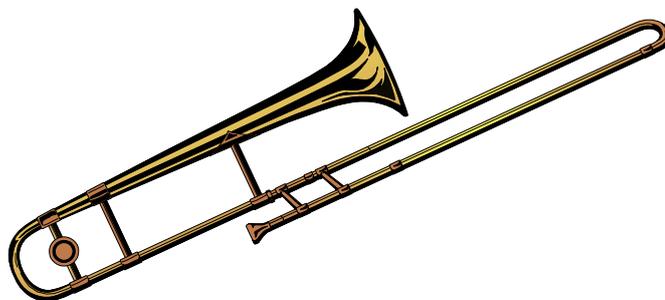


A GUIDE FOR DISTRICT CONTEST SUPERVISORS



TO: Member Bands - Wellington District Brass Bands Association

Earlier this year I completed a Supervisor's Manual for the Brass Bands Association of New Zealand. The Manual is intended to provide all the necessary background information for any person who is called upon to carry out the role of supervisor at a National Contest.

While the organisation of a District Contest is not as complex, many of the issues and requirements are common to both types of contests. I have therefore prepared an edited version of the Manual that should prove useful to the Wellington Association.

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It is readily acknowledged that the Association has available several people experienced in the role of **contest supervisor**. However from time to time both new people and those who have not been involved for some years are asked to take on this role. They then have a need to get “up to speed” quickly with the detailed knowledge required to carry out successfully the role of a supervisor at a District Contest.

This manual, which has been written to align with the Association’s “Guide to the Running of District Contests”, is intended as to provide, under one cover, all of the information needed by those who are asked to supervise events at a District Contest. It is hoped that it will prove useful both to those with previous experience and to those who become involved for the first time.

1 SUPERVISOR'S GENERAL RESPONSIBILITIES

- 1.1 Your primary responsibility is to the Association, which appoints a supervisor for each venue and makes any changes to these appointments as circumstances dictate.
- 1.2 However, you must also work closely with the manager and venue support staff provided by the band that has responsibility either for providing the staffing and catering assistance at that year's solo and party contest, or for organising that year's band contest.

2 VENUES

2.1 General aspects

- 2.1.1 If each event is to run smoothly and with as few unforeseen problems as possible, it is essential that you become familiar with all of the features of the venue concerned as early as possible, and certainly not less than one hour before the commencement of the event.
- 2.1.2 Check out the areas that have been set aside for warm-up purposes, and take note of any shortcomings in their 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. You will often need to give your support staff special instructions to ensure that bands keep their warmup practice at a very low level.
- 2.1.3 Note the locations of toilet facilities and check that adequate supplies are available.
- 2.1.4 Check whether a working telephone is available so that an ambulance can be called in the event of an accident or someone becoming ill. A mobile phone is a satisfactory alternative.

2.2 Stage facilities and access

- 2.2.1 It is essential to take time to plan 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, so that congestion is avoided. Also work out a plan for the backstage storage of the percussion equipment and assess how many sets of this equipment can easily be stored backstage at any one time.
- 2.2.2 Check out the access for coaches and vans to the stage loading dock, and work out a plan with your support staff so that the speedy transfer of heavy percussion equipment can take place in comfort and safety.
- 2.2.3 Consider what changes would need to be made, in the event of wet weather, to the overall arrangements for access by bands and their equipment, and work out how such arrangements could be put in place at short notice.

- 2.2.4 Support staff should have arranged, for your use, a well lit table and a chair at a convenient location at the side of the stage, and also space for a presenter (if present) to sit and check scripts.
- 2.2.5 You must check that at the band contest a minimum of 35 music stands and 35 straight-backed chairs have been provided. Most musical directors prefer to use their own stands, and there is no obligation on the organising band to provide one.
- 2.2.6 Provision of a musical director's rostrum, where required, is normally the responsibility of individual bands.
- 2.2.7 Check that a suitable lectern has been provided for the use of the presenter at the band contest.
- 2.2.8 The music stand and seating requirements for each solo and party venue will depend on the events scheduled for the venue, but an early check should be made to avoid any later complications or delays.
- 2.2.9 Bottled water and disposable cups should have been provided by support staff for the competitors' use at each solo event venue.
- 2.2.10 Arrangements should have been made by the support staff at each venue for the on-stage display of the trophies associated with the event being held at the time, but you have the final say as to how this is done.
- 2.2.11 It is customary not to operate the stage curtains during contest events.

