

Brass Bands Association of New Zealand (Inc)



CONTEST MANUAL

Updated July 2006

This manual is intended as an instruction guide for the preparation and operation of a National Contest. It should be used in conjunction with the Associations Rules and Contest Regulations. All members of a Contest Committee should be thoroughly familiar with the content of this manual and be prepared to work within its guidelines.

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1 THE CONTEST COMMITTEE

Give serious thought to the makeup of the Contest Committee charged with running the contest. The chairman of the committee should have full control over all aspects of the work, and should be competent to organise, delegate and co-ordinate the responsibilities of individual members. The committee should be only as big as is required to cope with all of the tasks. Those who serve should be able give committee work a high priority, and ideally should not be distracted by other ventures or band practices.

See Appendix A for a copy of the Application to host a National Contest

2 CONTEST RESPONSIBILITIES

2.1 Brass BANZ

2.1.1 The Association is responsible for:

- appointment of all judges, supervisors and compeers
- confirmation of any major sponsor
- announcement of all details of the contest
- selection of all prescribed music
- release of the Schedule of Events and notification of draws
- receipt of all entries and fees
- preparation of the text for the official programme
- provision of medals and certificates
- sale of broadcasting and recording rights
- any other duties specified in the Contest Regulations

2.1.2 The Association will pay:

- fees for adjudicators and adjudicators' writers
- travelling and accommodation expenses of adjudicators, supervisors and members of the Management Committee
- direct Association costs for printing, stationery, communications, postage and sundry items
- costs of medals and certificates
- costs of recording the adjudicators' comments

- Prize-money for the Band of the Year
- all incidental expenses related to the Association's responsibilities as set out in subsection 2.1.1

2.1.3 The Association is entitled to all income not specified in subsection 2.2.3 and 2.2.4.

2.2 Contest Committee

2.2.1 The Contest Committee is expected to conduct the contest in accordance with the Contest Regulations and with any instructions or delegations issued by the Management Committee through the Contest Manager.

2.2.2 It is responsible for all expenses not specified in subsection 2.1.2.

2.2.3 It is entitled to receive:

- all door and gate sales income
- all season ticket sales income
- net returns from any fund-raising projects associated with the contest
- The sponsorship money arranged by the applicant;
- All income from programme advertising and programme sales;

See Appendix B for a sample budget

2.2.4 It is entitled to retain the agreed percentage of any profit that it makes.

2.2.5 Every second month it must update its estimates of expected receipts and expenditure and submit them to the Management Committee.

2.2.6 If the Management Committee does not approve the Contest Committee's budget it may withdraw the right to run the contest.

2.2.7 On approval of the Contest Committee's budget the Management Committee will advance to the Contest Committee any sum specified under the agreed financial arrangements to enable the organisation of the contest to proceed.

2.2.8 The Contest Committee must, not more than 60 days after the contest, prepare a statement of income and expenditure covering all transactions relating to the contest. This statement must be audited and a copy forwarded to the Management Committee.

2.2.9 The Contest Committee must also, not more than 60 days after the contest, prepare a report on the organisation and conduct of the Contest, together with any recommendations for the guidance of the Management Committee and any future contest committees.

2.3 Contest Manager

2.3.1 The Contest Manager has the delegated authority of the Management

Committee to work with the Contest Committee to bring together the requirements of the Association for the running of the contest.

2.3.2 This includes, but is not limited to, the following specific delegated responsibilities:

- Final responsibility for all major decisions relating to the preparation for, and running of, the contest;
- Overall management of the contest, including the preparations leading up to the contest and any necessary actions following the conclusion of the contest;
- Liaison with, and advice to, the Contest Committee prior to and during the contest;
- Preparation of the Schedule of Events;
- Approval of all venues;
- Appointment of support personnel;
- Convening the Withdrawal Meeting and (if necessary) a Cancellation Subcommittee meeting;
- Processing of all protests;
- Implementing the imposition of penalties where appropriate.
- Processing of all requests for dispensation.

2.4 Long-term planning

2.4.1 It is essential for the Contest Committee to commence its long term planning by setting up a project plan with target dates for all phases of the plan. Care should be taken to ensure that target dates “mesh” with those set out in the Association’s Contest Regulations.

2.4.2 It is never too early start planning the personnel requirements for the period leading up to the contest, as well as for the contest itself. For example, the transporting of materials and setting up of the halls and judges’ boxes is an onerous task, and could take the resources of, say, six people for four hours on the evening prior to the contest commencing. There will be other similar peak workloads as the contest progresses and when it finishes.

2.4.3 General administrative arrangements must be put in place in the early planning stages. These include the design of a letterhead and printing of stationery, preparation of files, opening of a bank account, lodging of signing authorities and provision of petty cash. Phone, fax and e-mail communications between committee members should also be organized. Close to the commencement of the contest, arrangements must be completed for withdrawal of cash “floats” and the security/banking of substantial ticket and programme sales income.

