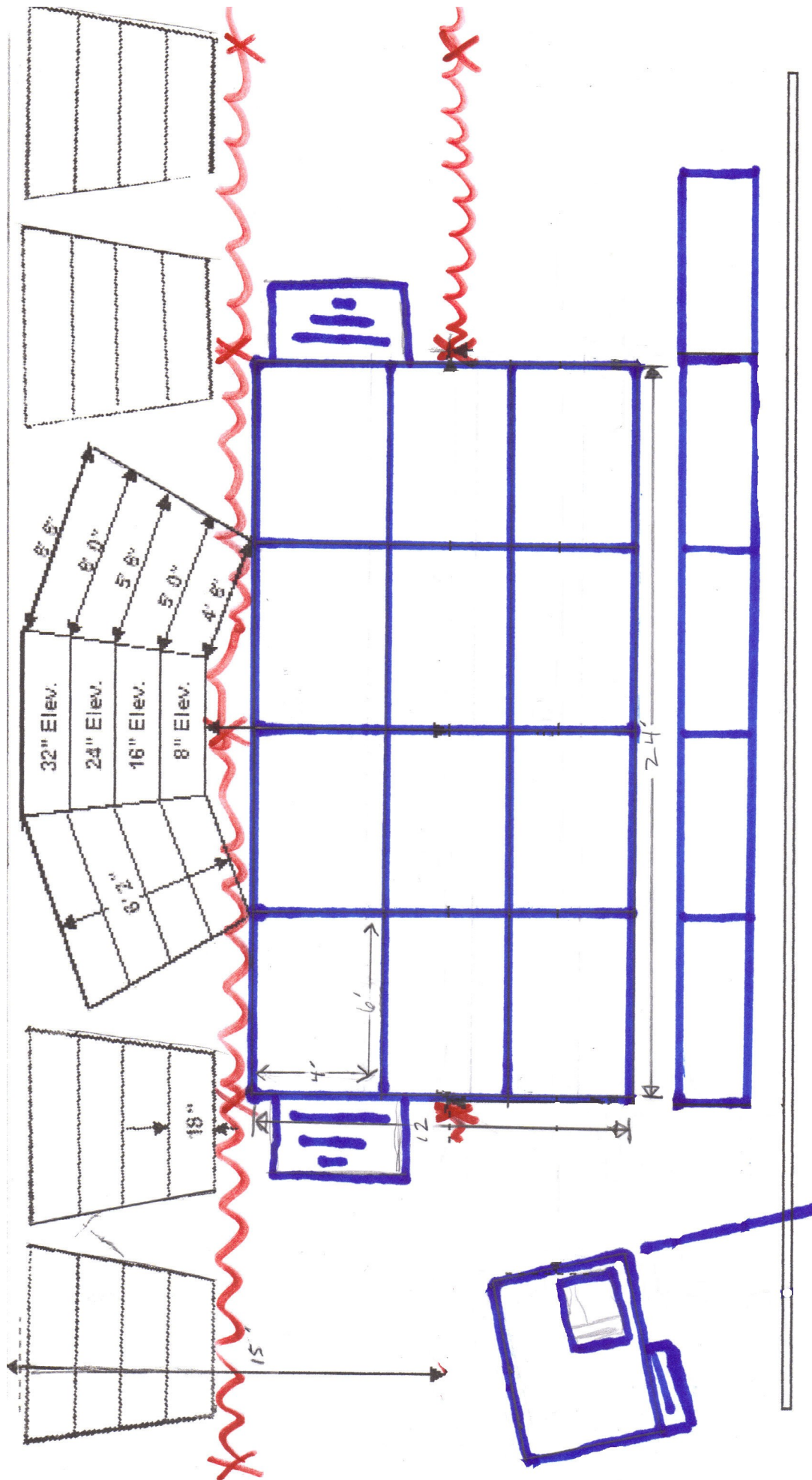
Between songs, go quartet bow area for applause acceptance
Quartet bow area off as they gather at mic for second song
Go quartet bow area after second song for applause acceptance
Quartet area and bow area off as they exit, house up to $\frac{3}{4}$