2.3 Electrical and audio requirements

- 2.3.1 Stage lighting and any supplementary lights should have been arranged well before the commencement of the band contest. However, ask your support staff to organise any changes that you feel are 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.
- 2.3.2 It is also necessary to have a reasonable level of lighting in the backstage area so that there is access to, and around, percussion equipment without the risk of noise or accidents.
- 2.3.3 These days much band music calls for the use of one or more percussion items that require a power feed. Therefore at least one power outlet should be available at each side of the stage for this purpose, and you should check 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.

2.3.4 You can expect that any public address requirements have been agreed with the venue owners, installed where necessary, and tested before the first event at each venue. Leaving any final adjustments and testing of any electrical or audio facilities on the day of the first event is a recipe for trouble.

2.3.5 It is also important to check 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.

2.4 Heating requirements

2.4.1 The venue should be comfortably warm - neither hot nor cold. Remember that the ambient temperature can affect the concentration of adjudicators and competitors alike. It is therefore very important to find out which of your support staff is familiar with the operation of the heating and ventilation facilities, and also the lighting and audio equipment and its relevant controls. You will be too busy attending to the needs of the competitors to work it out for yourself.

2.4.2 Some background heating should have been 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.

2.5 Adjudicators' boxes

2.5.1 Check that the box is large enough to accommodate the adjudicator and writer in comfort, and is equipped with a desk or table of adequate size to accommodate all music scores and report forms. Also check that the box is screened on all four sides if there is any possibility of the adjudicator being distracted by members of the audience moving around the box.

2.5.2 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. You should also check that any slits at joins between the screen panels have been taped over to ensure that competitors are not seen accidentally by the adjudicator.

2.5.3 The support staff should have roped off access to the rows of seating adjacent to all sides of the box, or otherwise provided a clear space around the box, so that the adjudicator cannot hear conversations between members of the audience.

2.5.4 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, the venue setup staff should have provided additional cushions so that the adjudicator and writer can be seated at a comfortable height relative to the desk.

2.5.5 Check that supplementary lighting has been provided so that the adjudicator's and writer's ability to carry out their jobs is not compromised by low lighting levels or changes in lighting in the venue during the day. It is also often necessary for some supplementary heating to be provided by means of a portable heater.

- 2.5.6 Check 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.
- 2.5.7 Bottled water, disposable cups and a rubbish tin for use in the box should be provided by the support staff.

2.6 Other requirements

- 2.6.1 Check that the organising band has provided 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 pressure of time.

- 2.6.2 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

- 2.6.3 The front-of-house area is sometimes used for trade displays or publicity material relating to the Association. However, this must not in any way impede access to the venue.
- 2.6.4 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 repairs.
- 2.6.5 Take time to familiarise yourself with the supervisor's documentation and the trophies and medals for the events at the venue to which you have been allocated.

3 PERSONNEL

It is customary for an assistant to be made available to each supervisor to cope with the multitude of small tasks which occur on the day, and for which the supervisor cannot leave the hall.

4 CONDUCT OF EVENTS

- 4.1 As supervisor, control of the event is solely your responsibility. The order of starting is pre-drawn, and any requested changes will be entirely at your discretion. These should be kept to an absolute minimum, and you need to be convinced that any request for a change is a bona-fide one. It is unfair to competitors who have allowed plenty of time to warm up to be asked at short notice to perform earlier than scheduled, or to stand down in order to accommodate a major reshuffle of the draw.