See Appendix C for a list of roles within a Contest Committee

3 VENUES

3.1 Selection of venues

- 3.1.1 This is undoubtedly the most difficult and time-consuming task to deal with in the initial stages of planning for a contest. The adequacy or otherwise of the venues, particularly those selected for the band events, can make the difference between a successful contest and a mediocre one. While in an ideal world the acoustic qualities of the venues would be the sole determining factor, in practice location, availability, rental charges, seating capacity, warm-up facilities and backstage capacity tend to have a major influence on the final selections.
- 3.1.2 Once the selection of venues has been narrowed down to a short list, an experienced musical director and one or two players should visit each one to assess the adequacy of the acoustics and the preferred location for the adjudicator's box. It may be possible to arrange for a local band to perform several items in the venues under consideration for the band events in order to give a better picture of the overall acoustic qualities of the venues.
- 3.1.3 A decision must be taken on whether the stage is sufficiently large and, if not, arrangements should be made for construction of an extension to the front of the stage. Bear in mind that it is customary not to operate the stage curtains during contest events, although they may be used for the "Band of the Year" contest or any similar event, depending upon the type of venue chosen for this event.
- 3.1.4 At this point it is worth considering whether, for band event venues that have a proscenium arch, there would be some advantage in suspending a large panel at an angle above the area where the bands' bass sections will be seated and located just below the top of the arch, in order to deflect the bass sounds out towards the audience.
- 3.1.5 Do not overlook making a thorough assessment of the areas that can be used for band, party and solo event warm-up purposes, and the need for these areas to have adequate acoustic isolation from the stage. Many standard theatrical venues are deficient in this regard, not having been designed for at least two brass bands to be warming up while a stage performance is in progress.
- 3.1.6 Clean toilet facilities with adequate supplies must be available at each venue.
- 3.1.7 Check whether a working telephone is available so that an ambulance can be called in the event that there is an accident or someone becomes ill. If a reliable telephone is not available, arrange for mobile phones to be made available for at least the days on which the major events are scheduled.
- 3.1.8 Once final venue selections have been made, it is essential to put in place written contracts with the hiring organisations so that there can be no misunderstandings about what facilities are to be provided. It is particularly important that the times during which the venues will be available for contest activities (including construction and dismantling of adjudicators' boxes and the setting up and testing of various facilities at the venues) be clearly set out in the contracts. This must also include any period during which a venue will be

made available to competing bands for a pre-contest acoustics check, if such an opportunity is to be offered.

- 3.1.9 Once all contest venues have been confirmed, arrangements must be made for an Association office, a meeting room for officials and a Contest Committee Information Centre. These may have to be relocated during the course of the contest depending on the relative locations of the various contest venues. The Contest Manager should be consulted on the specific requirements for the Association office and the officials' room.
- 3.1.10 It may be necessary hire a PC and printer for the Association office, and the Contest Manager should be consulted on this point well before the contest begins.

See Appendix D for Venues checklist

3.2 Stage facilities and access

- 3.2.1 Given that the issues outlined in section 3.1 have been resolved and the final selections made, it is essential to take time to plan in detail the route that bands will take from their warm-up room to the stage, and on leaving the stage at the conclusion of their performance. It is important that congestion is avoided as far as possible. It is also necessary to plan for the backstage storage of the ever-increasing quantity of percussion equipment and assess how many sets of this equipment can easily be stored backstage at any one time.
- 3.2.2 Adequate access to the stage loading dock for coaches and vans must be arranged so that the transfer of heavy percussion equipment can take place in comfort and safety. It may also be necessary to set aside designated parking spaces for coaches and vans. In some cases it will be possible, with co-operation from the local authority, to hire suitable "Reserved" parking signs or parking meter covers.
- 3.2.3 It is important to consider what changes would need to be made to the overall arrangements for access by bands and their equipment in the event of wet weather, and also to ensure that such arrangements could be put in place at short notice.
- 3.2.4 Ensure that the supervisor has a well lit table and a chair at a convenient location at the side of the stage, and that there is also space for a presenter at events where one is used.
- 3.2.5 Provide at each band event venue a minimum of 35 music stands and 35 straight-backed chairs. Although most music directors prefer to use their own stands, it is customary to supply one robust stand at each venue for the use of those who do not bring their own. The Association maintains a supply of stand banners with the logo of the principal sponsor for use at these venues.
- 3.2.6 Provision of a musical director's rostrum is normally the responsibility of individual bands, and competing bands should be reminded of this point in the pre-contest information which will be sent out.
- 3.2.7 Provide a suitable lectern for the use of the presenter at each Champion of

Champions and band event.

- 3.2.8 The music stand and seating requirements for the solo and party venues will depend on the events scheduled for those venues.
- 3.2.9 Provide bottled water and disposable cups for the competitors' use at all solo event venues.
- 3.2.10 Arrangements should be made at each venue for the display on stage of the trophies associated with the event being held at the time.

3.3 Electrical and audio requirements

- 3.3.1 It is necessary to work with backstage staff to plan the stage lighting arrangements and have existing lights supplemented where necessary. Remember that uneven lighting will create shadows of bodies and music stands, which will be annoying and perhaps even severely distracting to some of the players. Lights should be positioned as high as possible so that no player is prevented from seeing the musical director properly because of a bright light in his or her direct line of vision.
- 3.3.2 Bear in mind that it is also necessary to have a reasonable level of lighting in the backstage area so that percussion equipment can be moved around without the risk of noise or accidents.
- 3.3.3 These days much brass music calls for the use of one or more percussion items, which require a power feed. Therefore at least one power outlet should be available at each side of the stage for this purpose, and a check should be made to ensure that the selected outlets are alive and are not controlled remotely from some other switching system. Bands are, of course, expected to supply their own extension cords to meet their own requirements.
- 3.3.4 It is important that any public address requirements are agreed with the venue owners and installed, where necessary, and tested in good time. It is not acceptable to leave the final adjustments and testing of any electrical or audio facilities until the day of the first event. There is too much potential for trouble.
- 3.3.5 It is also important to ensure that any temporary cabling associated with electrical or audio equipment is securely taped down in order to avoid the risk of accidental tripping by either performers or members of the audience.