APPENDIX F - RISER SETUP

RISER PLACEMENT

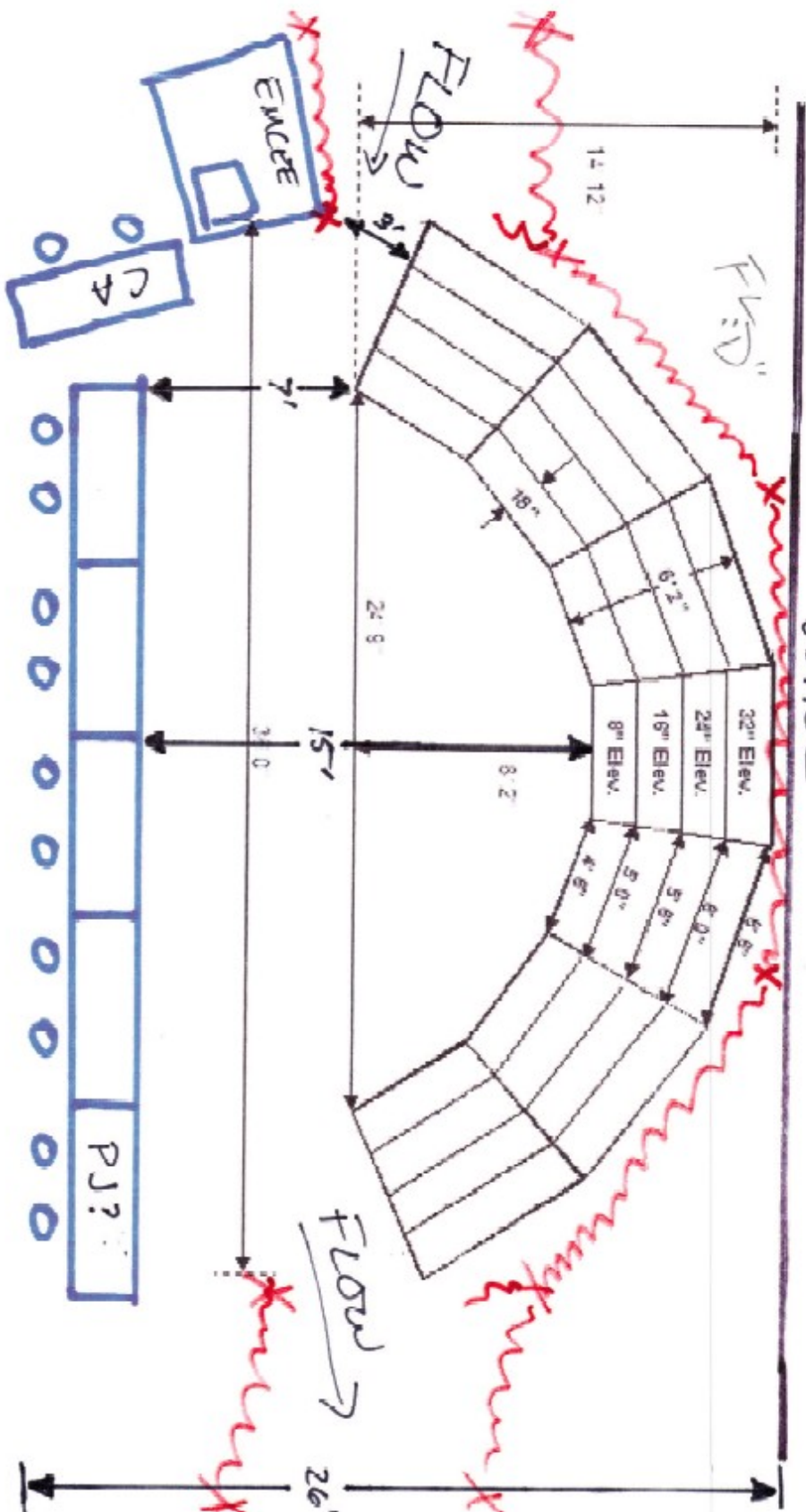
1. Mid and back blackouts (if used) may be hung before risers are placed. The back black should be just behind the choral shell, approximately 24 feet behind the main curtain line. Mid black placement is approximately 5 feet behind the main curtain line. Once these are hung, Risers may be moved into final position with the leading edge as close to the mid black as possible.
2. With a seven riser setup, eight choral shells are used. For nine risers, ten shells are used.





