

FESTIVAL HOW-TO-BOOK

# FESTIVAL HOW TO BOOK



**PRESENTED BY**

**CALIFORNIA SQUARE DANCE COUNCIL**

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## WHERE TO START

Before you start to plan for a festival, you need to understand the purpose of your festival. There are many different approaches that can be taken when planning a festival, depending on your purpose. For instance, if your primary purpose is to raise money, then you need to concentrate on the dance population that will support the festival. But, if your purpose is to please as many of your local dancers as possible, you need to concentrate on their desires. These can be totally different methods (e.g., a pure Advanced dance with National Callers for the first and easy Plus dance with California Callers for the second).

Your purpose should be decided by the local agency that is sponsoring the festival - not by the Chairman alone. If the Chairman makes his decision and is not supported by the sponsoring organization, then there may be a lot of questioning and very little help. This is a very critical area that few organizations want to take time to do correctly. If you have a set of guidelines that clearly specify the purpose of your festival (not some generic statement like "Support Square Dancing"), then you have a head start on focusing the organization.

If you do not have a good purpose, you need to get one approved by the organization. Some concepts you may want to consider are:

- Provide income to the Association
- Promote Square Dancing to the general public
- Provide a high level of dancing for OUR local dancers
- Promote our local callers to the rest of the State
- Support our local club callers
- Provide for a FUN level dance
- Break even or have a surplus of funds, etc.

You can choose a few different areas and combine them, but they need to be prioritized so that all are working for the same goal. Be careful, in that some of the purposes are mutually exclusive and cannot be combined!

The **purpose** of your festival will drive your decisions as you plan your festival. If you choose "provide income" as your primary purpose, then you need to concentrate on making money - keep the costs down and the income high. Everything you do should be weighed against the cost of that item to determine the benefit it will have in gaining more income. However, if your desire is to provide a "FUN level dance", the opposite is true - you need to look at everything that you do in light of its enjoyment value to the dancers. Of course, there is some overlap - if the dancers don't enjoy themselves, they won't be back (and you lose money), but there are many different types of enjoyment that must be considered. If you look at our organization as a "Service Company" you can see the better the service, the better the return. Some extra service will be worth a little extra money, but too much cost and the dancers will go elsewhere. For example, a "Big-Name Caller" is worth a little but if the total price is too high, then the dancers will stay away.

Now that you have a specific purpose for your festival, you need to look at the type of program that will satisfy that purpose. Look at which type dancer you wish to please and the dancing they enjoy, then develop your program to please the majority of those dancers.

In today's environment, don't be afraid to "downsize" the festival, but keep in mind the purpose of your festival. A small festival can still be profitable and can provide an enjoyable weekend, if you concentrate on reducing the overhead for the festival. Look at projected incomes and expenses. You would be surprised how many festivals have not developed a projected income before they start planning their expenditures. We must operate this as a business if we are going to succeed. Even if making money is a low priority, you don't want to break the Association.

### **PROGRAMMING**

You should have an idea of the numbers of each dancer type (i.e.: square, round, contra, clogging, etc.) that may attend your festival. Then look at the cost of each hall and evaluate which ones you can afford to support and which ones you can afford to lose, or at least reduce. You also need to evaluate your staff requirements and how you obtain that staff.

Another thing that you may want to consider when developing your staff is "With whom are the callers most comfortable being on a program?" As we all know, and have seen at festivals, good callers have different types of "charisma" or "stage presence" and may not really "jell" with another good caller. Also, a caller who is well respected in the Plus hall may only be so-so in the Advanced hall and vice versa. In other words, look at the whole picture, all requirements, and select your staff accordingly.

### **HALL ASSIGNMENTS**

There is a lot of time during the weekend, so you need to know when certain types of dancers are likely to show up (i.e.: 10:00 A.M. Saturday morning in the Mainstream hall). Maybe you could reduce the total time of one type of dancing and have some special group use the less popular times. One festival went from a three-hall to a two-hall festival and had very little repercussions from the reduction, because they traded the "weak" times in one hall with the good times in another (i.e.: Round Dancers do show up at 10:00 A.M. for High Level teaches, where Mainstream dancers do not). Depending on your purpose, you can decide which type of program you really want. But please review any data from previous festivals to see what the dancers probably will do. If your festival does not normally collect data on the hall attendance at different times, perhaps you should do that for future festival committees.

### **STAFF**

The type and quality of callers you choose depends again on your festival's purpose. However, remember that a "local" caller to you may be a "festival" caller to another Association and may draw from that Association. Do not discount your local callers. But again, you must decide who will draw from your area and surrounding areas.

Some Associations have developed Caller / Cues Procurement Committees to work on procurement for future festivals. Others develop their festival committee in sufficient time to choose their own staff. However your organization chooses to pick your staff, please check with the other associations to see how many conflicts there are. One year, we counted **five** festivals in the State that had the same callers (at least two out of three of their staff members), and they also were staff at Silver State, which has a large draw from California. This much exposure cannot be good for the festivals, even if the callers are excellent.

### CONTRACTS

You should have a clause in the contract that allows either party to terminate the contract **SIX** months before the event. This allows you to renegotiate contracts or eliminate personnel as the need arises. A sample contract is provided in appendix.