- 4.2 It is the responsibility of competitors to ensure that they are ready to tune up as soon as the previous performance has concluded. Where you consider a change in the order of playing to be warranted, one or two minutes' delay may be justified in fairness to any competitor who has agreed to move up the draw order. Remember to advise your adjudicator of any unforeseen delays.
- 4.3 Please adhere firmly to the convention, which has worked successfully for a number of years, that each solo or party event competitor retains their draw number irrespective of the order in which they may eventually play. It is also accepted good practice to announce the number of each competitor immediately before they play, so that when you permit any of them to play out of draw order no misunderstandings arise. Please ensure that your adjudicator clearly understands this system.
- 4.4 At solo and party events it is standard procedure to use a bell to signal to the adjudicator (immediately after any announcement giving the competitor's draw number), that the competitor is ready to play. A return bell signal from the adjudicator indicates that he/she is also ready. This arrangement may be varied at band events by agreement with the adjudicator and presenter.
- 4.5 Please remind your adjudicators that they must not have a copy of the programme with them while judging any event.
- 4.6 Once the adjudicator has completed the written comments and final allocation of points, take as long as you need in the adjudicator's box to transfer and check the points from the adjudicator's comments sheet to your results sheet, as accuracy is essential.
- 4.7 While the adjudicator is making his/her comments to the audience, check that the adjudicator's comment forms are matched with the relevant judge's copies of the music, ready for collection by competitors immediately following the award of trophies and medals.
- 4.9 Read out the results in programme order (the draw order). At events where a presenter is used, brief him/her on how you want the results and presentation of cups/trophies to be handled.

APPENDIX 1

DISTRICT CONTEST REGULATIONS

EXTRACT FOR SUPERVISORS

13 Trophies

- (vi) In the event of two competitors gaining the same number of points in any event for which a trophy is allocated, the trophy will be held by one competitor for five months, and by the other competitor for the ensuing six months. The competitor to hold the trophy for the first will be decided by the toss of a coin.

SCHEDULE 1 – BAND EVENTS

2 Traditional competition

- (ii) **Music to be Played:**
 - (a) Own Choice Sacred (maximum of 5 minutes)
 - (b) Own Choice Selection (a recognised test piece of 10 -15 minutes)
- (iii) **Instrumentation:** Band instrumentation must be in accordance with the BBANZ Contest Regulations.
- (iv) **Timing:** The morning commencement time will be determined by the Chief Supervisor following the closing of entries, advised to bands and promulgated in the contest programme.
- (v) **Draw:** The order of playing will be pre-drawn under the supervision of the Chief Supervisor.
- (v) **Order of Items:** Competing bands must first play the Own Choice Sacred item followed by the Own Choice Selection item (ie bands must remain on the stage and play both numbers).
- (vi) **Judging Criteria:** The own Choice Sacred item will be marked from 100 points, and the Own Choice Selection item will be marked from 150 points. Written or taped comments will be supplied.
- (ix) **Announcement of Results:** All results will be announced at the conclusion of the day's events.

3 Concert Competition

- (ii) **Music to be Played:** Own Choice – the programme must be not less than 20 minutes.