DMU "A"

WALL

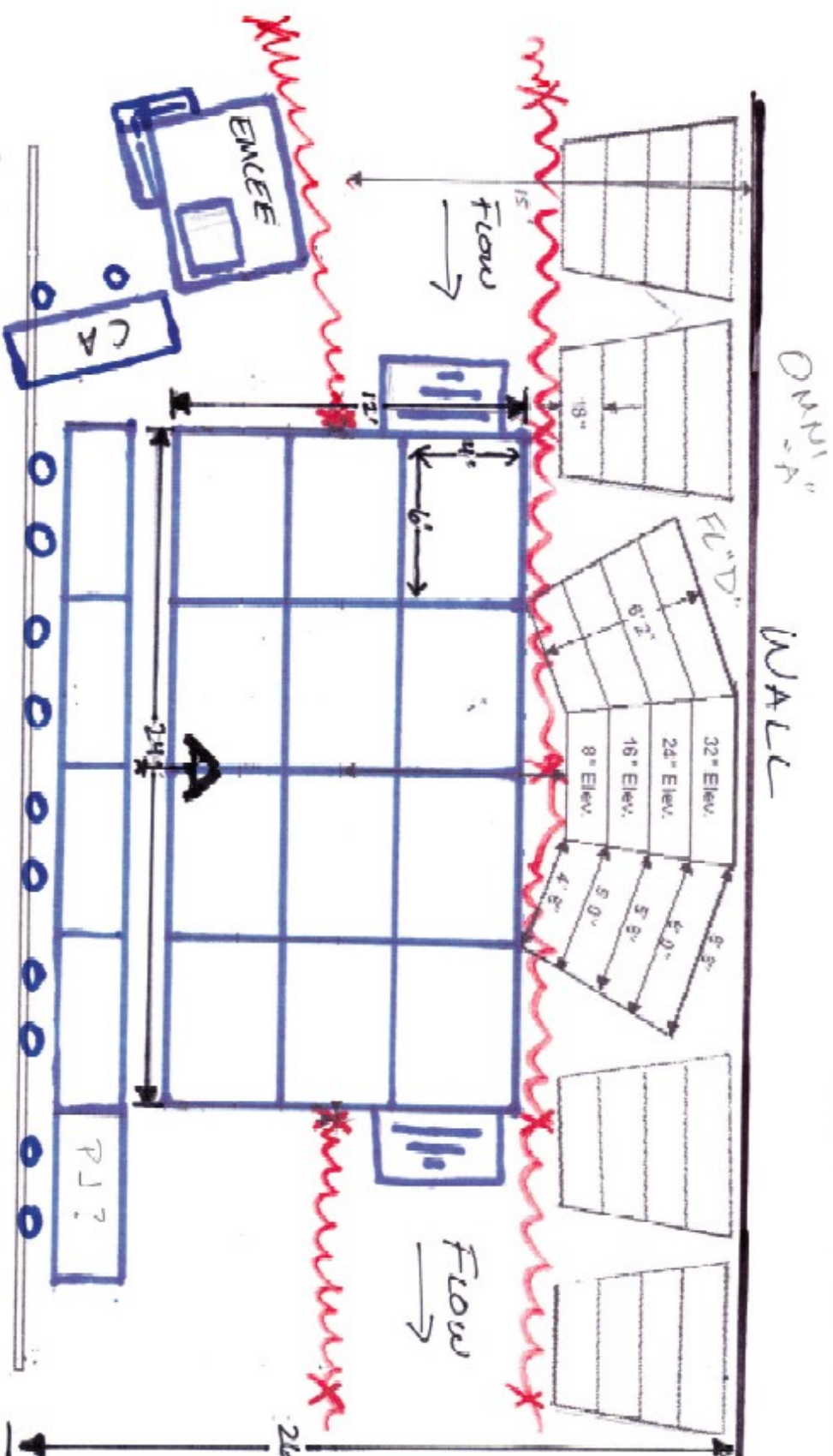


X = PIPE AND DRAPE

DRAFT CHO.3

88

Actual Measurements may Vary!



