

AREA 6 CONVENTION & CONTESTS MANUAL

REVISED EDITION, MAY 2016



Harmony, Inc.

Area 6 Area Convention & Contests Managing Guide

This document is provided to assist The Convention Team in planning a successful Area 6 Convention & Contests. This guide will contain information to clarify the responsibilities of the Convention Team, the ACJC (Area Contests & Judging Chairman) and other individuals or groups participating to create a successful AC&C weekend.

Some of the procedures and policies contained in this guide are International or Area policies and MUST BE followed.

DATE: Area 6 AC&C is held on the third weekend of April, unless this weekend falls on a Religious holiday. In that case, Area 6 AC&C will be held on the first full weekend in April.

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Introduction

- What is AC&C?

The Area Convention and Contests (AC&C) is an assembly of Harmony, Inc. members meeting at the Area level for the purposes of education, qualifying contest(s) and fellowship. The contests held at AC&C determine which choruses and quartets qualify for International Contests in November. AC&C may include other contests (i.e. History Book) and meetings as authorized by Area Council.

- When is AC&C?

Area 6 AC&C is held the third weekend in April unless a Religious holiday falls on that weekend. If such is the case, AC&C will be held on the first full weekend in April.

- Where is AC&C held?

The location of AC&C is determined by the Area 6 Council. All contest locations MUST be approved by the ACJC before a contract is signed for this location.

- Who May Manage AC&C?

The Area 6 Convention Team will manage AC&C.

NOTE: If you cannot meet any of the dates included in this document, you must notify the Area Director.

Chronological Calendar for the Convention Team for AC&C

- No later than:
 - Negotiate contract with facility at least two years prior to event.
- Upon notification of acceptance (but no later than nine months prior to AC&C)
 - Request that Chapter Presidents submit name of Liaisons.
 - Notify the Executive Secretary of Chairman's contact information.
 - Have ACJC do site check if using facility for the first time.
 - Contact contest site to verify arrangements for housing, food
- Nine months prior to AC&C
 - Send out preliminary questionnaire regarding attendance at AC&C, Intent to Compete to all Area choruses and quartets and Associate Members, giving the approximate number of regular and youth members
- Eight months prior to AC&C
 - Submit budget requests to Area 6 Treasurer to prepare the proposed budget for the Fall Council meeting. Proposed budget must be accompanied by supporting documentation, for example, a bid from the sound and lighting technician.
- Four months prior to AC&C
 - Send out flyer giving initial information (including stage/riser dimensions, if available)
 - Verify ASCAP license at website www.ascap.com (phone #615-727-5193) and ask for convention licensing along with a receipt for this (they do not automatically send one).
 - Send out invitations to Harmony, Inc. guests to perform
- Three months prior to AC&C
 - Send out registration forms for All Events Pass (AEP) and any other information available to chapters and associates. Also update the Website at this time.
- One month prior to AC&C
 - Follow up to ensure that stage dimensions, order of appearance and contest schedules are being sent by ACJC
 - AEP, room registrations and Song Registration Deadline
 - Send out tentative schedule and Craft Class information if available.
- One Month After AC&C
 - Prepare final report, including financial statements.
 - Financial report must include documentation to substantiate this report.

AC&C Policies/General Information

- The International Contest & Judging Chairman (ICJC) and the ACJC have jurisdiction over all contest matters.
- The Convention Team should confer with the ACJC on all contest related scheduling, contest protocol, and major contest decisions.
- The ICJC will assign a double panel for the AC&C. A double panel consists of two judges in each category, plus a Chairman of Judges (COJ) and an Assistant (ACOJ).
- The cost of the AEP for practice panel members will be covered by the AC&C budget if judging both contests.
- All Harmony members must buy an AEP, whether they stay for the whole weekend or not.
- The cost of audiotapes will be included in the AC&C budget.
- The cost of trophy engraving will be paid by the Area 6 Treasury if the bill is submitted prior to August 1 of that year.
- The Convention Team mailings should include all chapters, quartets, associate members, prospective chapters and contacts, ACJC and the Area Director.
- A minimum of three (3) hours of education (craft classes, coaching, or a combination) for each person in attendance must be included. In the event there are people in attendance who are not contestants, some provision must be made to include these people in the education phase of the AC&C, either by inviting them into the Evaluation Sessions or by arranging to conduct an additional three (3) hours of educational classes.
- It is recommended that the craft classes be taught by certified or candidate judges whenever available.
- It is recommended that if Harmony Queens or medalists are in or visiting Area 6, they be asked to perform at some time during the weekend.
- The Council voted that the following Awards Criteria be used:
 - (a) **New Awards:** Criteria for International awards are as follows: Awards must adhere to an overall size of no more than 13" high and 12" x 12" square. Any shape is acceptable as long as it fits within the three dimensions; an adequate carrying case for protection during transportation is to be provided; and awards be perpetual, having no space for engraving winners' names.
 - (b) **Retiring Awards:** Donors of current awards will be notified as awards reach capacity or need refurbishing and will be given the opportunity to replace the award under current guidelines. Should they decline, or donor/family not be located, the award will be retired.

Job Descriptions of AC&C Committee

Suggested Steering Committee

AC&C Chairman
ACJC
Treasurer
Area 6 Director

Suggested Committee Chairs

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Treasurer	Page 8
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Education Chairman	Page 10
Saturday Night Program Chairman	Page 11
Hospitality Chairman	Page 12
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COJ/ACJC	Page 13

A Committee, consisting of chapter-designated liaisons, which will report to the Convention Team, shall be formed as soon as possible and will make up the AC&C Committee. Each chapter shall be responsible for the completion of their assigned duties...

At the September 2013 meeting of the Area 6 Council, it was voted to adopt an Area 6 Convention Team method of administering Area Convention and Contests.

The **Area 6 Convention Team** consists of the following positions:

General Chairman	Area 6 Director
Area 6 Contest and Judging Chairman	Area 6 Treasurer
Area 6 Registrar	

In addition there will be a Chapter Liaison for each Area 6 Chapter and each Chapter will be assigned a specific task for AC&C.

Also included are some Area 6 Council members who have duties specific to AC&C. They are:

PR/Marketing Coordinator	Responsible for creation and placement of signage
Youth Outreach Coordinator	Plans an opportunity for youth members to perform at AC&C.