3.4 Heating requirements

- 3.4.1 The venue should be comfortably warm - neither hot nor cold. It is therefore very important to find out well in advance what heating is available and whether it needs to be supplemented. Remember that the ambient temperature can affect the concentration of adjudicators and competitors alike.
- 3.4.2 Plan to have some background heating left on overnight at each venue where a piano has been tuned the day prior to the contest. There is little point in having the piano tuned at a normal temperature and then letting the temperature drop significantly overnight.
- 3.4.3 Make sure that the supervisor at each venue has someone available who is familiar with the mysteries of the heating, ventilation, lighting and audio systems

and the relevant controls. Do not expect the supervisor to work it out on the day. He or she will be busy enough attending to the needs of the adjudicator and competitors without this added burden.

3.5 Adjudicators' boxes

- 3.5.1 In choosing a location for the adjudicator's box, the acoustic qualities and limitations of the venue will be the primary considerations. However, take care to select a location that will, as far as possible, be free of draughts from windows or ventilation grills.
- 3.5.2 The box should be large enough to accommodate the adjudicator and writer (or tape recorder operator) in comfort, and be equipped with a desk of adequate size to accommodate all music scores, report forms and tape recording equipment where necessary. It is essential to screen all four sides of the box if there is any possibility of the adjudicator being distracted by members of the audience moving behind the box. The sides of the box **should not** be made of wood but a lightweight screen material that allows sound to be heard without distortion.
- 3.5.3 The screens must be high enough to permit a two-metre tall adjudicator to stand without any possibility of inadvertently looking over the top of the screens. Take care to tape over any slits at joins between the screen panels to ensure that competitors are not seen accidentally by the adjudicator. The top of the box is, of course, left open.
- 3.5.4 It is also necessary to rope off access to the rows of seating adjacent to all sides of the box, or otherwise provide a clear space around the box, so that the adjudicator cannot hear conversations between members of the audience.
- 3.5.5 In venues where the desired location of the box dictates that a row of fixed theatre-type seats must be used for the adjudicator and writer (or operator), it is usually necessary to provide them with additional cushions so that they can be seated at a comfortable height relative to the desk.
- 3.5.6 It is essential to provide supplementary lighting so that the adjudicator's and writer's (or operator's) ability to carry out their jobs is not compromised by low lighting levels or changes in lighting in the venue during the day. Also plan to provide some supplementary heating by means of a portable fan heater.
- 3.5.7 Make sure that the power cable to the box is secured well away from the audience and is fed from a power outlet that cannot be knocked accidentally, switched off or otherwise isolated during the course of an event.
- 3.5.8 If, as has become the normal practice, the adjudicator's comments are to be recorded, it is necessary to employ an experienced technical operator with good quality audio equipment to carry out the recording function. The standard arrangement is to use a microphone mounted at the top of the judge's screen to record the band's performance on one track of a stereo tape, and to use a separate microphone to record the adjudicator's comments on the other track. This permits the band, when playing back the tape, to listen to either track, or a mix of the two with any adjustment in the balance between the two tracks that is desired.

3.5.9 Bottled water and disposable cups must be provided in the box.

3.6 Personnel

- 3.6.1 It is essential to appoint a hall manager for each venue, so that the contest supervisor has someone upon whom to rely for the overall organisation and control of the people assigned to that venue. That person should be someone who has had some previous experience in the running of contests, preferably at a national level. These hall managers must be included in the standard Contest Manager's briefing of supervisors prior to the contest.
- 3.6.2 An assistant should be made available to each supervisor to cope with the multitude of unforeseen small tasks which occur on the day, and for which the supervisor cannot leave the hall.
- 3.6.3 It will be necessary to ensure that there is an adequate number of people available during the contest to sell tickets and programmes, control the hall doors and to marshal bands as required. A full roster should be prepared and supplied to all of those involved. A special briefing by the Contest Manager for all hall personnel may be necessary.
- 3.6.4 It will usually be necessary to arrange extra assistance in setting up the stage for presentations at the conclusion of the main band events, as the event supervisor will be working with the adjudicator to record, collate and check the results.

See Appendix E for Support Personnel checklist.

3.7 Other requirements

- 3.7.1 Make sure that there is adequate signage, both in the front-of-house and backstage areas. It is better to err on the side of too many signs rather than too few, so that there can be no excuses from performers or accompanists that they could not find their way around a venue when under time pressure to prepare for a performance.
- 3.7.2 All signage should carry the logo of the principal sponsor, even if individual venues are being sponsored by local organisations.
- 3.7.3 The following signs should be displayed prominently outside each venue:
- Cellphones must be switched off*
- Flash photography is not permitted*
- Video camera operators must remain still*
- 3.7.4 Provision should be made in the front-of-house area of at least the major venue for trade displays and sales, and also for publicity material relating to the Association and its activities (National Youth Brass and the like).
- 3.7.5 Each hall manager should have available a basic tool kit with a hammer, several screwdrivers, pliers, knife, nails, screws, sticky tape, cord and similar

useful items which are often needed for last-minute adjustments or to make urgent repairs to some item or aspect of the venue.

- 3.7.6 The Contest Manager and event supervisors should be advised of the location of the nearest medical centre and emergency chemist so that any out-of-town adjudicators, supervisors and band members can obtain prompt treatment should they become ill during the course of the contest. This advice should also be included in the Contest Programme.