Twelve (12) 4'x6' PLATFORMS = 12'x24' STAGE - 24" LEGS
 PIPE AND DRAPE

NO ADJUSTMENT TO JUDGES' AREA OR CONSOLE RISERS
 DRAFT QT 0.4

AS

Actual Measurements
 May Vary!

APPENDIX G - CONVENTION SCHEDULE SAMPLE



FALL 2010 CONVENTION SCHEDULE

FRIDAY, OCTOBER 1

10:00 AM (ACTUAL OPEN TIMES TO BE POSTED)AHSOW ROOM
 PIMLICO, OCALA HILTON
 11:00 AM - 5:00 PMREGISTRATION PICK-UP AT CONVENTION SERVICES
 KEENELAND/AQUEDUCT, OCALA HILTON
 12:00 NOON - 5:00 PMHARMONY MARKETPLACE OPEN
 KEENELAND/AQUEDUCT, OCALA HILTON
 12:30 PMBOARD OF DIRECTORS MEETING
 SUITE 307, OCALA HILTON
 2:00 PMHOUSE OF DELEGATES MEETING
 SARATOGA ROOM, OCALA HILTON
 6:00 PM - 7:30 PMREGISTRATION PICK-UP
 LOBBY - WEST PORT HIGH SCHOOL PERFORMING ARTS CENTER (PAC)
 7:00 PMSUNSHINE DISTRICT QUARTET SEMI-FINALS & SENIORS CONTEST
 WEST PORT HIGH SCHOOL PAC
 :45 FOLLOWING CONTESTEVALS FOR NON-FINALIST QUARTETS
 JUDGES' ROOMS, SECOND FLOOR, OCALA HILTON
 :45 FOLLOWING CONTESTHARMONY MARKETPLACE OPEN
 KEENELAND/AQUEDUCT, OCALA HILTON
 :60 FOLLOWING CONTESTCHORUS REHEARSAL ROOMS OPEN
 BY INVITATION ONLY, CLOSED SESSIONS, OCALA HILTON

SATURDAY, OCTOBER 2

8:00 AM - 10:00 AMREGISTRATION PICK-UP AT CONVENTION SERVICES AND HARMONY MARKETPLACE
 KEENELAND/AQUEDUCT, OCALA HILTON
 8:00 AM - 10:00 AMLADIES HOSPITALITY ROOM
 PIMLICO ROOM, OCALA HILTON
 10:00 AM (ACTUAL OPEN TIMES TO BE POSTED).AHSOW ROOM
 PIMLICO ROOM, OCALA HILTON
 10:30 AM - 12:00 NOONREGISTRATION PICK-UP
 LOBBY - WEST PORT HIGH SCHOOL PAC
 11:30 AMINTERNATIONAL CHORUS PRELIMINARIES
 WEST PORT HIGH SCHOOL PAC
 :45 FOLLOWING CONTEST - 5:00 PMHARMONY MARKETPLACE OPEN
 KEENELAND/AQUEDUCT, OCALA HILTON
 :60 FOLLOWING CONTESTEVALS FOR CHORUS DIRECTOR & MUSIC TEAM
 CHURCHILL BALLROOMS, OCALA HILTON
 2:00 PMCSLT MEETING
 SUITE 307, OCALA HILTON
 3:00 PM - 4:30 PMPRESIDENT'S COUNCIL RECEPTION
 BY INVITATION ONLY, SARATOGA ROOM, OCALA HILTON
 3:00 PM, 4:00 PM, & 5:00 PMSPECIAL PRESENTATION (CONVENTION VIDEO ARCHIVE)
 BELMONT ROOM, OCALA HILTON
 5:30 PM - 7:00 PMREGISTRATION PICK-UP
 LOBBY - WEST PORT HIGH SCHOOL PAC
 6:30 PMSUNSHINE DISTRICT QUARTET FINALS
 WEST PORT HIGH SCHOOL PAC
 :45 FOLLOWING CONTESTHARMONY MARKETPLACE OPEN
 KEENELAND/AQUEDUCT ROOM, OCALA HILTON
 :60 FOLLOWING CONTESTAFTERGLOW ROOMS OPEN
 SARATOGA, ARLINGTON/MONMOUTH, & SANTA ANITA/DEL MAR ROOMS, OCALA HILTON