AC&C Convention Team Responsibilities

General Chairman

1. Prior to the Area 6 Fall Council Meeting, send your name and address to the Area 6 Director and the Executive Secretary. Include the dates of AC&C and the location of the event.
2. Immediately send your name and address to the Area Director, with a copy to the International Education Chairman, the ICJC, the ACJC, and the Executive Secretary. Include in this mailing the name of the Managing Chapter, the date of Contests and the location of the event.
3. Schedule and chair meetings.
4. Prepare agendas.
5. Coordinate all activities with liaisons. Report progress to Area Council.
6. Ensure the proposed budget is drawn up and sent to the Area 6 Finance Committee in time for the Fall Council Meeting for approval. Refer to Section 1, page 3, Financial.
7. Get contest location approval from ACJC, if necessary.
8. Oversee site specifications with ACJC and Area Director.
9. Ensure that liability insurance is in effect for this event. Harmony, Inc. has the insurance information needed for this.
10. Make arrangements for any meals to be served to the membership or the judging panel.
11. Arrange for chorus and quartet hostesses if possible to usher contestants from briefing to contest.
12. Develop the schedule for the weekend. Coordinate with ACJC for competition schedule. ACJC submits both schedules to COJs for approval. Both of these MUST be approved by COJs before publication. See Attachment #1.
13. Verify ASCAP license. Addresses for the district officer nearest you can be found in the Chapter Manual or by contacting the International Music Chairman. You must pay an ASCAP fee for this contest, which is reimbursable with a copy of the receipt, which a request must be submitted to ASCAP. Attachment #2

14. Select and invite MCs for the Quartet and Chorus Contests. Advise contest MCs that they must be present at the contestants' briefing(s). Also remind the MC that all material should be in good taste and the audience is likely to be mainly barber shoppers. See Attachment #10
15. Invite any special Harmony, Inc. guests to perform on Saturday evening.
16. Insure that judges' expenses have been reimbursed on site. Coordinate with Area Treasurer.
17. Check for correct flag protocol, if necessary. See Attachment #8.
18. Ensure that necessary personnel are in place as door keepers and ticket sellers. See Attachment #12.
19. Prepare final report, receiving reports from all other chairs including completed receipts/disbursements forms, within four weeks of AC&C. Send to the Area Director.
20. At the conclusion of AC&C, compose thank you notes or letters to all those who helped in any way, including judges, other instructors, ushers and other chapters.
21. Place tentative room reservations for judges and sound and lighting technician based on information from the ACJC.
22. The AC&C Chairman should meet in advance with all the hotel staff members with who they will be working; e.g. convention manager, catering manager, etc.
23. Pre-register judges and practice panel members, coordinate with the ACJC to get the room information per diems and keys to the panel members upon check in.
24. The Convention Team Chairman is responsible for negotiating the contract for a photographer each year. See Attachment #9
25. Confer with the ACJC for a suitable location for pictures. If possible, this room should be on the same level as the contest auditorium.
26. Send out Photo Order Forms to choruses and quartets six weeks in advance of AC&C. Order forms and payments will be made directly to the photographer at the time of the photo session.

Treasurer

1. Prepare a proposed budget for AC&C based on information received from Chapter Liaisons. See Attachment #2.

2. Distribute copies to the Area 6 Finance Committee.
3. Handle all finances, keeping detailed and accurate records of all transactions.
4. Use a method of bookkeeping, which is easily understood and audited. See Attachment #5 (four pages).
5. Be responsible for all monies received:
 - a. Receive advance registration money directly from the members.
 - b. Receive and safeguard money received from Registration desk during the weekend.
 - c. Receive and safeguard money received from sales during the weekend.
6. Ensure that each judge has their expenses reimbursed expeditiously:
 - a. Each judge will submit an Advance Expense Voucher to the ACJC. This voucher covers all travel expenses and information, meals expected to be incurred during travel, and per diem expenses. This voucher will also indicate if the judge plans to bring a guest. Travel expenses MUST BE PAID AS SOON AS THEY ARE RECEIVED. Per Diem allowances are paid IN CASH to the judges upon arrival.
 - b. If a judge prefers a single room, AC&C pays for the full cost of the room at the single rate. If the judge brings a spouse to AC&C, the judges' guest receives a complimentary AEP. No other expenses are reimbursed for guests.
 - c. Judges usually do not charge a fee for conducting education classes.
 - d. COJs and ACOJs are now required to bring their own computers. Consequently, in addition to their per diem, they receive a computer allowance as determined by ICJC Committee.
 - e. It is customary to present judges with a gift of appreciation. Area 6 will donate to "For the Love of Harmony" \$50 for a single panel and \$100 for a double panel.
 - f. At contest, judges will be asked to submit a Miscellaneous Expense Voucher to the ACJC, if necessary. These expenses should be reimbursed before the end of the contest weekend.
 - g. You may receive a memo from the ICJC listing members of the practice panel. Area 6 does not pay for practice panel members' expenses other than their AEP.
7. Order and pay for photos of each contestant and area council for the Area Historian.
8. Money and small items of value should be watched closely and removed from the room when it is closed.
9. As soon as transactions with Harmony, Inc. are completed, provide the Chairman and the Area Director with the completed receipts/disbursements form for inclusion in the final report.

Registrar Coordinator

1. Work with the Chairman to arrange for a Registration Desk on the main floor or in the hotel lobby.
2. Handle all registrations (AEP, meals, and guest tickets). See Attachment #7.
3. Develop registration forms. About three months prior to AC&C, distribute the forms to all chapters, associate members and prospective chapters.
4. Receive all registration forms. After necessary information has been recorded, give meal counts to the Chairman and any other information to the appropriate Chairman.
5. All Harmony, Inc. members must buy an AEP. AEPs are transferable, but not refundable. Request that chapters notify the Registration Chairman immediately if an AEP is to be transferred.
6. It is recommended to set up an index file of names by chapter for easy handling on registration days. Include amount paid, amount due, room numbers, etc.
7. Develop name tags or something to serve as an AEP and hand out at Registration along with program.
8. Develop and arrange for printing of any meal and/or extra guest tickets.
9. Arrange for hours of operation and the manning of the registration desk. The registration desk is only open on Friday from 9 to 4 p.m.
10. At the registration desk, hand out AEPs and any other items to each registrant.
11. To assist the Convention Team and other in locating attendees during the weekend, provide a listing of registrants and ask each to write her room number next to her name as she registers.
12. Have extra AEPs available for last minute registrations. If there are any last minute registrations, turn any money received over to the Treasurer as soon as possible.
13. Organize a supply kit for the registration table to include tape, scissors, tacks for the bulletin board, markers, first aid kits, etc.
14. Submit a final report to the AC&C Chairman within two (2) weeks, which includes a final breakdown of registration information.
15. Be responsible for completing the ASCAP/BMI report to Harmony, Inc.

Area Education Coordinator

1. Coordinate with ACJC regarding availability of judging panel to do education classes.
2. Coordinate equipment requirements for classes with the Convention Team.
3. Track attendance at classes and report to International Education Chairman.
4. Submit a report to AC&C Chairman within two (2) weeks after contest.

Programs

1. Submit anticipated expenses to Area Treasurer for inclusion in the proposed AC&C budget. Plan on one program for every attendee, judging panel, emcees and lighting and sound technician.
2. The program cover should reflect the theme and logo of AC&C.
3. Prior to printing the program must be sent to the Chairman for proof reading.
4. The program should include, not necessarily in this order:
 - (a) Message from the Area 6 Director
 - (b) Contest Reminders (see prior year's program)
 - (c) Chairman's message
 - (d) Notice regarding use of fragrances
 - (e) Weekend schedule (after approval by COJ, compiled in conjunction with ACJC)
 - (f) Judging Panel by name, hometown and category
 - (g) QUARTET CONTEST in order of appearance, names verified from Contest Entry forms
 - (h) List of awards, donors and presenters
 - (i) CHORUS CONTEST in order of appearance, names, location and director's names verified from Contest Entry forms
 - (j) List of awards, donors and presenters
 - (k) List of Craft Classes, furnished by Education Coordinator
 - (l) Details of Saturday Night Program
 - (m) Words to Harmony, Inc. songs and Harmony Creed
 - (n) Submit the program to the Convention Team Chairman for proofreading prior to printing.