- (iii) **Compere:** Each band must provide their own compere. A suitable sound system will be provided by the Contest Committee.
- (iv) **Duration:** Each band will be given 30 minutes on the stage, timed from when the Supervisor invites the band to set up until the conclusion of the band's final item. The programme will be a minimum 20 minutes, timed from commencement of the first item to conclusion of the final item.
- (v) **Penalty:** One penalty point will be incurred for each half minute in excess of the 30 minutes stage time, and for each half minute under the 20 minutes programme time, provided that the Chief Supervisor may waive part or all of the penalty. In the event that Chief Supervisor waives part or all of the penalty, his/her reasons for doing so will be included in a special report to the WDBBA.
- (vi) **Adjudication:**
 - (a) **Responsibilities:** Two judges will be appointed, one to judge the musical standard and the second to assess programming and presentation.
 - (b) **Screening:** Screening will be the choice of the musical judge, unless specific direction is given by the WDBBA. The presentation judge will not be screened.
 - (c) **Judging Criteria:**
 - (1) The musical standard will be marked from 200 points.
 - (2) The presentation standard will be marked from 100 points divided as follows:
 - 50 Programming – variety, originality and popular appeal.
 - 50 Presentation – compere and visual impact, including getting on and off the stage.
 - (3) The points awarded by both judges will added together to determine the total points awarded for the Concert Competition.
 - (4) Written or taped comments will be supplied.
- (vii) **Instrumentation:** There will be no limit on the size of the band. Additional personnel and/or instruments may be added to the band without restriction.
- (ix) **Timing:** The afternoon commencement time will be determined by the Chief Supervisor following the closing of entries, advised to bands and promulgated in the contest programme.
- (viii) **Draw:** The order of playing will be pre-drawn under the supervision of the Chief Supervisor.
- (x) **Announcement of Results:** All results will be announced at the conclusion of the day's events.

4 Championship Awards

The total points awarded in the Traditional Brass Band Competition and in the Concert Competition will be combined to determine the Champion and Runner-up bands.

SCHEDULE II – OPEN SOLO & PARTY EVENTS

1(a) & (b)

- (i) The maximum points awarded in each event will be 100.

2(e)

Any player may take part in more than one duet, more than one quartet and more than one ensemble, provided that:

- (i) The members of any two duets must differ by one player;
- (ii) The members of any two quartets must differ by at least three players;
- (iii) The members of any two ensembles must differ by at least four players.

4 Draw: The order of playing will be pre-drawn under the supervision of the Chief Supervisor.

5 Music to be Played: Own choice - solo performances must not be longer than 8 minutes duration, including accompaniment.

SCHEDULE III – JUNIOR SOLOS & PARTY EVENTS

As for the Open Solo & Party Events

APPENDIX 2

BBANZ CONTEST REGULATIONS

EXTRACT FOR SUPERVISORS

10 PERSONNEL OF BANDS

- 10.1 *Registration* All members of a band must be on that band's list of playing members pursuant to Rule 7 of the Association's Rules.
- 10.2 *Permissible number* For events other than the Street March event a band must consist of **not less than 15 nor more than 31 brass musicians, together with such other musicians** as may be required by the score of the music being performed at the time. A non-playing conductor will not be included in this calculation.
- 10.3 *Change of personnel* A band may change its personnel and instrumentation during the course of the contest, but any such changes must be confined to registered members of the band. No changes may take place during the course of an event, and no musician may play more than one brass instrument during the course of an event unless by dispensation from the Management Committee.
- 10.4 *Assisting musicians*
- (a) In any event a band may use up to two assisting musicians.
 - (b) In the case of D Grade bands only, an additional two musicians from bands no higher than C Grade may be employed.
 - (c) In all cases, assisting musicians must be included in the total permissible number, and must be declared in writing prior to the band performing.
 - (d) Any assisting musician will not be eligible to compete in any solo or party event other than as a registered member of another band.

12 ELIGIBILITY FOR PARTY EVENTS

- 12.1 Every competitor in a party event must be a registered member of a band.
- 12.2 All members of a competing party must be members of the same band.

16 MUSIC JUDGES

- 16.3 *Screening of judges* At all events (other than the Street March event) the judge will be screened off so that the competitors and audience are not visible.
- 16.4 *Writer* Any judge of a solo or party event may have a writer.