SUNDAY, OCTOBER 3

8:00 AMHALL OF FAME MEETING
 SUITE 307, OCALA HILTON
 8:30 AMEVALS FOR FINALIST QUARTETS
 JUDGES' ROOMS, SECOND FLOOR, OCALA HILTON
 9:00 AM - 12:00 NOONHARMONY MARKETPLACE OPEN
 KEENELAND/AQUEDUCT ROOM, OCALA HILTON

APPENDIX H - CUE SHEET SAMPLES



Spring Convention 2010 Jacksonville, Florida April 9 – 11

Omni Hotel Ballrooms

Nick Schwob – Director of Events
David Hanser – Director of Conventions
Chad Bennett – Production Director
Kevin Miles – Technical Director

rev 4.4.2010 cb

Friday April 9, 2010

8:30 AM Load In and set-up

Receiving Stage Props

- A. Quartet Platforms.
- B. Risers 7 Sets.
- C. Pipe/Drape. (house)
- D. Fourth step for risers
- E. Back rail for risers.
- F. Pit Boxes.
- G. Signal Lights.
- H. Podium. (house)
- I. Flags/Pole/Eagle.

Stage Set-up

- A. Set-up 7 sets of 4 step risers w/rail.
- B. Mark location for Pipe and Drape.
- C. Set placement of risers, and quartet platforms.
- D. Set-up and adjust lighting. (house)
- E. Set-up 110VAC for podium and Judges lamps.
- F. Set-up separate power source for CA's computers.
- G. Place MC podium DSR.
- H. Set-up audio. (Quartets, MC and chorus)
- I. Set up monitors. (downstage/backstage)
- J. Patch sound to District Video systems.

- K. Set-up communication to backstage, sound table, lighting and where necessary.
- L. Set up audio/video for Omni A Overflow and BarberTots area.
- M. Set up Judges' Pit. Test everything twice!
- N. Set Flag(s).
- O. Rope off front three center rows.

Judging Area

- A. Set-up tables, chairs, lights, pencils.

12:30 PM Lunch

2:00 PM – 3:00 PM Quartet Walk-Ons

Brief walk through to view stage only. No singing.

3:30 PM Judge Site Inspection

- A. Mic Tester On Demand
- B. * Judge Allen Gasper

4:00 PM Dinner

5:45 PM Crew Stage Call

6:15 PM Open auditorium

6:30 PM Quartet Semi-finals Begin

Friday Night Semi-final Round District Seniors Contest College Quartet Preliminary International Quartet Preliminary Spring 2010

Set-Up:

- _____ Single stand, double gang mics in.
- _____ Lights - quartet bow area and pool at ready
- _____ MC Fixed spot and mic in place with reading lamp
- _____ MC at ready
- _____ Give House OK to open

Contest 6:30 PM

- _____ Dim house to 1/4 (Allow audience to settle in)
- _____ MC Spot on – Welcome by David Hanser, Director of Conventions and Intro Master of Ceremony Jerry Johnson
- _____ Master of Ceremony explains rules, starts contest.
- _____ Slow roll in Quartet bow area.
- _____ Mic Tester Quartet On Demand (two songs)

SPECIAL NOTES: The Judges may make audio and lighting adjustments at this time. Any changes from the contest administrator will be relayed through the Stage Manager ONLY. NO CHANGES WILL BE DONE FROM THE DIRECTIONS OF THE MC'S AT ANY TIME THROUGHOUT THE CONTEST. Once the Judges have completed their adjustments... **NO OTHER CHANGES ARE ALLOWED**. Every contestant must have the same conditions as the other competitors during competition.

NOTICE: Lighting:

It is requested that the house lights be brought up to 1/4 between each quartet for the audience to be able to see their program. Return the house to 1/4 as each new contestant is being introduced.