NOTES:

- 1) A copy of the prior year's program is the most efficient tool you can have to set up your program.
- 2) At least one "proof reader" is advised especially to check spelling.
- 3) If names on Contest Entry forms are illegible, don't guess.....contact the quartet or chorus for correct spelling.

SATURDAY NIGHT PROGRAM:

1. Submit proposed budget to AC&C Treasurer for inclusion in AC&C budget
2. Coordinate with the Area Director regarding installation of officers and select an emcee.
3. Determine order of performance for the evening. It is recommended that performance order be in reverse order of contest placement with championship chorus and quartet performing last. It is also recommended that the order of performance be determined at the end of the chorus contest so that all participants will be prepared for their performance.
4. Part of the program should include all of the songs that Area 6 has learned together and directed by the Director who taught the song if possible.
5. Provide two people to assist the MC when the drawing takes place.

Hospitality Coordinator

1. Coordinate with AC&C Chairman the location of Hospitality room and the time that it is available for you to decorate. Keep in mind the selected theme.
2. The Hospitality Room opens at 9:00 am on Friday and closes in late afternoon. It is only open on Friday.
3. Arrange for light refreshments to be served, the hotel will set up a water station.
4. Two months before AC&C, contact all chapters, quartets and Associate members in Area 6 to request that they contribute baskets for a fund raiser for Area 6 education. Provide responsible persons to sell tickets and provide a receptacle to hold tickets for each basket. These must be clearly labeled to avoid any discrepancies in the drawing. When the Hospitality Room closes, move baskets to secure storage until the Saturday night activities.
5. Submit all money collected to the Area 6 Treasurer as soon as possible after the Hospitality Room closes.
6. Prepare and submit a report to the Convention Team with any recommendations for changes within 15 days after AC&C.

Publicity Coordinator

1. Coordinate with ACJC, Education Coordinator, Hospitality, and Registration Chairmen regarding signs for the site and class rooms.
2. Write an article for the upcoming Southern Exposure and E-Note.
3. Submit a final report to the AC&C Chairman within two (2) weeks of contest.

Youth Coordinator

1. Provide support to all Area 6 youths to develop and administer activities for the youth at AC&C

2. Choose a Director for the chorus, have that director choose music. The Youth Coordinator will provide the music that is chosen to all chapters for the youth to learn several months prior to AC&C.
3. Set up rehearsals for the youth to practice their music together with the Director when time is available.
4. Submit a final report to the AC&C Chairman within two (2) weeks of contest.
5. Copy the Area Director and AC&C Chairman on all related correspondence.

COJ

The following is included to alleviate confusion regarding the role of the Chairman of Judges (COJ) at Area Contest. The COJ's duties encompass every aspect of the contest except judging a contestant's performance. The COJ is completely in charge of the operation of the contest. No one can override the decisions of the COJ whose authority must be used to make the contest run smoothly for the contestants. The COJ will:

1. Ensure that panel members are apprised of the candidates participating on the practice panel.
2. Plan to arrive at the contest site well in advance of the contest in order to perform a facilities check of the contest area with the AC&C Chairman and the ACJC including seating arrangements for the panel.
3. Conduct Contestant Briefing. Contestant briefings must be at least 90 minutes before the start of the contest.
4. Brief Master of Ceremonies for all contests.
5. Ensure that the contest begins on time and runs at the scheduled pace. The COJ should be advised during contest of any problems backstage that may delay the contest.
6. Proof Official Scoring Summary (OSS) before it is duplicated.
7. The COJ will schedule and conduct Evaluation Sessions. NOTE: the COJ has final authority over all contest-related decisions, except the format of the Evaluation Sessions. This is an Area decision, made through the ACJC, and may reflect Area interests as long as they do not conflict with the contest rules. Evaluations should not be scheduled to begin earlier than 30 minutes after the anticipated end of the contest.
8. Allow time, following the contest and prior to the Evaluation Sessions, for judges to compare and discuss their scores, comments, and possible differences with the candidates.

AREA CONTEST & JUDGING CHAIRMAN

1. In January of each year, contact the AC&C Chairman and the appointed Harmony COJ regarding all preparations for the Area Contest.
2. Act as custodian of Area contest properties, contest forms, and contest ribbons, pins, medals, and trophies not given out at the previous year's Area contest.
3. The ICJC will send copies of advance expense vouchers to each panel member. The members of the panel will send these directly to the ACJC who will then forward a copy to the AC&C Chairman and the Area Treasurer.
4. Arrange for transportation from and to the airport for panel members.
5. Confer with the Education Coordinator regarding the availability of panel members for craft classes.
6. Coordinate with the Area Treasurer regarding the per diem to be paid to the official panel.
7. Confer with the Registration Chairman regarding complimentary AEPs for guests of panel members.
8. Confer with the AC&C Chairman to plan meals for the officials and the practice panels.
9. Prepare weekend time schedule, contests briefing, clearing all with the COJ prior to distribution to contestants.
10. After receiving copies of Contest Entry forms from the Executive Secretary, she shall do the draw to determine the order of contest, and shall forward the draw to the AC&C Chairman to ensure that it is included in the final mailing prior to contest. If possible, she shall forward this to the AC&C Chairman and Area Bulletin Chairman for inclusion in Area Bulletin.
11. Draw up the schedule for the Quartet and Chorus Contests. Review the tentative Schedule of Events as drawn up by the Convention Team. Ensure that all Harmony, Inc. requirements are met by the schedule. Have each schedule approved by the COJ prior to distribution to the Area.
12. Notify award winners from the previous year to bring these awards to AC&C. Notify award donors to have someone available to present the award and have on hand the criteria for these awards.
13. Assist in setting up the judging area and do site check with the COJ.

14. Determine the number of Official Scoring Summaries to be run and advise the COJ of the same. Select Panel Runner to assist COJ Team.
15. Announce the contest results and introduce the award presenters.
16. Distribute the International Competition entry forms to all qualifiers.
17. Assist in monitoring the Evaluation Sessions under the jurisdiction of the COJ.
18. File a written report with the ICJC including all suggestions and/or recommendations regarding Area Qualifying Contests
19. Retain a copy of the Control Sheet and Official Scoring Summary in a permanent file.
20. Attend all Area Council meetings and be prepared to report to the Council any and all events relative to the position.
21. Arrange to meet the judges at the hotel to help expedite check in. Make sure they are directed to the right places, including briefings, break areas, meals, etc. Each panel member should be given a package with his or her room key, schedules, program and per diem from Treasurer.
22. Make sure the panel members have snacks and drinks during contest breaks.
23. The ACJC will select and invite MCs for the Quartet and Chorus Contests. Advise contest MCs that they must be present at the contestants' briefing(s). Also remind the MC that all material should be in good taste and the audience is likely to be mainly barber shoppers. See Attachment #11

Attachment #1

AREA 6 AC&C 20__

SAMPLE ONLY

SCHEDULE OF EVENTS

Thursday, April 16

4:00 p.m. - 6:00 p.m.

Area Council meeting

7:00 p.m. – 9:00 p.m.

Get together & rehearsal for song

Friday, April 17

9:00 a.m. – 5:00 p.m.

Registration desk open.
Hospitality Room open.

9:00 a.m. – 2.00 p.m.

Craft classes.

2:30 p.m.

Quartets on stage.

4:00 p.m.

Chorus and quartet briefing.

7:00 p.m.

Quartet contest.

8:30 p.m.