4 STREET MARCH ARRANGEMENTS

- 4.1 It is essential to plan the Street March at a very early date, so that the necessary local authority and Police approvals can be sought. These approvals should include agreement, if possible, to prohibit vehicles parking along the route on the scheduled day until the event has concluded.
- 4.2 With the current trend to limit the width of streets with various forms of traffic islands and extended footpaths, care must be taken to ensure that there is plenty of room for a band six files wide to march in comfort along the full route, even if vehicles are parked along the route during the event.
- 4.3 Once all approvals have been obtained, obtain a commitment from the local authority to advise you promptly if any road repairs or closures are subsequently scheduled for around the time of the contest, so that other arrangements can be made at short notice if the chosen route becomes unusable. It is wise to have an alternative route planned in preparation for such an eventuality.
- 4.4 The proposed route and any alternative must comply with the conditions set out in the Association's Marching Regulations, and must not include any sections of roadway with a significant slope. The Chief Drill Judge is available for advice on these matters.
- 4.5 Provision must be made for an elevated saluting base with suitable steps at a point nominated by the Chief Drill Judge.
- 4.6 It will normally be necessary to provide traffic wardens and marshals to meet the requirements of the local authority and Police.
- 4.7 The final approval of the route and related arrangements will be taken jointly by the Contest Manager and Chief Drill Judge.

5 CONTEST PROGRAMME

- 5.1 The contest programme is regarded as a joint venture between the Association and Contest committee. As noted in section 2.1.1, the Association is responsible for preparation and final approval of the official programme. Arrangements for printing of the programme are negotiated with the Contest Committee to take advantage of the availability of local printers.
- 5.2 The Contest Committee is expected to sell advertising space in the programme, principally to local organisations, although it is generally also possible to attract support from those companies that specialise nationally in servicing brass bands with their instrumental, uniform and music requirements. The objective

is to meet all programme preparation and printing costs from advertising income.

- 5.3 The Contest Committee will normally be in the best position to propose suitable artwork for the cover of the programme that reflects some aspect of the local area.

6 PUBLICITY

6.1 Sponsorships

- 6.1.1 As indicated in section 2.1.1, the Association is responsible for final confirmation of all sponsorships obtained by the Contest Committee.
- 6.1.2 The most successful subsidiary sponsorships are generally those associated with particular venues or events. These give the opportunity for a good level of exposure of sponsors by means of advertising within the venue. This also enables supervisors at the venues to acknowledge the contributions of sponsors at the beginning and end of each event.

See Appendix F for a sample list of Sponsorships Levels.

6.2 Advertising

- 6.2.1 Drawing up the advertising budget always creates problems because it is difficult to know how to spend the very limited funds available to best effect, bearing in mind the limited public appeal of most events at a contest. It is therefore customary to concentrate the largest proportion of the budget on those events, which can reasonably be expected to attract significant public interest.
- 6.2.2 The Contest Committee must make every effort, well in advance of the contest, to attract local media interest as this can be a valuable source of free advertising if handled with flair and imagination. No potential "photo-opportunity" should be overlooked, either in the run-up to the contest or during the contest itself.
- 6.2.3 It is often possible to arrange with a local paper for a special feature a day or so before the contest begins, paid for by the advertisements of local companies and including articles and pictures of local bands preparing for the contest.
- 6.2.4 Another good source of free publicity is interviews on a local radio station with the chair of the Contest Committee, the principal adjudicator and local music directors and/or players over the days running up to the start of the contest.

7 ACCOMMODATION

- 7.1 It is customary for bands to make their own accommodation bookings and associated arrangements. Given that the Contest Committee will, however, have researched the range of accommodation available in the area when preparing their application to hold the contest, it is expected that they will be able to provide all bands with a comprehensive list of this accommodation at least 12 months before the contest.

- 7.2 In some cases it has been possible for Contest Committees to obtain special concessions for bands from one or more establishments or motel/hotel groups, and bands always appreciate these arrangements provided that they are notified at a sufficiently early date.
- 7.3 The Contest Committee is expected to recommend to the Contest Manager suitable accommodation for out-of-town adjudicators, supervisors and other officials at a location in close proximity to the contest venues.
- 7.4 Bands will require the local knowledge of the Contest Committee in locating suitable rehearsal venues. This is a time-consuming and onerous task, which must be tackled with enthusiasm at an early date in order to ensure that an adequate number of bookings can be made.
- 7.5 Once the names of those bands attending the contest are finally confirmed, it is customary for the Contest Committee to provide a contact person for each band to assist them with any last minute accommodation, rehearsal and transport arrangements.

8 TRANSPORT

- 8.1 Bands are expected to make their own transport arrangements, but here again the Contest Committee can be proactive by seeking special concessions with local transport operators, and possibly even with national airlines.
- 8.2 The Contest Committee should take responsibility for meeting out-of-town officials at the airport or coach station and transporting them to their accommodation. Similar arrangements should also be made at the conclusion of the Contest.
- 8.3 Arrangements should be made for the transport of officials between their accommodation and the various venues as necessary and to cover the possibility of wet weather.

9 CATERING

- 9.1 The minimum requirement is to ensure that adjudicators, supervisors, hall staff and other officials are provided with lunch and morning and afternoon teas. They will generally return to their accommodation for their evening meal.
- 9.2 However, it is customary with commercial caterers that light lunches and morning and afternoon teas are available to be purchased by competitors at or near the various venues. Any other catering arrangements and/or provision of social facilities are a matter for the Contest Committee to organise if it so wishes.

10 SPECIAL EVENTS

- 10.1 The Association may decide to run one or more special events (such as the "Band of the Year") which fall outside the standard contest format and are designed to have wider public appeal than the traditional contest events. These events will normally be governed by their own regulations, which will permit bands considerable flexibility and scope for presenting an entertaining

programme.