APPENDIX H - CUE SHEET SAMPLES

Contestant	Scheduled	Actual
1. Varsity	06:40	
2. Northeast Extension	06:48	
3. Hot Shots!	06:56	
4. Sunset	07:04	
5. Sunny Boys	07:12	
6. the Four Sharps	07:20	
7. So Much More	07:28	
8. Southern Comfort	07:36	
9. Journey	07:44	
10. Suncoast Harmony	07:52	

Intermission after the 10th quartet

Intermission start time: _____ back at _____ (10 mins.

MAX) Blink house in 8 mins.

Reset House lights as before (Full, ¼, ½, ¾)

Contestant	Scheduled	Actual
11. The PURSUIT	08:10	
12. Zamboni Brothers	08:18	
13. Powerhouse	08:26	
14. Frequency 813	08:34	
15. Miller Drive	08:42	
16. Crosstown Connection	08:50	
17. Sounds of Sebring	08:58	
18. After Six	09:18	
19. Fortissimo	09:26	
20. Spanglish	09:34	
21. R.T.S.	09:42	

End of Contest 9:50 PM

MC Introduces Harold Latham, Director of Contest & Judging and Chris Buechler, Contest Administrator for announcement of 2009 Seniors Champ (If not singing in finals) and draw for Saturday night finals.

Mic Tester

Q1et 1 _____

Q1et 2 _____

Q1et 3 _____

Q1et 4 _____

Q1et 5 _____

Q1et 6 _____

Q1et 7 _____

Q1et 8 _____

Q1et 9 _____

Q1et 10 _____

End of Performance. Kill all audio and stage lighting. Maintain house until audience clears auditorium. CAs will be last out.

Set-up for choruses while CAs are working.

A) Remove Platforms, replace end risers.

B) Set boom stands for chorus mics

Estimated End Of Show – 10:20

Estimated Out Time – 10:40

Crew Stage Call: 10:15 AM

Saturday April 10, 2010

Sunshine District Chorus Competition
Spring 2010

Set-up 10:00 AM

Test Ready Lights

Up House Lights

Pipe and Drape reset

On Stand By:

Video

Audio

Judges

Contestant Services Chairman

MC

Light Tech

Give House OK to open

Contest 11:00

Dim House to ¼ (Allow audience to settle in)

Notice: As before, the house lights come up and down in between each competing so the audience can read their program.

UP MC Podium lights.

Welcome by Jim Stoup, Competitor Services and Intro

Master of Ceremony Mark Schlinkert

MC explains rules and starts contest.

Chorus wash to full, MC Spot Off. (Reminder – No variation in lighting for contestants other than between groups)

Mic Tester - Dick Dreger Memorial Chorus – James Kastler

APPENDIX H - CUE SHEET SAMPLES



Fall Convention 2010 Ocala, Florida October 1-3

Marion County Center for the Performing Arts
at West Port High School

Nick Schwob – Director of Events
Chad Bennett – Director of Conventions
Bill Billings – Production Director
Kevin Miles – Technical Director

2nd Revision 9/20/10 whb

Thursday Sept. 30, 2010

6:00 PM – 9:00 PM Load In and set-up

Receiving Stage Props

- A. Risers 7 Sets.
- B. Fourth step for risers
- C. Back rail for risers.
- D. Pit Boxes.
- E. Signal Lights.
- F. Podium. (house)
- G. Flags (US & Canadian)/Pole/Eagle. (house)

Stage Set-up

- A. Set-up 7 sets of 4 step risers w/rail.
- B. Determine curtain use and riser placement
- C. Set placement of risers.
- D. Set-up and adjust lighting. (house)
- E. Set-up 110VAC for podium and Judges lamps.
- F. Set-up separate power source for CA's computers.
- G. Place MC podium DSR.
- H. Set-up audio. (Quartets, MC and chorus)
- I. Set up monitors. (downstage/backstage)
- J. Patch sound to District Video systems.
- K. Set-up communication to backstage, sound table, lighting and where necessary.
- L. Set up audio/video for BarberTots area.