Quartet Evaluation Sessions.

Saturday, April 17

9:30 a.m.

Choruses on stage.

12:00 p.m.

Chorus contest.

3:00 p.m.

Chorus Evaluation Sessions.

6:00 p.m.

Dinner

7:30 p.m.

Installation of Officers

Saturday Night Program.

Attachment #2

Attachment #2

SAMPLE ONLY

EXPENSES	BUDGET	ACTUAL	NOTES
Judges/COJ/ACJC			
Travel (Includes transportation)	\$4,200.00	\$2,984.53	shuttle; air fares
Room Accommodations	\$1,400.00	\$743.54	
Per Diems	\$960.00	\$955.52	
Miscellaneous/Judges' Meals	\$500.00	\$353.67	Fri/Sat night dinners
ACJC	\$200.00	\$133.94	
Total	\$7,260.00	\$5,171.20	
Facility Rental	\$0.00	\$0.00	
Awards/ Gifts	\$125.00	\$120.00	See Note below
Copies	\$0.00	\$15.69	
Equipment Rental (Risers, AV)	\$250.00	\$195.31	Podium mic; risers
Hospitality	\$150.00	\$113.93	Coffee
Break room (Judges)	\$50.00	\$15.00	snacks
Lighting/Sound Rental & Operation	\$900.00	\$800.00	Matlock
Printing	\$100.00	\$60.00	
Publicity	\$0.00	\$0.00	
Registration (AEP, tickets)	\$100.00	\$0.00	
Saturday Night Dinner	\$0.00	\$2,066.33	\$27.19/person
Saturday Night Decorations	\$100.00	\$65.54	
Total	\$1,775.00	\$3,451.80	
TOTAL EXPENSES	\$9,035.00	\$8,623.00	
INCOME			
Guest Tickets	\$0.00	\$90.00	
Saturday Dinner	\$0.00	\$1,996.00	
Estimated All Events Pass Based on 70 Attendees	\$129.00	\$9,352.50	
Net Profit	(\$5.00)	\$729.50	

Attachment #3

DEVELOPING THE AC&C BUDGET

AC&C is not intended to be a large moneymaking project for the Convention Team. Neither is the area expected to lose money. All money from chapter sponsored sales remains with the chapter.

1. Duplicating expenses should include costs of copies of both quartet and chorus score sheets for every participant.
2. Expenses for the eight (8) member panel must be included in your budget. These include a room for two nights and meals for Friday night, all day Saturday, and breakfast on Sunday. If a judge is asked to come early or stay late to do some coaching, additional meals should be provided. Use Harmony, Inc. per Diem. Don't forget to subtract a corresponding amount for any meals provided, such as the Saturday night banquet. (The additional expenses of any extra panel members are borne by Harmony, Inc.)
3. Practice panel members receive complimentary All Events Passes (exclusive of meals).
4. Be careful to estimate the number attending as accurately as possible, even on the low side. If you use too high a number, and attendance is down, you run the risk of losing money.
5. When computing the cost for All Events Passes, include all expenses. Do not include the judging panel and practice panel in the number of people used for computing.
6. Judges are to be housed two to a room, if possible. The judge should be allowed a single room if requested. If the judge brings a spouse, the judge pays for the cost of the spouse. A complimentary All Events Pass is provided.
7. Expenses for the Hospitality Room should be minimal. Please refrain from making this a major expense of this event.

Attachment #4

STANDARD ROOM REQUIREMENTS

Reception Area and Registration Desk

All day Friday, main floor or lobby of hotel. Utilize to register each attendee and provide handouts, leave messages, etc. Requirements are: long tables (2-3), a telephone (if possible) and miscellaneous items like tape, scissors, etc.

Hospitality Room

Friday all day. Large central room with tables for Harmony Resource materials, chapter items for sale, mailboxes and baskets (as necessary). Also tables and chairs if refreshments are to be served. This room must be lockable and the Managing Chapter should have key to open and lock.

Craft Classes

Friday. The number of rooms will be dependent on the number of classes available. Coordinate with Education Chair. Some classes will be large, some small. Seating should be theater style. It is strongly recommended that these facilities be air-conditioned. Water should be available and any audio/visual material required by the judges/instructors, if affordable.

Judges Briefing/Quartet & Chorus Briefing

Friday afternoon 30 minutes before Quartet and Chorus Directors' briefing which is held in the same room. Room must be large enough to hold 40-50 people. Water should be available; seating is desirable, but not required.

Contest Site

The optimum situation for Area contest is a room with an existing stage and a curtain that can be opened. Stage dimensions for chorus contests are approximately 55 feet wide by 30 feet deep. A 40 foot minimum curtain opening is required to provide an open area two feet beyond each end of the risers. Riser steps should be 18 inches deep but not more than 12 inches in height. When additional riser space is necessary, this space will be provided by adding a fourth step and NOT additional riser sections. Area 6 uses 4 sections of 6-foot risers for Area Contest, which will accommodate up to 45 people. If riser time is not possible, then viewing time is to be allowed. It is preferable but not required to have a curtain that opens and closes. If there is not such curtain, each contestant and the COJ must be notified in advance.

The alternative situation allows for having a stage built. There must be sufficient ceiling height to allow clearance for a six foot person on the top riser step and there must not be any lights, etc. which would interfere with any chorus members' sight lines. If there are not curtains to be drawn between contestants, all contestants must be informed in advance.

Be sure to check the lighting set up and have someone to operate it who knows exactly what is expected. This also applies to the person who operates the curtain. Most large auditoriums supply their own technicians for these purposes. A microphone will be required for the MC,

placed at one side of the stage and outside the curtain. A lectern and light must also be provided for the MC. This microphone should be off during contestant performances as it has been found that voices can carry through the microphone and thus distort the sound the judges hear. Check the microphone before the contest to ensure it is in good working order.

Tables will be necessary immediately in front of the stage for the judges. A smaller table, slightly off to one side, will be necessary for the COJs and assistants. A second long table for the practice panel is needed directly behind the judges' table. The ACJC will supply table lamps, pencils, and other supplies for the judges' tables. In addition, water must be supplied.

The room must be able to seat all registered attendees plus any guests or ticket holders in theater-style seating.

A shell for the quartet contest may be provided if cost will permit and one is available.

Contest site approval must be made by ACJC prior to final bookings and payment of deposits. The COJ will inspect the site for final approval upon arrival.

Ideally, all lighting and sound requirements should be in place BEFORE the quartets' on stage time Friday afternoon. Be sure to allow sufficient time and help for contest set up so that no quartet is interrupted by set up noises. For the quartet contest, one multi-directional microphone is to be placed center stage, based on the floor if possible. For the chorus contest, hanging mike evenly spaced in front of riser location, if possible. Amplified sound is not to be heard by the judging panel during either contest. Microphone level and lighting level is to be set prior to contest by COJs, verified during mike testers if available, and left unchanged throughout the remainder of the contest.

See "Contest Sound & Lighting Systems Design and Operation" by Tim Brooks at the end of this guide.

Staging Rooms

Friday night and Saturday afternoon. Used by contestants as "warm-up" or holding rooms prior to their performance in contest. Depending upon the location of this room or rooms to the contest stage, these rooms may or may not be silent. It is recommended that water be available in these rooms.