## WHAT ELSE DO I NEED TO DO?

### INSURANCE

To assure that your festival is protected from lawsuits, and to provide protection for the dancers coming to it, make sure that insurance coverage is provided. If you belong to the Council-provided insurance program, heed the following steps. If you have a different carrier, the steps should be similar:

- Certificates of insurance need to be ordered early. It is recommended that you order your insurance certificate at least six months prior to your festival. You will have to specify halls being used if you are not using the entire facility. Be sure to request the exact wording that the facility requires. Have the facility type up their requirements on their letterhead.
- This "**HOW TO BOOK**" published by Council includes an inspection checklist, which is found in the appendix section. Use it with the facilities representative so both know the status of the facilities prior to the event.
- To protect your Association (and your dancers) from lawsuits, obtain claim forms before the event. Have them available at the festival and have someone familiar with the forms to assist if an accident does occur. If an accident should occur, gather all the data and submit the Accident Report Form to your Association Insurance Chairman within 72 hours of the accident. If the injured party does not submit an insurance claim, the insurance company will disregard the accident report, so be sure to fill out the notification and forward it anyway, even if the dancer swears that no claim will be filed. The insurance company will refuse the claim if one is filed later and your Accident Report Form is not on file. The only option that would remain for the dancer would be to sue in court to recover costs.
- RVs are not insured. Only the dancer is insured while walking to and from the RV.
- The minute **LIQUOR** is opened the insurance for the facility stops.
- **FOOD**: Vendor supplied food is not covered, however festival activities (breakfasts, etc.) are covered.

**BMI / ASCAP**

All of the local festivals are covered under the Callerlab and Round-A-Lab agreements with BMI and ASCAP. Therefore, if you have licensed Callers and Cuers, your festival does not need additional contracts with either BMI or ASCAP. However, if you have live music, you will need additional contracts with either BMI or ASCAP. The rates vary yearly, but normally there is a minimum for the contract or a price per dancer (i.e. for live music: \$150 minimum or \$0.095 per dancer for each organization). If you have a group of Callers that do not have the BMI / ASCAP license, then you are responsible as the promoter of the festival, to obtain your own contract. It is okay if you have a licensed Caller in the hall at all times. His license covers the others. Since the items change yearly, please contact a Council officer to learn the current regulations. There should be a line on your Callers / Cuers contracts that state their BMI / ASCAP license number. It is UNLAWFUL to hold any dance that does not have a BMI / ASCAP license. The fines are quite high!

**ADVERTISEMENT**

The best advertisement is still "word of mouth". You need to have your committee visible in your local community and at neighboring festivals. Some other ideas were discussed at our Festival Round Table meetings and have been recapped for you here.

A list of Traveling Clubs is included in the Blue Book. If you want to target RV users, you may want to consider sending flyers to these clubs. A current list of Traveling and RV clubs can be obtained from the National Square Dance Directory, the Blue Book, Open Squares and other such publications.

**PROMOTIONAL CONCEPTS**

- Have Callers announce upcoming festivals from the stage during your local dances.
- Provide a table (booth space) at your festival for staff from future festivals to sell their tickets.
- Provide tickets to your festival for other festivals to use as door prizes (fashion show or enhancement fund drawings).
- Purchase ads in regional dance publications.
- Develop a website for your festival and display it prominently in your print ads. Include online registration forms to be submitted either electronically or by mail.
- There are several free online listings of dances and festivals. Contact them and ask to have your festival included in their service.
- Try some GIMMICKS - such as a mascot that can be readily associated with the festival.

What do you do with the leftover flyers for future festivals or dances after your festival? Please don't throw them away! You can take them to your Association Clubs and redistribute them. If all else fails, bring them

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to the next Council meeting. I know you would appreciate it if other Associations took care of your flyers for you, so help each other a little!

Where do you send your flyers? Some have suggested mailers to clubs you wish to target. Four flyers can be mailed for the price of a first-class stamp, which is very inexpensive advertising when you calculate it out. Also, send flyers to the Callers that are supporting the event. It is in their interest to advertise for you! Local square dance shops and the vendors that are coming to your event will gladly display your flyers.

### **PUBLICATIONS**

- A list of approved publications is provided with Council minutes. All will sell you advertising space for your festival. Some may trade ad space in their publication for an ad of similar value for their festival in your local publication.
- Some publications will insert your flyers into their publications for a small fee.
- Some publications will print your advertisements for free if your organization's publication will print theirs.
- It is also pointed out that flyers in the center of a publication have high visibility and only cost a little more.
- Contact each publication for current ad prices and policy on inserting flyers.

### **CONTRACT WITH VENDORS**

- If you have taken a deposit, you should honor the contract to the vendor. If you ever want to eliminate a vendor, there should be written guidelines to support that decision. Others have been sued for breach of contract.
- The IRS has ruled that the income from vendor contracts is earned and must be so claimed on your Association's income tax return.

### **FAIRGROUNDS**

- Fairgrounds are individual organizations and will charge what they can get.
- Make sure that you obtain a list of their standard charges before you begin negotiations. One organization found that they were paying more each year than others were. Check them out.

### **HOTELS**

- If you are thinking of moving your festival to a hotel, there are a few things that you should investigate. First, check many hotels for:
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1. Number of halls and size of each.
  2. Cost for those halls.
  3. How well the hotel will work with you (i.e., give rebates for the quantity of rooms rented, etc.)
  4. Where will you put RV's? These are still a big plus for dancers.
  5. Attempt to negotiate long-term rates (halls and hotel rooms), so that the dancer can see the cost of the full weekend and not just the cost of the ribbon.
  6. Be sure to check with the hotel management almost monthly due to constant changes in this management, and make sure that everything you discuss with them is in writing.
  7. Check the areas between the facilities at night. Some of the areas that you need as a walkway may not be very well lighted and you will need to discuss this with the management.
- If you are putting on a dance at another location, contact the local hotels to see if they can help you obtain good rates for your dancers, as well as possible advertising income for you in the form of hotel ads on your flyers.
  - Most hotels will not honor any contract that does not come with a down payment or deposit.

## FLOORS

As we all know, there are many types of floors available at the various facilities used for these events. You need to evaluate each floor type for the various dancing activities at your event and what, if anything, can be done to change them.