- M. Set up Judges' Pit. Test everything twice!
- N. Set Flag(s).
- O. Rope off front three center rows.

Judging Area

- A. Set-up tables, chairs, lights, pencils.

Friday Oct. 1st, 2010

(Crew should have eaten an early dinner in order to make it through the end of the contest due to short time before session begins)

4:00 PM Final Set-up for anything not completed

5:00 PM Judges Site Inspection

- A. Mic Tester Quartet - Uprising
- B. Judge - David Mills

6:00 PM 15 minute break

6:15 PM Crew Stage Call

6:30 PM Open auditorium

7:00 PM Quartet Semi-finals Begin

Friday Night Semi-final Round District Quartet Contest Seniors International Quartet Preliminary Fall 2010

Set-Up:

- ___ Single stand, double gang mics in.
- ___ Lights - quartet wash and pool at ready
- ___ MC Fixed spot and mic in place with reading lamp
- ___ MC at ready
- ___ Give House OK to open

Contest 7:00 PM

- ___ Dim house to 1/4 (Allow audience to settle in)
- ___ MC Spot on – Welcome by Chad Bennett, Director of Conventions and Intro Master of Ceremony Randy Loos
- ___ Master of Ceremony explains rules, starts contest.
- ___ Slow roll in Quartet bow area.
- ___ Mic Tester Quartet Uprising (two songs)

SPECIAL NOTES: The Judges may make audio and lighting adjustments at this time. Any changes from the contest administrator will be relayed through the Stage Manager **ONLY**. NO CHANGES WILL BE DONE FROM THE DIRECTIONS OF THE MC'S AT ANY TIME THROUGHOUT THE CONTEST. Once the Judges have completed their adjustments... **NO OTHER CHANGES ARE ALLOWED**. Every contestant must have the same conditions as the other competitors during competition.

NOTICE: Lighting:

It is requested that the house lights be brought up to 1/4 between each quartet for the audience to be able to see their program. Return the house to 1/4 as each new contestant is being introduced.

CUE SHEET SAMPLES

Saturday Night Finals District Quartet Contest Fall 2010

Set-Up: 6:00

- ___ Quartet wash at ready
- ___ MC Fixed spot and mic in place with reading lamp
- ___ MC's at ready
- ___ Give House OK to open.

Contest 6:30 PM

- ___ Dim house to 1/4 (Allow audience to settle in)
- ___ MC Spot up
- ___ Dim house to 1/2 bright.
- ___ MC Spot on – Welcome by Nick Schwob, Director of Events and Intro Master of Ceremony Shannon Elswick
- ___ Master of Ceremony explains rules, starts contest.
- ___ Slow roll in quartet bow area.

___ Mic Tester _____ (two songs)

SPECIAL NOTES: The Judges may make audio and lighting adjustments at this time. Any changes from the contest administrator will be relayed through the Stage Chairman ONLY. NO CHANGES WILL BE DONE FROM THE DIRECTIONS OF THE MC'S AT ANY TIME THROUGHOUT THE CONTEST. Once the Judges have completed their adjustments, NO OTHER CHANGES ARE ALLOWED. Every contestant must have the same conditions as the other competitors during competition.

NOTICE: Lighting:

It is requested that the house lights be brought up to at least 8 points between each quartet for the audience to be able to see their program. Return the house to 1/2 as each new contestant is being introduced. (Not called by Prod. Mgr.)

Order	Contestant	Scheduled	Actual
1		6:42	
2		6:50	
3		6:58	
4		7:06	
5		7:14	
6		7:22	
7		7:30	
8		7:38	

End of Contest: 7:45 pm (approx.)

___ Intermission (15 minutes MAX) Start time: _____ End Time: _____ blink house in 10 mins.

Sunshine District Show Of Champions Fall 2010 8:00 PM

___ House Lights down, Emcee lights and sound up

___ Emcee to introduce all of the acts listed below as each one finishes

	Show of Champions	On Stage
1	2011 SUN International Chorus Rep.	8:05
2	Region 9 SAU Quartet Champ	8:17
3	SOAGC Presentation	Andrew Berts
4	Announcements and Awards	Harold Luthorn & Curt Roberts
5	2011 SUN Senior Quartet Rep.	8:41
6	3rd Place District Quartet	8:45
7	2nd Place District Quartet	8:49
8	2010 SUN Quartet Champions	8:53
9	Keep the Whole World Singing	International Chorus Rep Dir.