Evaluation Sessions

Quartet Evaluations

There should be at least three rooms for quartet evaluations, more if possible. These rooms are usually assigned to one judge from each category. Quartets usually rotate from room to room on a time schedule determined by the COJ, usually at least 15 minutes with each category. These rooms should have water and seating available.

Chorus Evaluations

Historically in Area 6, chorus evaluations account for a significant portion of the time required for education. Consequently, rooms must be large enough to allow the chorus to stand in riser position. There should be at least three rooms available. Rotation schedule, if used, will be determined by the COJ.

Photography

Friday night and Saturday afternoon. Area close to the stage, large enough to hold risers sufficient to hold the largest chorus in area and give photographer adequate space.

Saturday Night Program

Saturday night dinner, Installation of Chapter Officers and program.

Attachment #6

FLAG REGULATIONS

Protocol for displaying flags of the United States and/or Canada at Harmony, Inc. events as taken from the United States of America “Flag Laws and Regulations” and Canadian “General Rules for flying the displaying the Canadian Flag and other flags in Canada.”

These regulations must be adhered to by any Harmony, Inc. chapter displaying one or both of these countries’ flags on any occasion.

Please use the rules pertinent to the country in which the flag(s) is (are) displayed.

United States

Under Section 3:

“The Flag of the United States of America, when it is displayed with another flag against a wall from crossed staffs, should be on the right, the flag’s own right, and its staff should be in front of the staff of the other flag.”

“When flags of two or more nations are displayed, they are to be flown from separate staffs of the same height. The flags should be approximately of equal size. International usage forbids the display of the flag of one nation above that of another nation in time of peace.”

“When the flag is displayed otherwise than by being flown from a staff, it should be displayed flat, whether indoors or out, or so suspended that its fold fall free as though the flag were staffed.”

“When used on a speaker’s platform, the flag, if displayed flat, should be displayed above and behind the speaker. When displayed from a staff in a church or public auditorium, if it is displayed in the chancel of a church, or on the speaker’s platform in a public auditorium, the flag should occupy the position of honor and be placed at the clergyman’s or the speaker’s right as he faces the congregation or audience. Any other flag so displayed in the chancel or on the platform, should be placed at the clergyman’s or speaker’s left as he faces the congregation or audience. But when the flag is displayed from a staff in a church of public auditorium elsewhere than in the chancel or on the platform, it shall be placed in the position of honor at the right of the congregation or audience as they face the chancel or platform. Any other flag so displayed should be placed on the left of the congregation or audience as they face the chancel.”

Canada

Under General:

“The Flag may be displayed flat or flown from a staff. If flat, it may be hung horizontally or vertically. If it hangs vertically, against a wall, the Flag should be placed so that the upper part of the leaf is to the left and the stem is to the right as seen by the audience.”

“The Flag may be displayed or flown in a church, auditorium or other meeting place. When used in the chancel of a church or on a speaker’s platform the Flag should be flown to the right of the clergyman or speaker. When used in the body of a church or auditorium the Flag should be flown to the right of the audience or congregation. The flag should not be used to cover a speaker’s table or be draped in front of the platform; nor should it be allowed to touch the floor. If displayed flat against a wall at the back of a platform the Flag should be above and behind the speaker.”

“Flags flown together should be approximately the same size and flown from separate staffs at the same height.”

“The Canadian Flag should be given the place of honor when flown or displayed with other flags:

- a) When two or more than three flags are flown together, the Canadian Flag should be on the left, as seen by spectators in front of the flags; if a number of countries are represented, the Canadian Flag may be flown at each end of a line of flags.
- b) When three flags are flown together, the Canadian Flag should occupy the central position, with the next ranking flag to the left and the third flag to the right, as seen by spectators in front of the flags.”

NOTE: The complete set of Flag Regulations is retained in the Office of the Executive Secretary of Harmony, Inc.

Attachment #7

PHOTOGRAPHER CONTRACT FOR AREA 6 AC&C

1. The Photographer will be available for the photographing of Harmony, Inc. Area 6 Area Convention and Contests and (AC&C) on _____(date).
2. The Photographer will photograph competing quartets and choruses who so request and, upon request, will provide photos to be used for publicity purposes. The Photographer will, under the direction of the Area Historian, take candid shots or any other photos as requested by the Area Director, the Convention Team, or the Area Historian.
3. Prior to AC&C weekend, the Convention Team, through the Area Director, will inform the Photographer of the timing required for photograph taking.
4. The Photographer will work with the Convention Team in choosing a suitable area for quartet and chorus portraits. Care will be taken to ensure a background, which is neutral in color, free of clutter, and makes optimum use of available light.
5. The Photographer will adjust his/her equipment set-up to accommodate the varying sizes of the choruses, to ensure that every member is included in large chorus photos and that small chorus photos do not have a disproportionate amount of background.
6. The Photographer will collect pre-completed photograph order forms, along with payment for the amount of the order, immediately after photographing each chorus or quartet.
7. The Photographer will furnish completed orders within sixty (60) days after the AC&C. The balance of the order will be paid within ten (10) days of receipt of the photographs.
8. Choruses or quartets having complaints about the finished photographs will deal directly with the Photographer.
9. This contract may be renewed annually.
10. This contract may be terminated by either party, with notification of impending cancellation provided no later than 1 January prior to the Area 6 AC&C.

Photographer	Date	AC&C Chairman or Area Director	Date
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Attachment #8

INFORMATION FOR MC'S

MC's for the Contests:

Quartet: From the (chapter name) of (city and state) (and Associates If applicable), the (quartet name).

Chorus: From (city and state) under the direction of (director's name), The (chorus name).

MC's for Saturday Night Program:

The MC chosen should be aware that all material used is to be appropriate and in good taste.

The MC must consult with the ACJC with regard to the proper introduction of all Judging Panel members and Practice Panel members.

The MC must consult with the Area Director with regard to the proper introduction of any other Harmony, Inc. personnel who should be introduced.

The purpose of the Saturday Night Program is to celebrate the participation of ALL Area 6 choruses and quartets. Plan an informal program wherein all chorus and quartet contestants could be invited to sing. Performance is usually in order of placement with the championship quartet and chorus singing last. Adjustment in singing order may be made if some participants have special needs. Keep the program moving.

Attachment #9

INFORMATION FOR:

TICKET SELLERS/DOOR KEEPERS

1. Be available well before contest begins.
2. Be aware of need to close doors and keep them closed when instructed to do so by MC.
3. Be aware of need to control noise in the lobby during contest performance.
4. Be knowledgeable about All Events Pass and single admission procedures established by the Area.

BACK-STAGE WORKERS

- 1) Sound & Lighting Technicians
 - a) Need to set levels during mic testers and not change thereafter.
 - b) Person in charge during contest is COJ.
 - c) Need for these personnel to be present during COJ's site check.
- 2) Curtain Puller
 - a) Needs to understand ready signal system for opening curtains – signals from Director, COJ and then MC.
 - b) Needs to make COJ aware of any emergency delays backstage.
 - c) Person in charge during contest is COJ.
 - d) Need for this person(s) to be present during COJ's site check.
- 3) Warm-Up Room Monitors
 - a) Need to be aware of contest schedule and need absolute adherence to same. If Society members, be sure to clarify that rules are DIFFERENT. Contestants do NOT have to leave the area until defined number of minutes has passed.
 - b) Need to make COJ aware of any emergency delays.
 - c) Person in charge during contest is COJ.
 - d) Need to see Managing Guide for specific details re: Evaluation Rooms
 - e) Need for these personnel to be present during COJ's site check.