There are many products that can be used to "speed-up" a floor; wax flakes, soap, corn meal, and other commercial products. It is suggested that these items be used in test locations before being applied to the whole floor as their results may be more than anticipated (some continue to get slicker as the dance progresses), or of little use, depending on the floor that you are trying to correct.

Be sure to obtain permission from the management of the facility to use a product on their floors. By not obtaining prior approval, you may find yourself responsible for payment of a refinishing job after the dance! \$\$! The best results come from working with the management of the center before your event, test the floor, and discuss the problems with their maintenance department to see if they can correct the problem. Sometimes they try too hard, and you may find the problem reversed; from too sticky to too slick. This happened to CCSDA Square Affair when the sticky floor was discussed with maintenance. They ended up with a floor so smooth that you could hardly walk on it! Trial and error is the best method, so set up a time well in advance of the event to discuss and test the floors, then retest after corrections are made.

It has been found that the round dance program enjoys a little slicker floor than the square dancers and the square dancers can handle a stickier floor than the round dancers, and the cloggers do not want it very slippery at all. Check with your program chairman as to the requirements of the floors for the events being planned.

- **Concrete**

First, let's talk about the "standard" concrete floor. Most of the fairgrounds (and other facilities) still have

concrete floors that are quite suitable for our activity, however, be on the lookout for electrical connections and other items in the floors. They could be tripping hazards and are not good for dancing. Some have used duct tape to cover them, and this works to a point, but duct tape is also somewhat of a tripping hazard since it is much more coarse than concrete. You might try the Wrestling Mat Tape (mentioned below in Hardwood Covering). You also need to check on the slickness of the concrete. If the floors have been polished and waxed, they can be too slick and are dangerous. If they are too rough, they are not good dance floors and can actually tear up shoes quite rapidly. Again, checking with the management in advance will give you a better idea of the options you have.

- **Wood**

If you are lucky enough to have wood floors, make sure you check on the maintenance of them. There is nothing worse than a beautiful wood floor that is so dirty and sticky that it is not suitable for dancing. Verify that the floor will be clean and waxed and not coated with the sticky plastic coating that most areas use. Here again, the surface should be smooth but not too slick! Make sure the management knows what you need and check it out well before the event.

- **Hardwood Covering**

If you have a carpeted floor, you can either dance on it or cover it. One method that has been used by the Portland National Convention, the 1993 State Convention (one hall), the Silver State Convention, and the Jubilee is to cover the carpet with hardwood 4' x 8' panels. The panels can be purchased from a local wood store and delivered to the festival site. Your organization can lay the wood and tape the panels together. It takes some effort, but is well worth it. Some of the lessons learned are shared below:

1. There are several types of wood that can be purchased; hardwood panels in thickness of 1/8" or 1/4", and tempered or high tempered. If you are planning to use the wood again, the 1/4' high tempered hardwood is recommended. The thinner pieces may break more easily (especially over uneven floors), and the low tempered hardwood does not withstand the heavy traffic of dancing, nor the removal of tape.
2. The tape used is the most crucial item. It is "Wrestling Mat Tape" and is a 4" vinyl tape with good adhesive that will not tear and roll when it is punctured. One source for this tape is Maple Press in San Jose.
3. If the carpet does not have long pile, put a piece of plastic (Visquine) between the wood and the carpet. The wood floor will tend to move with the direction of the pile. Sometimes it will move up to three feet during a three-day festival because of the dance motion and pile interaction with the wood. The movement of this wood will happen no matter what you try to do to stop it. Other pieces of wood as well as chairs have been damaged when in the way of the moving wood. So, put a barrier between the wood and carpet or allow sufficient movement area around the floor.
4. Use a "herring bone" pattern to layout the floor leaving space around the edges of the room. Make sure that the edges of the wood panels line up across the floor. Even though the tape is good, the wood is stronger and it should break up the separation forces.
5. Leave enough room between pieces of the wood for minor expansion (about 1/4" between pieces). The wood will expand with the higher humidity of the dancers and if they are too close together, the floor will buckle. Also, store the wood in the same environment as the dancing area; i.e., if the room is air conditioned, store the wood in air conditioning to get the humidity out of it.
6. If the wood is being delivered to the dance location, allow a few days for the wood to settle and be conditioned. Most lumber stores place the hardwood on two 2x4's so that it can easily be lifted with a forklift. This means that the wood will warp slightly and need time to lie flat so that the warping will settle out. Otherwise, it is quite difficult to lay the floor, and much more movement of the floor will take place after it is laid, which is always a problem.

7. Some festivals cannot store the wood between festivals, therefore they might want to "rent" it from other organizations that already have it (e.g., Santa Clara Valley). All that is needed is a method to transport the floor and the manpower to install it. The floor is not light; each sheet weighs about 50 pounds, so plan accordingly.
8. Specific questions can be addressed to organizations that use this type of floor (e.g., Phil Harris of SCVSDA or Silver State).

### · Parquet Floor Covering

Commercial wood floors normally are 3' x 3' sections that slide together and locked with a set screw. They are very nice when done correctly, but can be a headache when short cuts are taken. First, remember that facilities do not understand our concept of "wall to wall" dancing. They normally will set tables or chairs around a floor, and you loose three to four feet all around the hall. They also do not understand our "High Energy" dancing and will not always lock the sections together. Sometimes the locking screws break and they don't repair them, or perhaps do not schedule enough time to install the floor correctly. You also need to assure that the edgings are installed, especially in high traffic areas. These edgings are the wedges that keep people from tripping as they go from carpet to wood. As mentioned earlier, talk carefully with the maintenance department and determine when the floor is being installed, how it is to be done, and then assign someone to check it periodically through the weekend. If you plan to rent a floor, the same concerns need to be addressed.