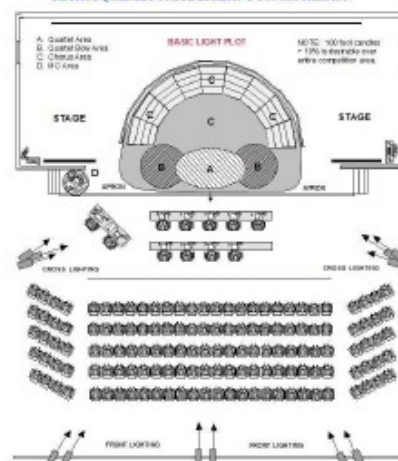
___ House Lights up
___ Allow house to empty and open up all for striking stage.

NOTE TO STAGE CREW: It is requested that all Sunshine District Property be handled first and all auditorium stage Set-ups be broken down second in priority.

End of Show – 9:05 (approx.)

APPENDIX A – Lighting Design

CHORUS-QUARTET STAGE LIGHTING CONFIGURATION



APPENDIX I - LOOP SAMPLES

Fall 2010 Sunshine District International Chorus Preliminary Contest

Position	Chorus	Photos	Warm Up	Travel	WPHS	Room	On Deck	On Stage
<i>Santa Anita/Del Mar - Arlington/Monmouth</i>								
MT	Dick Dreger Memorial Chorus	10:31 AM	10:40 AM	11:01 AM	11:16 AM	115	11:25 AM	11:34 AM
1		10:41 AM	10:50 AM	11:11 AM	11:26 AM	117	11:35 AM	11:44 AM
2		10:51 AM	11:00 AM	11:21 AM	11:36 AM	115	11:45 AM	11:54 AM
3		11:01 AM	11:10 AM	11:31 AM	11:46 AM	117	11:55 AM	12:04 PM
4		11:11 AM	11:20 AM	11:41 AM	11:56 AM	115	12:05 PM	12:14 PM
5		11:21 AM	11:30 AM	11:51 AM	12:06 PM	117	12:15 PM	12:24 PM
6		11:31 AM	11:40 AM	12:01 PM	12:16 PM	115	12:25 PM	12:34 PM
<i>ten minute intermission</i>								
7		11:51 AM	12:00 PM	12:21 PM	12:36 PM	117	12:45 PM	12:54 PM
8		12:01 PM	12:10 PM	12:31 PM	12:46 PM	115	12:55 PM	1:04 PM
9		12:11 PM	12:20 PM	12:41 PM	12:56 PM	117	1:05 PM	1:14 PM
10		12:21 PM	12:30 PM	12:51 PM	1:06 PM	115	1:15 PM	1:24 PM
11		12:31 PM	12:40 PM	1:01 PM	1:16 PM	117	1:25 PM	1:34 PM

REVISION RECORD

0.1	Apr 2007	Initial creation of setup documentation, cue sheet updates
0.1.1	Oct 2007	Expansion of setup documentation, added DirectorCam setup
0.2	Oct 2008	Added Judges Area, Riser Setup, Lighting, updated cue sheet
0.3	Apr 2009	Compiled first SUN Technical Manual with graphics from BHS District Contest Tech Requirements
0.4	Oct 2009	Updated Lighting, added Simple Cues, Simple Lighting, Simple Risers, etc.
0.5	Feb 2010	Updated SUN Tech Manual to SUN Convention Manual, added info from other sources
0.6	Apr 2010	Added some Convention Team responsibilities, added Staging, updated Lighting
0.7	Oct 2010	Full revision into a single document
0.8	Jan 2011	Completely restructured document, added preface, table of contents, etc.
0.9	Mar 2011	Work In Progress
0.9.1	Nov 2011	Additional revisions and corrections
0.9.2	Apr 2012	First Publication