- 10.2 Considerable additional time must be scheduled to permit bands competing in special events to work with the venue stage management, lighting and audio staff in setting up the complex facilities that often required for this type of event. This will need to include the scheduling of rehearsal time for each competing band.
- 10.3 It is essential that, from the outset, agreement is reached with those bands selected to participate in special events, on the extent to which they will be expected to meet any additional costs relating to lighting, audio, communications and special effects which they will require for their particular performance.
- 10.4 It is also essential that the planning of these requirements commence some months before the event, and liaison between the bands' presentation planners and the venue staff must be arranged at an early stage in the planning. It is essential to delegate one person on the committee, preferably with some experience in stage management, responsibility for this liaison between the bands and the venue staff, so that there are no unnecessary multiple points of contact which can lead to misunderstandings in the necessarily complex arrangements.

Appendix A**Brass Bands Association of New Zealand (Inc)****APPLICATION FOR ALLOCATION OF NATIONAL CONTEST**

Any applicant (district association, band, group or individual) wishing to apply for the allocation of a National Contest to be held under the auspices on the Brass Band Association of New Zealand (Inc) must submit an application which conforms to the following minimum requirements, as set out in the order specified below. Any supplementary information that will assist in assessing the suitability of the application and the resources of the applicant will be welcome and should be appended to the basic application.

Intending applicants are advised that the Association has always relied on a level of income from each year's National Contest in order to supplement its basic income and thereby enable it to continue to provide bands and their players with a range of services. This ability of National Contests to generate this income has become absolutely crucial since the termination of the major sponsorship.

The successful applicant will be required obtain cash or grant sponsorship of \$25,000 to assist with the running of the National Contest.

General requirements

- 1 The contest year and the name of the proposed location (city) must be specified.
- 2 The name of the applicant group or person must be specified, along with an initial contact name, postal address, e-mail address and appropriate telephone numbers.
- 3 In the case of groups, the names of the chair and members of the group, along with the names of the bands of which they are members, must be supplied.
- 4 The names of persons expected to be available to serve on the proposed Contest Committee must be supplied, along with information on the skills and attributes that they will bring to the Committee.
- 5 The applicant must confirm that it is familiar with the Association's Contest Manual and Contest Regulations. The Association's Executive Manager will supply either electronic or hard copies of both of these documents on request.

Financial requirements

- 6 In line with the requirement for each Contest to be a financially successful event, the applicant must submit a draft budget to the Association with this application and then again one year prior to the contest. An updated budget must then be supplied to the Association at regular intervals of every two (2) months prior to the date of the Contest. Copies of the final financial statements from recent Contests are available from the Executive Officer on request.
- 7 The applicant must list as Schedule A (separately from the draft budget), the sources and nature of sponsorships available to it. This should include details of any support for such events customarily provided by local authorities.
- 8 The ultimate use of the applicant's share of the profits must be indicated.

Venues

- 9 The applicant must provide, as Schedule B, a list of the venues that it proposes to hire for the Contest. This list must include at least two venues suitable for band events and at least six venues suitable for solo and party events, and should include details of venue locations and seating capacities.
- 10 The applicant must provide a diagram of a possible Street March route, along with an indication of any special features. An outline of any local authority traffic or other requirements that would need to be met should be mentioned.

Personnel

- 11 The applicant should confirm they can supply the numbers of support staff required as listed below and detail where they intend to source the staff from. I.e. local bands or service organizations or paid employees from the venues to be used.
- 12 The following list gives a general guide to minimum requirements:
 - Band event venues (per venue)*
 - A hall manager to liaise with professional hall staff/supervisors/other support staff
 - Backstage staff (2) to assist the supervisors
 - Auditorium door attendants (1 x number of doors in use)
 - Ticket and programme sales staff (2)
 - Local Contest Committee information/liaison officer (1)
 - Solo and party event venues (per venue)*
 - A hall manager to liaise with hall owner/supervisor/other support staff
 - Backstage staff (1) to assist the supervisor
 - Auditorium door attendants (1 x number of doors in use)
 - Ticket and programme sales staff (1)
- 13 The above list does not include provision for relieving or backup staff to provide cover for meal breaks, or in the event of sickness or other emergencies.

- 14 Applicants should also recognise the need to have available a group (4 to 6) of staff with practical skills to set up and dismantle hall facilities before, during and after the Contest.

Accommodation

- 15 Applicants must ensure that there is sufficient accommodation in the region/city for approximately 1200 to 1500 visitors. The applicant should also ascertain whether there are other major events on in the region that will require accommodation at the same time. The applicant is to obtain a list of accommodation establishments in various categories (licensed hotels, private hotels, motels, boarding houses, hostels) with details of the approximate number of beds and current tariff and include this as Schedule C.
- 16 Brief particulars of restaurants (locations and cost ranges) that would available to bands whose accommodation did not include provision for all meals should included in Schedule C.
(Information for both 15 and 16 can be obtained from the local Tourist Board or Information Centre.)
- 17 An estimate of the availability of band practice halls should be included under Schedule C.

Declaration

Applicants **must** complete the declaration below and attach it to the **front** of their Application documentation. The documentation should then be forwarded to the Band Office no later than 30 August – **two years** prior to the year n which the contest is being applied for.

Brass Bands Association of New Zealand (Inc)

APPLICATION FOR ALLOCATION OF NATIONAL CONTEST

YEAR: **CITY:**

NAME OF APPLICANT:

CONTACT PERSON:

CONTACT E-MAIL:

CONTACT ADDRESS:
.....

DECLARATION:

I/We,
.....

Agree, should this application be successful –

To be bound by the Rules and Contest regulations of the Brass Bands Association of New Zealand (Inc); and

To pay to the Brass Bands Association of New Zealand (Inc) sixty percent (60%) of the profits from the National Contest to which this application relates.