- 16.5 *Technician* Where the judge's comments are recorded, the judge will be assisted by a recording technician.
- 16.6 *Communication with judges* The supervisor, the writer (if any), the technician (if any) and the Contest Manager will be only people to communicate with the judge during any event.
- 16.7 *Proceeding to the judge's box* Not less than 15 minutes prior to the start of any event the supervisor will escort the judge or judges, and any writer or technician, to the judge's box and will ensure that adequate screening is in place.
- 16.8 *Leaving the judge's box* The judge or judges, or any writer or technician, must not leave the judge's box during the course of an event without the permission of the supervisor, who must be satisfied that no competitor will be seen or identified before granting permission.
- 16.9 *Judge's duties*
- (a) The judge of a solo or party event will prepare a report with points on the prescribed duplicate form for each competitor.
- 16.10 *Announcement of results*
- (a) At the conclusion of the event the judge's reports will be handed to the supervisor, who will transfer the awarded points to the prescribed supervisor's report form.
 - (b) At solo and party events, immediately the supervisor's report has been completed, the supervisor will arrange for the judge to comment on the performances, and will then read out the points awarded to each competitor and the resulting placings.
- 17 SUPERVISORS
- 17.1 *Control of events* Each event will be under the control of a supervisor.
- 17.4 *Control of competitors* The supervisor will control the running of the event, and all competitors, conductors and officials of bands must comply with the supervisor's instructions.
- 17.5 *General powers*
- (a) The supervisor will ensure that the provisions of these regulations are complied with.
 - (b) In the case of a breach of these Regulations, the supervisor will report it to the Management Committee and may also:
 - i) reprimand the competitor concerned; or
 - ii) after consultation with the Contest Manager, disqualify the competitor.

- (c) In the case of disqualification, the supervisor may nevertheless permit the competitor to play, and the judge and other competitors will not be informed of the disqualification. The points awarded to the competitor will be recorded, but will not be announced.

17.6 *Unseemly conduct* The supervisor will have the authority to take any necessary steps to rectify any conduct on the part of any competitor, conductor, band official or member of the public deemed to be unseemly, offensive or unfair to any other person.

17.7 *Silence* The supervisor will, as far as practicable, ensure that any competitor is able to prepare and perform in complete silence, and in particular, will:

- (a) Forbid the use of tape recorders and flashlight cameras;
- (b) Ensure proper door control; and
- (c) Restrict public announcements to the minimum necessary.

18 ORDER OF PLAYING

18.5 *Variation to order of playing*

- (a) The order of playing as determined by the draws will not be varied. However, the supervisor of a solo or party event may defer the performance by any competitor if satisfied that the competitor's performance in another event, or participation by the competitor's accompanist in another event, makes it impossible to maintain the order of draw.
- (b) A competitor seeking a variation in the order of playing must advise the supervisor of the reasons for seeking that variation.

19 GENERAL REQUIREMENTS

19.1 *Punctuality* Any competitor not ready to take part in an event when required to commence will be disqualified unless the supervisor has granted a variation in the order of playing in accordance with regulation 18.5.

19.2 *Competitors' music and reports* At the completion of each event, each competitor must arrange to uplift the judge's report and any own choice music from the supervisor. Neither the Association nor any of its officers or representatives will be responsible for the safe custody of any reports or music not uplifted.

19.3 *Wearing of uniforms*

- (a) All competitors must compete in full uniform. However hats or caps will not be required at indoor events.
- (b) The Contest Manager will have the discretion, upon written application from a band, to dispense with the requirement to wear uniforms on such conditions as are appropriate to the circumstances. Such dispensations will be noted in the Contest Manager's report.

- 19.4 *Setting up restriction* All bands must set up the stage and be seated ready to commence their performance in less than eight minutes.
- 19.5 *Tuning restriction* Competitors in solo and duet events will be permitted time to tune to the piano, but must ensure that this time is kept to a minimum. No tuning will be permitted in other party events or in band events.
- 19.6 *Soloists to remain on stage* A soloist who has commenced playing will not be permitted to leave the stage and subsequently return to continue the solo.
- 19.7 *Drinking water* Drinking water and disposable cups will be provided for the use of all soloists.
- 19.8 *Assistance to competitors* No person may assist any competitor during any performance by that competitor. However, this provision will not apply to assistance given with tuning to the piano prior to a solo or duet event, or given by a conductor in a band or party event.