Contest Sounds and & Lighting Systems

Design and Operation

By Tim Brooks, SPEBSQSA Certified Singing Judge

Edited by Jacquie Jensen, Harmony, Inc. Certified COJ

Sound Systems

As a general rule, when doing a contest or show, you'll encounter one of two situations: A theater or hall with an existing sound system or a rental hall with no house system. Theaters, auditoriums, or concert halls are typically designed for musical performances. As a result, you seldom have big problems with sound systems in these environments. Once you get past microphone selection, the rest is pretty easy. Unless, of course, the system is 40 years old. In that case, you might as well start over as if there were no system.

Assuming that you're going to rent a sound system, we'll take it step by step.

MICROPHONES

This is the single biggest component that can drastically impact the performance of a sound system. Our style of music results in a great distance (anything more than a few inches) between the singer and the microphone. As a result, condenser mics are a must. For quartets, a pair of unidirectional condensers on a stereo bar work very well. If the budget will allow it, use AKG414's or AUDIO TECHNICOJ AT4033's. For a chorus, a unidirectional mic won't give you as much gain before feedback because of the broadness of the pattern. Consequently, a "cardiod" pattern is more desirable. Both Audi Technical 953's and Shure SM102's are mini-capsule type mics that are designed to be hung above choirs. They are cardioid pattern condensers and their pick-up is incredible. For most small to medium choruses (that includes choruses under 100 members) two mics are sufficient. Avoid "shotgun" or "hypercardiod" mics unless you plan on using a lot of them. Most theaters and sound rental companies have lots of Shure SM58's on hand. **DO NOT USE THEM.** They are dynamic mic and they work very well for hand solo work, but that's all. As the old saying goes: You get what you pay for and microphones are certainly no exception. Spend the extra money for the quality microphones and you won't regret it.

SPEAKERS

Again, keeping in mind our style music, we need things a bit different than a rock & roll band or a community theater might use. Speakers come in all shapes and sizes. And they all have areas in which they perform the best. I've found that 2-way or 3-way cabinets with a 15" driver offer the best reproduction of our music. The 12" models are OK, but the 15" drivers deliver a smoother low end and will work extremely well down to our lowest frequencies. Plus, they offer more projection. Contrary to what you might be told, you don't need a sub-woofer. A "sub" is designed to reproduce frequencies well below our lowest bass singer. If you go up to an 18" cabinet, then you can't put them on stands. So, the 15" units seem to be the best all around solution. I've had good luck with the Electro-Voice T-52's or the JBL MR825's.

Another popular choice these days are the mid-range cabinets by BOSE or Celestion. They offer lighter weight package but, in my own opinion, don't deliver a smooth sound reproduction from low to high. Plus, they're very expensive and require their own equalizer.

Monitor speakers are always a nice thing to have for the performer. We don't need 15" or 15" wedge speakers that block the view of the bottom half of the quartet and could blow the hair back on the back row of risers. Electro-Voice FM-12C's offer all the speaker you need in a very compact package. Be aware that in order for monitor speakers to be helpful to the contestant they need to be loud enough to be heard by them. This may mean the judging panel is hearing something or the monitor rather than just "raw" sound, however, this must be in order for the contestant to gain the confidence a monitor speaker can provide, then so be it! A monitor is ONLY useful if it can be heard by the contestant!

The other two issues with speakers are: How many do I need and how much power will be required to adequately drive them? Unfortunately, these are not easy questions to answer. Your best bet is to give the hall description to the rental company and have them help you lay it out. If the hall is really long and narrow, a set of "delay" speakers may be required. This involves another set of speakers and a digital time-delay module to match the sound from the stage to the sound from the speaker. It's much better to use smaller and fewer speakers up front and add the delay units, than to try to blast it all the way back from the front of the house. You'll end up with the people up front complaining because it's too loud and the people in back complaining because they can't hear.

MIXING E.Q.

A typical sound system for a barbershop contest/show will rarely go above 16 inputs. So, you can save some money on your own mixing console. However, be sure it has a 3-band, sweepable mid-range EQ on each mic input, phantom power for condenser mics, and auxiliary outputs for each channel. Mackie 1604 or the Spirit Folio RackPack models are good choices. They both have exceptionally quiet mic pre-amps and all the features listed above. The input EQ is necessary to fit the mic to the performer. The auxiliary outputs are needed if you have anyone taping the event. It's very nice to give a video operator his own output that is independent of the house mix. He can then have you raise or lower it without affecting what the audience hears.

Graphic equalizers are a must. 32-band units are best, but 16-band units will work also. These are critical in the initial set-up of the system. In the old days, you would hear sound operators "sing out" a system. This was basically increasing the gain on each EQ band until it rang or "feedback" and then back it off. This would tell the operator the "hot" or "cold" frequency bands that are inherent to the hall. By increasing or decreasing accordingly, a flat response was attained. Nowadays, we "pink-noise" generators and spectrum analyzers. Include both of these in your rental. Once the system is set-up, run the pink noise generator in to the system and through

the house speakers. From several listening positions, use the spectrum analyzer to “read” the sound and make note of each frequency range. Then boost or cut accordingly on you EQ to “flatten out” the sound. This allows for higher levels of gain before feedback and a smoother reproduction across the vocal spectrum. Do not arbitrarily set a “smile” or “upside down smile” EQ because that’s what sounds best on you CDs. Live reproduction is a lot less forgiving than playing a tape or CD.

Which brings up another important item I would suggest – feedback eliminators. The Sabine FSX-901 is a device that automatically detects feedback and puts a notch filter directly on that frequency within one second. It basically ensures that you *won’t* have the embarrassing problem of feedback during a performance. They work extremely well and I highly recommend them.

In your pre-contest communications, stress the importance of a top quality mic tester. Maybe they can get a past champ or a guest quartet from another Area. This will ensure that the system gets put through its paces before the contest begins.

In closing, remember that your ears are the best judge of any sound system. A rental company operator doesn’t know how barbershop is supposed to sound, but YOU DO. So, learn how to communicate with his/her so he/she can adjust accordingly. Most operators are more than willing to make adjustments that you see fit. But he’ll have a hard time of it if all you can tell him is it sounds “ringy.”

Most of the adjustments will be in the mic EQ. An input EQ on a console will typically have 3 or 4 frequency bands with the middle bands being “sweepable.” What this means is this: The high frequency range boosts or cuts a broad range of frequencies around 12kHz (between a high C and a high E) by up to 15dB. The low frequency range does the same at around 60Hz (low, low C). The middle band(s) being sweepable offer you the ability to “shelve” a particular frequency across a range from 100Hz to 10kHz – depending on the board and whether or not there are one or two bands – and either boost or cut that particular frequency by up to 15dB. The mid-range is primarily where we sing. So consequently, this is the area that will have the greatest impact on how it sounds. We normally don’t need boosting on fundamental frequencies. We do that with our own resonance. However, we may need a fundamental frequency cut if it sounds “ringy.” Typically, a small cut around 500Hz or 1kHz will reduce that “ringiness.” Add that to a small boost at low and high end and you’ve got a nice warm sound with presence that doesn’t hurt your ears. But, you must determine that for yourself at the site.