Signed: (i)..... (ii).....

(full name)
.....

(designation)
.....

Witnessed by:.....

Dated:

NB In the case of groups, the signatures of two persons authorised by the applicant organisation must be shown.

Appendix B**New Zealand National Brass Band Championships
Sample Contest Committee****Budget****Expenditure****Venues**

Hire
Staffing Costs
Technical Support
Piano hire

Contest programme

Printing
Design

Band of the Year

Programme Printing
Programme Design
Extra lighting effects

Advertising & Promotion

website
poster/flyers
newspaper ads

Volunteer costs

Name badges
Refreshments

Street March

Road closure fee
Resource management assessment
Donation to sign carriers

Printing of Tickets**Contest Committee Expenses**

Stationary
Communication costs
Bank charges
Sundry

Public Liability Insurance**Percussion Hire**

Total Cost
Share of surplus to BBANZ (60%)
Share of surplus to Committee (40%)

Income**Sponsorship****Grants**

Advertising
Programme sales

Programme sales

Ticket sales**Trade stands**

Appendix C

Roles within a National Contest Committee

Listed below is all the roles that a Contest Committee need to ensure are filled both leading up to the contest and during the contest week.

These into three areas – Information/Communication, Financial and Contest Venues. The roles and the individual tasks within these main areas could be interchanged amongst committee members depending on individual strengths and interests.

The ideal Contest Committee would need at least nine members to cover all these tasks.

- For example – under Information/Communication there would be a Chairman, Secretary, Band Liaison and Publicity Officer.
- Under Financial – a Treasurer, and Sponsorship Seeker.
- Under Contest Venues – a Venue Co-ordinator, Human Resources Manager and an overseer of the Street March.

Some roles can be completed before the contest starts. Others are probably at their busiest during the contest and therefore require a committee member or delegate who is free to work throughout the contest without also being involved as a soloists, band member, band manager or contest supervisor. **These tasks are highlighted in blue.**

Information/Communication

Chairman

- Runs the committee meetings and is the spokes-person for the committee.
- Could be a hands-on band person and/or a figure head person with contacts in the business community or city council.

Secretary

- Takes the minutes of the meetings, circulates them to committee members and to BBANZ representatives the Contest Manager and Executive Officer.
- Receives correspondences.
- Forwards information from the committee to all contesting bands.
- Collects information from the contest committee to be published in the contest programme.

Band Liaison (or another role for the contest secretary)

- Prepares information to distribute to all NZ bands from 18 months before the contest - including map of contest area, list of accommodation, practices halls and local transport. (Distributed by mailout to all bands and website)
- Regular newsletters to bands regarding ticket prices & bookings, meal info etc
- Leading up to the contest - answers inquires from NZ and overseas bands regarding - accommodation, practice halls, local transport, and arranges for a guide or host for overseas bands during contest week if requested.
- Prepares “Welcome packs” for each band to receive when they arrive in the contest city.**

Publicity Officer

- To prepare a Publicity plan and budget.
- Production and distribution of posters and flyers.

- Regular press releases to all media.
- Newspaper adverts and feature articles.
- [Photo opportunities before and during the contest.](#)
- [Adverts and interview opportunities with local and national TV and Radio.](#)
- [Reporting of contest results](#)
- Information to Brass publications such as the Mouthpiece, Australian Band World, BBW, 4barsrest.com, BBANZ website – in conjunction with reports sent by the BBANZ.
- Use of free advertising in community papers and City Council newsletters.
- Use of long term advertising on Council or Arts websites.
- Investigate the possibility of the contest becoming part of a City Council festival or event happening at the same time.

Financial

Treasurer

- Prepares the Committees budget.
- Updates the budget regularly and forwards to BBANZ every two months.
- Receives accounts and sends invoices.
- Prepare grant application to cover contest expenses.
- Sets ticket prices and arranges for the printing and sale of tickets.
- [During contest week arranges for the supply of float money, petty cash and the banking of all cash received.](#)
- Prepares the final accounts to be sent to the BBANZ 60 days after the contest.

Sponsorship Seeker

- Prepare a sponsorship proposal outlining the package sponsors will receive in return of their support. (Naming rights, free tickets, use of logo in advertising material, signage displayed during the contest etc.)
- Finds Sponsorship – probably mostly from your local community. Could be cash or in kind e.g. free publicity, courtesy cars, accommodation, meals, piano hire, venue hire for contest or social event
- Follow-up sponsorship arrangements made with national businesses at previous contests.
- Arrange for the manufacture and/or collection of the sponsors signs
- Arrange for the distribution of sponsors advertising material to bands
- Collect logo and/or advertising material to be used on newsletter and in the contest programme.
- [“Host” sponsors during the contest](#) – invite them to contest events, hold a sponsors supper and/or arrange for them to present a trophy at their naming right event.
- Sell advertising space in the contest programme.
- Selling of Trade Stall space and [the setting up of the space.](#)

Contest Venues

Venue Co-ordinator

- Selects appropriate venues for band and solo events as well as warm-up rooms (to be approved by BBANZ) and recommends use of venues to contest manager.
- Arranges for a booking contract and for a description of services and equipment available for use, has contact details of technicians and duty staff. Prepare a safety plan in association with the venue staff.

- Prepares a list and arranges for the sourcing of all equipment required in the venues during the contest ie music stands, chairs, water, notice boards, pianos, supervisors tables, judges screens, recording equipment for adjudicators comments, information signs, office equipment (computer, tables, phone line, photocopier)
- [Arranges for the setting up and pack-down of the contest venues during contest week based on list above.](#)
- Prepare a plan detailing where bands will assemble before playing on stage and how they will move on and off the stage.