## FASHION SHOW

Most vendors will donate door prizes for a fashion show. Some festivals may want to have local dancers modeling vendor clothing. Sometimes the vendors will model their own fashions, but most are too busy. Assist in the promotion of the State Convention by having the General Chairman or a local committee member model the convention outfit. Modeling the State dress is also good advertisement for the State. You may also want to invite local festivals to model and help promote their festivals.

## MONEY MAKING CONCEPTS

- Provide an advertising board in a prominent location.
- Use a rotating lighted advertisement sign (used at sporting events). Be sure that it does not distract from the caller. Since this is a drastic change, you may want to be sure that it will not upset any of the committee members.
- 'SHARE THE POT' ticket sales, where dancers buy tickets for a share of the money collected, may help boost income.
- A silent auction of some choice prizes, may also help your bottom line income.
- Advertisements in the Program Book should cover all costs of the book, and perhaps a bit more.

## WHAT IS HAPPENING AROUND YOU?

There are many festivals around the State that can affect your event. Some are sponsored by California State Council organizations, others by local clubs or other organizations, and some are caller-run festivals. Council has three data items that can help you with their sponsored activities:

- The first is a list of the definitions of each festival; who sponsors them and their name. This list is shown on the next page.

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- The second is the Calendar of Events that is maintained by Council for the next four years. See your Association President for a copy.
- The third is the Statewide Festival flyer that is produced each year to advertise all of the Council-approved festivals. Be sure next year's data is presented to Council by the MAY meeting so that it can be included on the flyer published by the AUGUST meeting of Council.

These three data items will assist you in understanding the events around you and how your festival's attendance will be affected. It also provides you with the data needed to contact the local Associations and coordinate Caller / Cuer procurement and possible joint ventures in promoting your festivals.

**CURRENT LIST OF FESTIVALS:**

<b>ORGANIZATION</b>	<b>TITLE OF FESTIVAL</b>	<b>HOW LONG</b>
Palomar	Jamboree by the Sea	Weekend
Central California	Wing Ding	Weekend
United	Bakersfield Fiesta	Weekend
North State	North State Jamboree	Weekend
San Joaquin	Spring Jamboree	Weekend
Calif. Square Dance Council	State Convention	Weekend
Back Country	Spring Fling	Weekend
Northern	Golden State Roundup	Weekend
Western	Western Frontier Jamboree	Weekend
National	National Convention	Week
Superior	Fun Weekend	Weekend
Handicapable	Handicapable Dance	One day
Calif. Square Dance Council	Progressive Squares	One day
Central Coast	Square Affair	Weekend
Cow Counties	Fall Festival	Weekend
B 'n' B's	International Anniversary	Weekend
Santa Clara Valley	Jubilee	Weekend
Superior	Harvest Hoedown	Weekend
A-Square-D	A-Square-D Jamboree	Weekend
San Diego	Fiesta de la Quadrille	Weekend

South Coast	Anniversary Dance	One day
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### **Festival details (a sample of particulars about festivals)-**

Some figures are dated but still relevant for comparison.

**BAKERSFIELD FIESTA** - Fairgrounds, Bakersfield - Fri, Sat, Sun until 4 PM - Third Saturday Weekend - March.

HALLS - use four halls (2 large, 2 small), cost in '93 about \$1,600 plus \$? per RV night.

CALLER / CUER PROCUREMENT - A selected committee procures them.

CALLERS - Seven from \$10 to \$15 K total with Cuers.

CUERS - See above.

PRE-REGISTRATION WEEKEND - \$35 each with RV @ \$18 / night.(2008 prices)

ATTENDANCE - Approximately 2,200

**REDDING JAMBOREE** – Redding, CA - Fri & Sat only – Fourth weekend - March.

HALLS - \$1,850

CALLER / CUER PROCUREMENT - The North State Board approves the contracts five years in advance.

CALLERS - All Callers and Cuers get two nights lodging (three) \$1,000 plus air fare down to \$540 for the Mainstream Caller.

CUERS - Featured @ \$400 in '93, Local Cuers donate their time.

PRE-REGISTRATION WEEKEND - \$30 each with RV parking free (2008 prices)

ATTENDANCE - Approximately 500 to 700.

**GOLDEN STATE ROUNDUP** - Oakland Convention Center, Oakland - Fri, Sat, Sun / 10 PM - Memorial Day Weekend - May.

HALLS - use entire Convention Center, cost in '93 = \$9,300.

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**CALLER / CUER PROCUREMENT** - The Chairmen for the festival - four years out - contracts their Callers / Cuers. They tell the Callers what they will pay, not ask them!

**CALLERS** - All Featured Callers and Cuers get lodging, transportation and food. Out of area (four) @ \$850 each. Each working about 20 hours.

**CUERS** - Featured @ \$675.

**PRE-REGISTRATION WEEKEND** - \$35 each (2008 price)

**ATTENDANCE** - Approximately 3,000.

**FUN WEEKEND** - Fairground, Yuba City - Fri, Sat, Sun until noon - Family oriented with games, etc., plus dancing, Second Saturday Weekend - June.

**HALLS** - use entire Fairgrounds at a flat fee of \$3,000.

**CALLER / CUER PROCUREMENT** – Contract callers and sound.

**PRE-REGISTRATION WEEKEND** - \$30 each with RV @ \$22/ night.

**ATTENDANCE** - Approximately 250.

**SQUARE AFFAIR** - Santa Barbara County Fairgrounds, Santa Maria - Fri, Sat- Third Saturday Weekend - September.

**HALLS** - use two halls (2 medium), cost in '93 = \$3,880 plus \$10 per RV night (plus showers and electrical distribution = \$11.6 / RV night).

**CALLER / CUER PROCUREMENT** - A selected committee with the Callers Association invites callers outside of the area.

**CALLERS** - All Callers and Cuers get Saturday night's lodging and a lunch/dinner on Sunday - all donate their time. 15% of surplus is given to the local Callers Association.