There’s an old saying in the sound business: “fiddle with it ‘til it sounds good.” So use your knowledge, and the knowledge of your judging panel, to help adjust the system. You and your judging panel are much better trained to find a ringing frequency than a sound operator is.

Just use what you already know and before you know it – you are the expert.

Lighting Systems

Lighting, on the other hand, is a lot more simple than sound. Since we aren't adding colors to our wash, you only need white lights. And within the whole lighting domain, there are really only two different light types that you would want: LICO's (pronounced: leek' ohs) and FRESNEL's (pronounced: fruh nehls'). A LICO is a focusable, shutterable 1000 watt light that is perfect for our use. It can be placed anywhere and shuttered down to fit exactly the scene desired. Two to four are quite sufficient for quartets; 8-10 will work for choruses...obviously, the more the better.

A FRESNEL is a light that has different characteristics. It is not focusable or shutterable. It usually has an option, exterior flaps that can "direct" the light similar to a shutter but without the same precision. They are best used as overheads above the stage or right in front. They give a nice broad, warm dispersion for choruses.

Typically a good mix for a contest or show venue would be three or four FRESNELs as overheads for the chorus and 8-10 LICOs out front either on bars or poles cross focused to fill and put nice "edges" on the chorus and quartet washes.

Avoid Par's or other close up spots (unless they're immediately overhead) that work well for Rock & Roll bands but don't give the flexibility of focusing and shuttering.

FIRST PLACE CHORUS TROPHY AND MEDAL HISTORICAL DATA

The first Place Chorus Trophy is presented to the highest scoring chorus in Area 6 Contests. This trophy, which was presented to Area 6 by Past International President, Aura Daye, in 1995, is accompanied by a record book, which contains the names of recipients. Each chorus member competing on stage will receive a medal. Aura Daye, or her designee, presents these awards to the current recipients.

The following choruses have won the trophy:

1995	Hernando Hills Hi-Lites, Spring Hill, FL
1996	Harmony Sound Waves, New Smyrna Beach, FL
1997	The Georgia Connection, Metro Atlanta, GA
1998	The Georgia Connection, Metro Atlanta, GA
1999	The Georgia Connection, Metro Atlanta, GA
2000	The Georgia Connection, Metro Atlanta, GA
2001	The Georgia Connection, Metro Atlanta, GA
2002	The Georgia Connection, Metro Atlanta, GA
2003	The Georgia Connection, Metro Atlanta, GA
2004	The Georgia Connection, Metro Atlanta, GA
2005	The Georgia Connection, Metro Atlanta, GA
2006	The Georgia Connection, Metro Atlanta, GA
2007	The Georgia Connection, Metro Atlanta, GA
2008	The Georgia Connection, Metro Atlanta, GA
2009	The Georgia Connection, Metro Atlanta, GA
2010	The Georgia Connection, Metro Atlanta, GA
2011	The Georgia Connection, Metro Atlanta, GA
2012	The Georgia Connection, Metro Atlanta, GA
2013	The Georgia Connection, Metro Atlanta, GA
2014	Atlanta Harmony Celebration!, Lawrenceville, GA
2015	Atlanta Harmony Celebration!, Lawrenceville, GA
2016	Atlanta Harmony Celebration! Lawrenceville, GA

CAROL HUMBERT TROPHY – HISTORICAL DATA

The Carol Humbert Trophy is awarded to the director of the first place chorus in the Area 6 Contests. It was first presented to Area 2 in memory of their first director, Carol Humbert, by the Sunshine Express Chapter, DeLand, Florida in 1989. This trophy was presented to Area 2 directors, 1990 to 1994, and became an Area 6 award in 1995. The following directors have won it:

Area 2:

- 1990 Lynn Randall The Harmonettes, North Attleboro, MA
- 1991 Carol Gardner Capital Chordettes, Inc., Ottawa, ONT
- 1992 Alice Kruedinier/Greg Morrill Champlain Echos, Burlington, VT
- 1993 Jean Patterson Women of Note, Hudson, MA
- 1994 Jean Patterson Women of Note, Hudson, MA

Area 6:

- 1995 Dolores Garcia, Hernando Hills Hi-Lites, Spring Hill, FL
- 1996 David Byrd, Harmony Sound Waves, New Smyrna Beach, FL
- 1997 Mark Rusch, The Georgia Connection, Metro Atlanta, GA
- 1998 Mark Rusch, The Georgia Connection, Metro Atlanta, GA
- 1999 Mark Rusch, The Georgia Connection, Metro Atlanta, GA
- 2000 Mark Rusch, The Georgia Connection, Metro Atlanta, GA
- 2001 Mark Rusch, The Georgia Connection, Metro Atlanta, GA

In April, 2002 this trophy was retired and replaced by Georgia Connection using the same criteria. It was named the Aura Daye Trophy and is presented by the President of The Georgia Connection or her designee...

- 2002 Mark Rusch, The Georgia Connection Metro Atlanta, GA
- 2003 Mark Rusch, The Georgia Connection Metro Atlanta, GA
- 2004 Mark Rusch, The Georgia Connection Metro Atlanta, GA
- 2005 Luke Lindsay, The Georgia Connection, Metro Atlanta, GA
- 2006 Luke Lindsay, The Georgia Connection, Metro Atlanta, GA
- 2007 Luke Lindsay, The Georgia Connection, Metro Atlanta, GA
- 2008 Luke Lindsay, The Georgia Connection, Metro Atlanta, GA
- 2009 Luke Lindsay, The Georgia Connection, Metro Atlanta, GA
- 2010 Luke Lindsay, The Georgia Connection, Metro Atlanta, GA
- 2011 Luke Lindsay, The Georgia Connection, Metro Atlanta, GA
- 2012 Luke Lindsay, The Georgia Connection, Metro Atlanta, GA
- 2013 Luke Lindsay, The Georgia Connection, Metro Atlanta, GA
- 2014 Kathleen Stone, Atlanta Harmony Celebration!, Lawrenceville, GA
- 2015 Kathleen Stone, Atlanta Harmony Celebration!, Lawrenceville, GA
- 2016 Kathleen Stone, Atlanta Harmony Celebration! Lawrenceville, GA

FIRST PLACE QUARTET PLAQUE

The First Place Quartet Plaque is presented to the highest scoring quartet in Area 6 contests. This plaque was presented to Area 6 by Hernando Hills Hi-Lites Chapter in 1995. Each member of the quartet will also receive a medal. These awards are presented by the President of Hernando Hills Hi-Lites or her designee. The plaque and medal have been won by the following quartets:

- 1995 Potpourri, Port Charlotte, FL
- 1996 Potpourri, Port Charlotte, FL
- 1997 Harmony Connection, New Smyrna Beach, FL
- 1998 U3 & Me, Metro Atlanta, GA
- 1999 Razzle Dazzle, Metro Atlanta, GA
- 2000 Razzle Dazzle, Metro Atlanta, GA
- 2001 Razzle Dazzle, Metro Atlanta, GA
- 2002 Wired For Sound, Metro Atlanta, GA
- 2003 Razzle Dazzle, Metro Atlanta, GA
- 2004 Destiny, Buford, GA
- 2005 Razzle Dazzle, Metro Atlanta, GA
- 2006 Wired For Sound, Metro Atlanta, GA
- 2007 Wired For Sound, Metro Atlanta, GA
- 2008 Razzle Dazzle, Metro Atlanta, GA
- 2009 Running With Scissors, Metro Atlanta, GA
- 2010 Running With Scissors, Metro Atlanta, GA
- 2011 Running With Scissors, Metro Atlanta, GA
- 2012 MAKE', Lawrenceville, GA
- 2013 MAKE', Lawrenceville, GA
- 2014 MAKE', Lawrenceville, GA
- 2015 MAKE', Lawrenceville, GA
- 2016 Bari'Stones, Lawrenceville, GA

NOVICE QUARTET TROPHY – HISTORICAL DATA

The Novice Quartet Trophy is presented to the novice quartet scoring the highest number of points in Area 6 Contest. This quartet may contain no more than one member who has previously competed barbershop quartet contest. This trophy, which was presented in 1996 by Area 6 Representative, Susan P. Keenan, is accompanied by a book that contains a record of the recipients and is under the jurisdiction of the Chairman of Judges.