Human Resources – finds (and if necessary trains) people to act as

- A Venue Manager – a person who is on hand throughout the contest to deal with any problem with staffing and/or venues.
- Door staff for each solo and band venues**
- Runners to collect soloists from warm-up rooms
- Writers (scribes) for adjudicators
- Backstage crew to assist with the movement of percussion during band events and Band of the Year
- Help Desk staff to sell programmes and tickets** – to answer questions from visiting players and supporters, show people around the venue.
- Support staff to arrange for food and drinks to be taken to all staff that can not leave their station.
- **** The hired venue may have staff to do this.**
- [Oversees the work of all volunteers during the contest](#)
- Arrangements for meals for all volunteers and adjudicators etc
- Prepares a roster for the volunteers and [arrange for replacements if volunteers do not turn up.](#)

The Street March – it is highly recommended that the Chief Drill Judge is involved in all arrangements.

- Find a route for and an assembly point for the street march, gain City Council approval to hold the march (which may include the use of an outside organization to oversee the event and the publishing of road closure details in the newspaper)
- Prepare a safety plan, arrange for Police and St Johns presences, [arrange for the setting up of road blocks on the day of the march.](#)
- Supply a map of the route for distribution to bands and for publication in the contest programme.
- [Arrange for an organization \(such as Marching Girls\) to carry each bands name plate and to take a public collection during the street march.](#)
- Arrange for staff to act as crowd-control during the street march.

BBANZ to appoint the Chief Military Judge and two music judges.

Chief Military Judge to appoint his staff of drill and inspection judges.

*Appendix D***Contest Committee Check List****Venues****Two years before the contest**

Short-list suitable venues for the Band & Solo Events.

Requirements are – Five halls for solo & party events for the first two days of the contest. Solo halls should be in very close proximity to each other.

Two concert halls for the band events on days 3 & 4. Again in close proximity to each other.

Concert hall for the Band of the Year event – preferable on the afternoon of the 5th day.

Venue for Contest Office

The Committee should detail

- Hire Costs - venue/staff/equipment/budget
- Availability – confirm contest dates/allow for a pack-in day
- **Suitability**
- Quality pianos for all solo halls
- Office and storage space
- Trade stands and warm-up areas
- Catering on site
- Recording equipment in halls used for band events
- Air conditioning/heating
- Car & Bus parking
- **BBANZ Executive Committee to approve all venues**
- Obtain a written contract for all venues
- Pay deposit
- Pay insurance costs if required

Eleven Months before contest.

Supply all member bands with maps so they can book their own accommodation and practice rooms.

- A street map of the city
- A more detailed street map with the contest venues marked
- Invite the bands to attend **your** contest

Six Months before contest

- Requirements for the Contest Office: many large tables, white board, access to photocopier, internet connection, computer and printer, tea/coffee making facilities on hand.

Supply the Contest Manager with

- Detailed floor plan of all venues
- Flow diagram for movement on and off stage
- Suggestions for use of the various halls
- List of lighting and sound equipment available for the Band of the Year event.

Four Months before contest

Signage

- Collect the contest signage from the previous contest committee and check it all for damage.

- List any extra signs you may require and obtain a quote for the cost.
- Arrange to have advertising signs made for major sponsors.

Eight weeks before contest

Contest Entries Close

From Seven weeks before contest

Obtain the draft Schedule of Events from the Contest Manager

- Note which halls are to be used and when.
- List the basic equipment that each venue needs for each day of the contest.
- Note if any of the halls require extra equipment such as staging, more chairs, heating, soundproofing curtains etc.
- Build or obtain the required amount of judge's boxes.
- Identify a source for the required number of music stands
- Plan to "dress" the stage of main venue ie shrubbery, banners etc.
- Begin assigning support staff to each hall.

Pack-in day.

- Erect all judges' boxes.
- Move pianos to required venues.
- **Tune the pianos after they have been moved.**
- Set-up tables for trade stands.
- Set-up chairs/stands/supervisors table/microphones/lighting.
- Clear all venues of unnecessary equipment.
- Insure that all venues are clean and tidy.
- "Dress" the main stage.
- Place indoor signage.
- Set-up large notice boards in the main foyer.

Day One of the Contest.

Early

- Erect outside signage.
- Turn on heating in all halls.
- Check required equipment is in each hall.
- Once door-staff are on duty – leave halls unlocked so competitors can look around.

Throughout the Contest, ensure that there is always someone available to...

- Be responsible for locking and unlock all venues.
- Source extra equipment.
- Adjust the lighting and heating if needed.
- Ensure that all venues are kept clean and tidy.

At the conclusion of the Contest.

- Return all borrowed equipment.
- Restore all halls to original layout
- Pack-up all contest signage and arrange to deliver it to the next contest committee.
- Report any damage or losses.
- Remove all rubbish.
- Pay the balance of the hire fees.

Appendix E

Contest Committee Check List

Support Personnel

Contest week is very busy and at times stressful; therefore it is important to ensure that there is plenty of support staff on-hand to assist through the week. Support staff need to be cheerful, helpful and above all, knowledgeable about all aspects of the contest.

Eleven Months before contest.

- Begin compiling a list of volunteers to act as support personnel during the contest.

From Seven weeks before contest

- Based on the draft Schedule of Contest Events, begin preparing daily job rosters.
- Arrange to have nametags made for all support staff.

One week before contest.

- Supply the Contest Manager with daily rosters of support personnel.

During the contest

- Ensure at all support personnel are on deck
- Find replacements or extra staff if needed
- Be prepared to rearrange the roster and job assignments if the circumstances require it.
- Ensure that all support personnel receive food and drinks either while they are rostered on – or at the end of their shift.