**CUERS** - See above.

**PRE-REGISTRATION WEEKEND** - \$18 each with RV @ \$12 / night.

**ATTENDANCE** - Approximately 700.

**FALL FESTIVAL** - Fairgrounds, Victorville - Fri, Sat, Sun until 4 PM - Last Full Saturday Weekend - September.

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HALLS - use five halls (2 large, 2 medium, 1 small), cost in '93 = \$1,400 plus \$? per RV night.

CALLER / CUER PROCUREMENT - The Callers Association invites the Callers & Cuers.

CALLERS - All Callers and Cuers get a dinner on Saturday evening - all donate their time. 10% of surplus is given to the Callers Association.

CUERS - See above.

PRE-REGISTRATION WEEKEND - \$32 each with RV @ \$27 / night.

ATTENDANCE - Approximately 1,200

**JUBILEE** - Hyatt House, San Jose - Fri, Sat, Sun until 3 PM - Second Friday Weekend - October.

HALLS - use five halls (2 medium, 3 small), cost in '95 = \$11,000 plus \$19 per RV/ night.

CALLER / CUER PROCUREMENT - A selected committee procures three to four years in advance.

CALLERS - All Featured Callers and Cuers get three night's lodging, transportation and food. Three Out-of-Area @ \$850. Local Callers (ten) @ \$85. Sunday Appreciation Dinner is provided.

CUERS - Featured @ \$775. Local Cuers donate their time. Sunday Appreciation Dinner is provided.

PRE-REGISTRATION WEEKEND - \$35 each with RV @ \$22 / night.(2008 prices)

ATTENDANCE - Approximately 1,700

**HARVEST HOEDOWN** - Yuba Sutter Fairgrounds, Yuba City - Fri, Sat, Sun until 2 PM - Fourth Saturday Weekend - October.

HALLS - use four halls (1 large, 3 medium), cost in '93 = \$6 K plus \$8.50 per RV / night.

CALLER / CUER PROCUREMENT - ?

CALLERS - Three @ \$750 each rising to \$800 in '96. Each Caller is scheduled for 14 to 18 hours for the weekend.

CUERS - \$400 in '93.

PRE-REGISTRATION WEEKEND - \$28 each with RV @ \$20 / night.(2008 prices)

ATTENDANCE - Approximately 400

### **WANT TO MAKE A DRASTIC CHANGE?**

Be very careful in making major changes to your festival. There are times when major changes have to be made. Keep in mind that people do not really like change and may not be supportive because you changed something they enjoyed. Also, the people who did not support your festival before may not support it now because they remember what they liked even though it is not a part of your festival anymore. As a rule of thumb, it takes at least three years to recover from any major change. In other words, attendance will drop for three years before it returns to where it was prior to the change. If your festival is in a bad situation now and you make a major change, the whole Association must be behind the change for any hope of recovery. This means that a major selling job must take place to get you back to the place where you started. If you really have to make a major change, then you may want to consider a new name for your festival. This way, the people who have not supported you in the past may look at this as a new festival, and those that have always supported you do not expect the same type of festival. This helps eliminate disappointment.

### **TYPES OF CHANGES**

What is a major change? One is a total reversal of the type of programming that your festival is known for, such as many local callers to a few featured callers. Even though you may think the new format is better, there are some dancers that want the other format (that is why they have been attending for so many years), while others remember the "old way" and won't care. Another example of this type of change is a change in emphasis in the type of dancing, such as a major reduction in Round dancing or Advanced dancing.

Another major change is a change in location. Some people enjoyed the old familiar facility, and do not care about the problems with it, while some cannot see the improvement (even though they will not try it), and others simply do not want change.

We talked earlier about "downsizing." This can be a drastic change if you take too large a chunk at a time. If you have collected data from some of your previous festivals, you can make better decisions. If you do not have data from your own, look at surrounding festivals for this data. Then look at the areas that do not get much support (e.g., Mainstream hall on Sunday morning - or any hall on Sunday morning!) and try to find ways to reduce your costs and still have a viable festival. One may want to reduce the halls on Friday night and Sunday, if there is significant savings to do so. If the savings are not great, you may not want to reduce anything. For example, if you pay for a hall for the full day or weekend, then reducing a portion of the day may not be much of a savings, and you may want to continue with programming that hall.

**GENERAL COMMENTS**

Council has held several meetings throughout the years to discuss tips on presenting a successful festival.

Below is a summary of those ideas:

**FASHION SHOW** - It should be kept to 45 minutes maximum. People will leave if it gets too long. Also, if there is some type of entertainment, you may keep the crowd longer. One gave a small discussion about the vendors (where they were from, etc.). Most Festivals have the Fashion Shows on Saturday (noon time), and some have them on Sunday (maybe less attendance). You should NOT disrupt the normal dance schedule for the Fashion Show.

**MAJOR CHANGES** - Try to reduce confusion if you are going to make any major changes by eliminating rumors early by attending the Association Meetings, etc. heavy advertisement of the changes will also help. Basically, if it is a major change, there will be a drop in attendance for up to three years, however sometimes you are lucky and experience no drop in attendance.

**CONTRACTS** - You should have a clause in the contract that allows either party to terminate the contract 60 to 90 days before the event. It may not stand up in court, but you have let the other party know what to expect. There should also be a space on the contract where the Caller / Cuer puts his/her BMI / ASCAP License Number.

**INSURANCE -**

- Get requests in early. It takes time to process the forms.
- Inspect the facility for Safety as well as damage (see How To Book).
- RV's are not insured (only your walking to and from the RV).
- The minute LIQUOR is opened, the insurance for the facility stops.
- FOOD - Vendor supplied food is not covered, but festival activities (i.e., breakfasts, etc.) are covered.