The Novice Quartet Trophy will be presented at AC&C by the previous year's winners or a representative from that quartet. If no members of the quartet are present the trophy will be presented by the Area 6 Representative. The trophy has been won by:

1997	Tidal Waves, New Smyrna Beach, FL
1998	Georgia Peaches, Metro Atlanta, GA
1999	Girl's Night out, Metro Atlanta, GA
2000	Razzle Dazzle, Metro Atlanta, GA
2001	Smoothie, Port Charlotte, FL
2002	Southern Lights, New Smyrna Beach, FL
2003	Savannah Skylarks, Savannah, GA
2004	Not Awarded
2005	Not Awarded
2006	Not Awarded
2007	6.1, Metro Atlanta, GA
2008	Minor Details, Spring Hill, FL
2009	Jubilee, Clermont, FL
2010	Not Awarded
2011	Not Awarded
2012	FLAVors, Spring Hill, FL
2013	Tropical Blend, New Smyrna Beach, FL
2014	E#, Clermont, FL
2015	Serenade, Clermont, FL
2016	2016 Not Awarded

MOST IMPROVED CHORUS AWARD

Harmony Sound Waves has presented a Most Improved Chorus trophy to Area 6. It is accompanied by a record book and has a carrying case. The criteria to be used are the same as the Tait Trophy. The Most Improved Chorus Trophy is presented to the chorus showing the greatest improvement in consecutive contests as indicated by the greatest increase in score from the previous year to the current one. The presenter will be the President of Harmony Sound Waves. It has been won by the following choruses:

- 1996 Harmony Sound Waves, New Smyrna Beach, FL
- 1997 Not Awarded
- 1998 Pride of Charlotte, Port Charlotte, FL
- 1999 Harmony Sound Waves, New Smyrna Beach, FL
- 2000 Not Awarded
- 2001 Not Awarded
- 2002 Not Awarded
- 2003 Hernando Hills Hi-Lites
- 2004 Harmony Sound Waves
- 2005 The Georgia Connection
- 2006 Atlanta Harmony Celebration!
- 2007 The Georgia Connection
- 2008 The Georgia Connection
- 2009 Harmony Sound Waves
- 2010 Harmony Sound Waves
- 2011 Sisters of Sound
- 2012 Harmony Sound Waves, New Smyrna Beach, FL
- 2013 Atlanta Harmony Celebration!
- 2014 Atlanta Harmony Celebration!
- 2015 Sisters of Sound
- 2016 Sisters of Sound

THE DAZZLE AWARD – HISTORICAL DATA

Beginning in 2002 the quartet, Razzle Dazzle, presents the Dazzle Award. The Dazzle Award is presented to the quartet with the highest score in the Performance Category in a two song package. The presenter of the Dazzle Award will be Razzle Dazzle or their designee.

2002	Razzle Dazzle
2003	Razzle Dazzle
2004	Destiny
2005	Destiny
2006	Wired For Sound
2007	Wired For Sound
2008	Razzle Dazzle
2009	Running With Scissors
2010	Running With Scissors
2011	Running With Scissors
2012	Running With Scissors
2013	In A Chord
2014	MAKE'
2015	MAKE'
2016	Bari'Stones

SOUND AWARD – HISTORICAL DATA

Beginning in 2002, the quartet Wired For Sound presents the Sound Award. The Sound Award is presented to the quartet showing the greatest improvement in consecutive contests as indicated by greatest increase in score. The presenter of the Sound Award will be Wired For Sound or their designee.

2002	Razzle Dazzle, Metro Atlanta, GA
2003	Razzle Dazzle, Metro Atlanta, GA
2004	Southern Lights
2005	Razzle Dazzle
2006	Hernando d'Lites
2007	Wired For Sound
2008	Not Awarded
2009	Not Awarded
2010	The D'Lites
2011	MAKE'
2012	In A Chord
2013	In A Chord
2014	MAKE'
2015	Sumthin' Else
2016	Wild Fermatas

NOTE: The Sound Award has been officially retired as of April, 2016

BARBARA A. KADEL MEMORIAL AWARD – HISTORICAL DATA

Beginning with AC&C 2006, Atlanta Harmony Celebration! presents the Barbara A. Kadel Memorial Award, a crystal circular standing award along with a book which will carry the recipient's information. This award is in the memory of Barbara A. Kadel, the mother of Kathleen M. Stone, and a long time baritone in Sweet Adelines International. The award will be presented by the president of Atlanta Harmony Celebration! (or her designee) to the director of the chorus with the highest score in the Music Category in a two song package. In the event of a tie, the highest total score will determine the award.

2006 Luke Lindsay, Georgia Connection, Metro Atlanta, GA
2007 Luke Lindsay, Georgia Connection, Metro Atlanta, GA
2008 Luke Lindsay, Georgia Connection, Metro Atlanta, GA
2009 Luke Lindsay, Georgia Connection, Metro Atlanta, GA
2010 Luke Lindsay, Georgia Connection, Metro Atlanta, GA
2011 Luke Lindsay, Georgia Connection, Metro Atlanta, GA
2012 Luke Lindsay, Georgia Connection, Metro Atlanta, GA
2013 Luke Lindsay, Georgia Connection, Metro Atlanta, GA
2014 Kathleen Stone, Atlanta Harmony Celebration!, Lawrenceville, GA
2015 Kathleen Stone, Atlanta Harmony Celebration!, Lawrenceville, GA
2016 Kathleen Stone, Atlanta Harmony Celebration! Lawrenceville, GA

PIZZAZZ AWARD

Hernando Hills Hi-Lites has awarded the Pizzazz Award to the chorus showing the greatest improvement in Performance score in consecutive contests for a two song package.

- 2014 Atlanta Harmony Celebration!, Lawrenceville, GA
- 2015 Sisters of Sound, Clermont, FL
- 2016 Harmony Sound Waves, New Smyrna Beach, FL

HISTORY BOOK AWARD

The First Place plaque is presented to the Chorus that has received the highest score in preparing and presenting a History Book for the year. These scores are based on Layout, Cover and Contents. This award will be presented at the Saturday night program by the Area Historian or her designee. The scoring sheets are under Attachment#12.

This Plaque was presented to Area 6 by Atlanta Harmony Celebration ! and has been awarded to the following chapters.

2010	Atlanta Harmony Celebration!
2011	Sisters of Sound
2012	Atlanta Harmony Celebration!
2013	Sisters of Sound
2014	Atlanta Harmony Celebration!
2015	This has been retired!