Staff Required

For Each Solo Venue.

Contest Committee to supply the following staff.

- Venue Manager – should have a working knowledge of the heating & lighting systems, be able to organize and fill-in for support staff, arrange for snacks and drinks to be brought to the staff and adjudicator as well as being available to commute between the Contest Office if need be.
- Door staff – to control entry to the venue.
- Runner - to find the next competitor, refill water jugs etc.
- A writer for the Adjudicator if requested.

Contest Manager to assign an Adjudicator and Supervisor.

For Each Band Event

Contest Committee to supply

- Venue Manager – should have a working knowledge of the heating & lighting systems, be able to organize and fill-in for support staff, arrange for snacks and drinks to be brought to the staff and adjudicator as well as being available to commute between the Contest Office if need be.
- Door staff for all doors – to control entry to the venue and collect entry tickets.

- Stagehands – at least two to three people to set-up chairs, stands and stand-banners before the event, to clear the stage at the conclusion of the performance and to assist with the movement of percussion equipment throughout the event.

Contest Manager to assign an Adjudicator, Presenter, and Supervisor as well as to coordinate the recording of the adjudicator's comments.

For the Band of the Year Event

Contest Committee to supply

- Venue Manager – should have a working knowledge of the heating & lighting systems, be able to organize and fill-in for support staff, arrange for snacks and drinks to be brought to the staff and adjudicators as well as being available to commute between the Contest Office if need be.
- Door staff for all doors – to control entry to the venue and collect entry tickets.
- Stagehands – at least two to three people to set-up chairs and stands, to move stage props and to assist with the movement of percussion equipment during the evening and to clear the stage at the conclusion of the performance.

Contest Manager to assign one entertainment and two music Adjudicators, Compere, Supervisors, and a Backstage Manager.

Front of House.

Contest Committee to arrange for the following,

- Volunteers or venue staff to sell tickets throughout the contest week commencing on the pack-in day
- A Contest Information desk staffed by volunteers throughout the contest week commencing on the pack-in day. This is where competitors can purchase contest programmes, make enquires regarding the draw or scratchings, view diagrams for the venue layout and have most of their general enquires answered.
- Volunteers to sell Band of the Year programmes from one hour prior to the start of the concert and during the interval.

Street March

The National Executive Committee will appoint the Chief Military Judge.

The Chief Military Judge will appoint all the staff he requires for the event.

The Contest Committee may be asked to supply some support staff to act as marshals at the start and finish of the Street March.

The Contest Committee is to arrange for staff to act as collectors during the Street March.

Appendix F

Sample Sponsorship Levels
for the NZ National Brass Band Contest

Platinum Sponsor \$5000

- Naming rights to a major event with acknowledgement in the contest programme
- Full page advertisement in the contest programme
- Full page advertisement in the Band of the Year programme
- Logo and/or company name on all advertising material for the contest
- Logo and/or company name on all newsletters distributed to competing Bands and individuals
- Sponsorship signage displayed in the foyer of the main venue throughout the contest
- Sponsorship signage displayed inside the contest venue during the “named” event
- No charge for trade or display stand
- Distribution of company’s brochures prior to and/or during the contest
- Four complimentary tickets and programme for the Band of the Year
- Four complimentary tickets to all other events
- Complimentary contest programmes
- Invitation to the Sponsors’ Supper

Gold Sponsor \$3000

- Naming rights to a major event with acknowledgement in the contest programme
- Full page advertisement in the contest programme
- Logo and/or company name on all advertising material for the contest
- Logo and/or company name in the Band of the Year programme
- Logo and/or company name on all newsletters distributed to competing Bands and individuals
- Sponsorship signage displayed inside the contest venue during the “named” event
- No charge for trade or display stand
- Distribution of company’s brochures prior to and/or during the contest
- Two complimentary tickets to the Band of the Year
- Complimentary tickets to all other events
- Complimentary contest programmes
- Invitation to the Sponsors’ Supper

Silver Sponsor \$2000

- Sponsorship signage displayed inside a solo venue for two days with acknowledgement in the contest programme
- Half page advertisement in the contest programme
- Logo and/or company name on all advertising material for the contest
- Logo and/or company name on all newsletters distributed to competing Bands and individuals
- No charge for trade or display stand
- Distribution of company’s brochures prior to and/or during the contest

- A voucher for two complimentary tickets to the Band of the Year
- Complimentary tickets to all other events
- Complimentary contest programmes
- Invitation to the Sponsors' Supper

Bronze Sponsor \$1000

- Naming rights to an event with acknowledgement in the contest programme
- Quarter page advertisement in the contest programme
- Company name on all newsletters distributed to competing Bands and individuals
- No charge for trade or display stand
- Distribution of company's brochures prior to and/or during the contest
- A voucher for two complimentary tickets to the Band of the Year
- Complimentary tickets to all other events
- Complimentary contest programme
- Invitation to the Sponsors' Supper

Red and Black Support Crew \$500

- A voucher for two complimentary tickets to the Band of the Year
- Two complimentary tickets to all other events
- Two complimentary contest programmes
- Invitation to the Sponsors' Supper

Contest Programme Advertisement Price List

All Artwork to be supplied.

Full Page	\$400 incl. gst
Half Page	\$200 incl. gst
Quarter Page	\$100 incl. gst

A complimentary contest programmes given to each advertisers.

Trade Stand Area

\$55 per day incl. gst
or \$180 incl. gst for four days

A complimentary contest programme given to each trade stand.
Trade stands will be listed in the trade directory in the contest programme.