**VENDOR BOOTHS –**

If you have taken a deposit, you had better honor the contract. If you want to eliminate a vendor, you had better have guidelines written that support that decision. Others have been sued for breach of contract.

**SOUND CONTRACTOR\_**

Festival chair should work closely with sound system contractor to assure best quality sound for dancers in every hall.

**VIP ROOMS –**

Who is allowed in these rooms? Usually Board Officers, Committee personnel and State Council people. What do you do when regular dancers wander into these rooms? You explain what this room is and whom it is for. Then you welcome them to the festival and hope they have a wonderful time.

**FLYERS-**

Is there an advantage to flyers that have pictures on them as opposed to flyers without pictures? No discernible difference is noted. Some festival flyers have always had pictures, some don't care. Is there a difference in cost? **YES!**

How soon should flyers go out and how many? Most festivals plan on one year out.

· Wing Ding	2,000 1 <sup>st</sup> printing, 8,000 2 <sup>nd</sup> printing
· Redding Jamboree	5,000 flyers
· Fun Weekend	7,000 flyers
· Fun Festival	6,000 flyers
· Jubilee	10,000 flyers
· Harvest Hoedown	7,500 flyers

Most of the festivals have reduced the amount of flyers that are printed because the flyers are not being given out, and/or they have many left over.

**APPENDIX**

**Sample Caller contract**

**Sample cuer contract**

**Sample ASCAP contract**

**Sample accident report form**

**Facility checklist**

**GUEST CALLER CONTRACT AGREEMENT: Provided by SCVSDA** \_\_\_\_\_

I, \_\_\_\_\_

ADDRESS \_\_\_\_\_

PHONE \_\_\_\_\_ SOCIAL SECURITY # \_\_\_\_\_

HEREBY AGREE TO ACT AS GUEST CALLER FOR THE SANTA CLARA VALLEY SQUARE  
DANCE ASSOCIATION, INC., JUBILEE ON NOVEMBER \_\_\_\_\_, 20\_\_\_\_, \_\_\_\_\_

BETWEEN THE HOURS OF \_\_\_\_\_.

FOR THIS SERVICE THE SCVSDA JUBILEE HEREBY AGREES AND PROMISES TO PAY THE  
TOTAL AMOUNT OF \$ \_\_\_\_\_.

**SPECIAL PROVISIONS OR REMARKS**

1. Round trip airfare to San Jose from your home at the lowest coach class rate.
2. Lodging, not to exceed two (2) nights; and meals while at the Jubilee.
3. NO calling at any major festivals or Saturday night hoedowns within a 40 mile radius of Watsonville 30 days prior to the Jubilee and 30 days after.
4. Split the program with one other caller.
5. Intro to A-1 / A-2 or C-1 workshops Saturday morning and/or afternoon. Friday & Saturday night dance.
6. Arrive on Friday morning or by 3 P.M. Friday afternoon.
7. Proof of BMI / ASCAP License

IT IS FURTHER AGREED AND UNDERSTOOD THERE ARE NO OTHER CONSIDERATIONS OR GUARANTEES EXPRESSED OR IMPLIED EXCEPT AS HEREIN STATED AND THAT NONE SUCH WILL BE RECOGNIZED AND THAT THIS AGREEMENT MAY BE CANCELLED BY EITHER PARTY UP TO 9 MONTHS PRIOR TO THE DATE OF THE EVENT WITHOUT RECOURSE AND THEREAFTER MAY ONLY BE CANCELLED BY MUTUAL CONSENT OF THE TWO PARTIES CONCERNED.

Local Contact:

Arnold Rose  
346 Scott Street  
Livermore, CA 94550  
(510) 449-7921

\_\_\_\_\_  
Guest Caller

\_\_\_\_\_  
SCVSDA President

\_\_\_\_\_  
Date  
Caller Procurement

**GUEST ROUND DANCE INSTRUCTORS CONTRACT AGREEMENT**

**GUEST ROUND DANCE INSTRUCTORS  
CONTRACT AGREEMENT**

I, \_\_\_\_\_

ADDRESS \_\_\_\_\_

PHONE \_\_\_\_\_ SOCIAL SECURITY # \_\_\_\_\_

HEREBY AGREE TO ACT AS GUEST ROUND DANCE INSTRUCTORS FOR THE SANTA CLARA VALLEY SQUARE DANCE ASSOCIATION, INC., JUBILEE ON OCTOBER \_\_\_\_\_, 20\_\_\_\_, BETWEEN THE HOURS OF \_\_\_\_\_ .

FOR THIS SERVICE THE SCVSDA JUBILEE COMMITTEE HEREBY AGREES AND PROMISES TO PAY THE TOTAL AMOUNT OF \$\_\_\_\_\_ .

**SPECIAL PROVISIONS OR REMARKS**

1. Round trip airfare to San Jose from your home for the two of you at the lowest coach class rate.
2. Lodging, not to exceed three (3) nights; and meals while in San Jose.
3. No cueing dates within 40 miles radius and
4. 30 days before date of contract or 30 days after date of contract.
5. Current 5 x 7 black and white picture for publicity.
6. Proof of BMI / ASCAP License submitted with signed contract.

IT IS FURTHER AGREED AND UNDERSTOOD THERE ARE NO OTHER CONSIDERATIONS OR GUARANTEES EXPRESSED OR IMPLIED EXCEPT AS HEREIN STATED AND THAT NONE SUCH WILL BE RECOGNIZED AND THAT THIS AGREEMENT MAY BE CANCELLED BY EITHER PARTY UP TO 9 MONTHS PRIOR TO THE DATE OF THE EVENT WITHOUT RECOURSE AND THEREAFTER MAY ONLY BE CANCELLED BY MUTUAL CONSENT OF THE TWO PARTIES CONCERNED.

Local Contact

Byron Yoshimura  
c/o C. Boarts  
1429 Blossom Hill Road  
San Jose, CA 95118  
Phone: 408 365-0782

\_\_\_\_\_  
Guest Cuer Date

\_\_\_\_\_  
SCVSDA President Date

\_\_\_\_\_  
Round Dance Procurement Date

SANTA CLARA VALLEY SQUARE DANCERS ASSOCIATION, INC.  
P.O. BOX 61442, SUNNYVALE, CALIFORNIA 94088

**ASCAP/BMI no longer provides sample contracts on line.**

SAMPLE ASCAP CONTRACT (re-created for this document demonstration purposes only)

**ascap**

American Society of Composers Authors & Publishers

**FOR USE IN CALENDAR YEAR 1993**

**STATEMENT OF LICENSEE'S OPERATING POLICY  
CONVENTIONS, EXPOSITIONS, INDUSTRIAL SHOWS,  
MEETINGS AND TRADE SHOWS**

SAMPLE ASCAP CONTRACT - Continued  
(re-created for this document)



American Society of Composers Authors & Publishers

LICENSEE: \_\_\_\_\_

II. COMPUTATION OF DAILY FEE FOR LIVE MUSIC

Complete a separate sheet for each day live music was performed. (Use additional sheets if live music was performed on more than one day.)

DATE ON WHICH LIVE MUSIC WAS PERFORMED

(Insert one day only): \_\_\_\_\_

1. Was live music performed in the main meeting room or on any exhibition floor:

Yes: (go to line 2)  
No: (go to line 4)

2. If yes, total number of Attendees:

3. Licensee fee for live music in main meeting room or on any exhibition floor (see Rate Schedule, Item 2(a) ) \$

4. Was live music performed at other functions:

Yes: \_\_\_\_\_ (go to line 5)  
No: \_\_\_\_\_ (go to line B)

5. If yes, complete the following (use additional sheets(s) if more than 10 functions are held in any one day):

	NAME OF <u>FUNCTION</u>	LOCATION <u>OF FUNCTION</u>	NUMBER OF ATTENDEES AT FUNCTION (See Rate Schedule, Item 2(b))
i.	_____	_____	_____
ii.	_____	_____	_____
iii.	_____	_____	_____
iv.	_____	_____	_____
v.	_____	_____	_____
vi.	_____	_____	_____
vii.	_____	_____	_____
viii.	_____	_____	_____
ix.	_____	_____	_____
x.	_____	_____	_____

Total number of Attendees  
(add lines i through x): \_\_\_\_\_

6. Licensee fee for live music at functions (see Rate Schedule, Item 2(b)): \_\_\_\_\_

**B. Total Live Music license fee for this date (line 3 + line 6, or \$565, whichever is less):**

\_\_\_\_\_



**TERM OF AGREEMENT**

3. \_\_\_\_\_ The initial term of this agreement shall begin on \_\_\_\_\_ and end on December 31, 1993 and shall continue thereafter unless cancelled by either party as of the end of the initial term or any subsequent one (1) year term (herein sometimes referred to as a 'contract year') upon thirty (30) days advance written notice to the other party. Each contract year, during the initial term and any subsequent term, shall end on December 31.

**FEES**

- 4. LICENSEE agrees to pay to BMI for each contract year during the term of this agreement a license fee based upon the following factors:
  - (a) For recorded music performed as part of events at the premises where the event is presented, LICENSEE shall pay the applicable amount on Schedule A.
  - (b) For live music performed as part of an event, LICENSEE shall pay, in addition to the applicable Schedule A fee, the applicable Schedule B fee for each day live music is performed during the event, whether the live music is performed at the event or any of the functions licenses hereunder.
  - (c) If any music is performed at one or more of LICENSEE's events during a contract year, the minimum fee payable for such contract year shall be as follows: \$125.00 for 1990; \$150.00 for each of 1991 and 1992; and \$175.00 for 1993. For the first event in each contract year, LICENSEE shall pay to BMI the applicable fee for LICENSEE's first event; however, if the applicable fee for such first event is less than the applicable minimum set forth in this sub-paragraph, LICENSEE agrees to pay to BMI the applicable minimum for such first event. In such case, LICENSEE will receive a credit for the difference between the annual minimum fee and the minimum event fee which will be applied toward subsequent fees due BMI from LICENSEE in that contract year only.
  - (d) The minimum event fee shall be \$20.00 for 1990; \$25.00 for each of 1991, 1992 and 1993.
  - (e) The maximum live music fee per day (Schedule B fee) shall be \$500.00 for 1990; \$560.00 for each of 1991 and 1992; and \$595.00 for 1993.
  - (f) The maximum per event fee shall be \$4,000.00 for 1990; \$4,500.00 for each of 1991 and 1992; and \$4,800.00 for 1993.

**REPORTING OF EVENTS**

5. (a) During each contract year of this agreement, LICENSEE estimates that it will present:

One event (CLASS 1)  
 During the month of \_\_\_\_\_ (Month)  
 CHECK APPROPRIATE BOX   More than one event (CLASS 2)

- (b) If LICENSEE falls within CLASS 1, LICENSEE shall submit the report and make payment to BMI once each contract year, due and payable within thirty (30) days following the end of LICENSEE's event during each contract year.
- (c) If LICENSEE falls within CLASS 2, LICENSEE shall submit quarterly reports and make payemnt to BMI four (4) times each contract year, due and payable no later than the 20<sup>th</sup> day following each calendar quarter (April 20<sup>th</sup>, July 20<sup>th</sup>, October 20<sup>th</sup> and January 20<sup>th</sup>)for all events presented during said previous calendar quarter.
- (d) As required in this paragraph LICENSEE shall submit (on a form available from BMI) a report, signed by an officer or the auditor of LICENSEE which shall include such information as: the name; the inclusive dates; the location; and the total number of attendees of each event and function(s). LICENSEE shall submit a report whether or not it presented any events. BMI shall consider all data and information contained in LICENSEE's reports as confidential.
- (e) For any day that LICENSEE concedes that the daily Live Music Fee equals the maximum, then LICENSEE is not required to supply such information for the Live Music Fee for that day.

**TERMINATION OF AGREEMENT BY LICENSEE**

6. If LICENSEE shall permanently cease to present events, this agreement and LICENSEE's obligation to BMI shall thereupon terminate, provided that LICENSEE shall, within ten (10) days thereafter, give written notice of such termination to BMI, setting forth the effective date thereof, and the LICENSEE shall pay to BMI all fees due hereunder until said effective date.

**REVIEW OF STATEMENTS / ACCOUNTINGS**

7. (a) BMI shall have the right, by its authorized representatives, at any time during customary business hours, and upon thirty (30) days advanced written notice, to examine those portions of LICENSEE's books and records of account to such extent as may be necessary to verify any and all statements and/or accountings made hereunder or under any prior agreement with BMI. BMI shall initially attempt to secure the pertinent data from industry sources. However, BMI, in its sole discretion, will determine whether an examination shall be made. BMI shall consider all data and information coming to its attention as the result of any such examination of LICENSEE's books and records as confidential. (b) In the event BMI conducts an examination of LICENSEE, and such examination reveals that LICENSEE underpaid licensee fees to BMI, the LICENSEE shall pay a late payment charge on the additional license fees due as of a result of the examination(s) of one and one half percent per month, or the maximum rate permitted by law, whichever is less, from the date(s) the license fees should have been paid pursuant to the agreement.

**LATE PAYMENT CHARGE**

8. BMI may impose a late payment charge of one and one-half percent (1 1/2%) per month from the date any payment is due hereunder on any payment that is received by BMI more than one month after the due date.

**INDEMNITY BY BMI**

9. BMI agrees to indemnify, save harmless and defend LICENSEE, its officers and employees, from and against any and all claims, demands or suits that may be made or brought against them or any of them with respect to the performance of any material licensed under this agreement. Such indemnity shall be limited to works which are licensed by BMI at the time of LICENSEE's performances. BMI's Clearance Department will, upon reasonable written request, advise LICENSEE whether particular musical works are available for performance as part of BMI's repertoire. LICENSEE shall provide the title and the writer/composer of each musical composition requested to be identified. LICENSEE agrees to give BMI immediate notice of any such claim, demand or suit, to deliver to BMI any papers pertaining thereto, and to cooperate with BMI with respect thereto, and BMI shall have full charge of the defense of any such claim, demand or suit.

**CANCELLATION OF ENTIRE CATEGORY**

10. BMI shall have the right to cancel this agreement along with the simultaneous cancellation of the agreements of all other licensees of the same class and category as LICENSEE, as of the end of any month during the term, upon sixty (60) days advance written notice.

**OFFER OF COMPARABLE AGREEMENT**

11. In the event that BMI, at any time during the term hereof, shall, for the same class and category as that of LICENSEE, issue licenses granting rights similar to those in this agreement on a more favorable basis, BMI shall, for the balance of the term, offer LICENSEE a comparable agreement.

**BREACH OR DEFAULT/WAIVER**

12. Upon any breach or default of the terms and conditions of this agreement, BMI shall have the right to cancel this agreement, but any such cancellation shall only become effective if such breach or default continues thirty (30) days after the date of BMI's written notice to LICENSEE thereof. The right to cancel shall be in addition to any and all other remedies which BMI may have. No waiver by BMI or full performance of this agreement by LICENSEE in any one or more instances shall be a waiver of the right to require full and complete performance of this agreement thereafter or of the right to cancel this agreement in accordance with the terms of this paragraph.

**ARBITRATION**

13. All disputes of any kind, nature or description arising in connection with the terms and conditions of this agreement shall be submitted to the American Arbitration Association in the City, County and State of New York, for arbitration under its then prevailing commercial Arbitration Rules. The arbitrator(s) to be selected as follows: Each of the parties shall, by written notice to the other, have the right to appoint one arbitrator, if, within ten (10) days following the giving of such notice by one party the other shall not, by written notice, appoint another arbitrator, the first arbitrator shall be the sole arbitrator. If two arbitrators are so appointed, they shall appoint a third arbitrator. If ten(10) days elapse after the appointment of the second arbitrator and the two arbitrators are unable to agree upon a third arbitrator, then either party may, in writing, request the American Arbitration Association to appoint the third arbitrator. The award made in the arbitration shall be binding and conclusive on the parties and judgment may be, but need not be, entered in any court having jurisdiction. Such award shall include the fixing of the costs, expenses and attorneys' fees of arbitration, which shall be borne by the unsuccessful party.

**NOTICES**

14. Any notice under this agreement shall be in writing and deemed given when sent by ordinary first-class U.S. mail to the party for whom intended, at its mailing address above stated, or such other address which either party may designate. When such notice is mailed, it shall be deemed given upon mailing. Any notice sent to BMI shall be to the attention of the General Licensing Department. Any notice sent to LICENSEE shall be to the attention of the person signing this agreement or such other person as LICENSEE may advise BMI in writing.

**MISCELLANEOUS**

15. This agreement constitutes the entire understanding between the parties, shall not be binding until signed by both parties, and cannot be waived or added to or modified orally, and no waiver, addition or modification shall be valid unless in writing and signed by the parties. The rights of LICENSEE shall not be assignable. This agreement, its validity, construction and effect, shall be governed by the laws of the State of New York. The fact that any provisions herein are found by a court of competent jurisdiction to be void or unenforceable shall not affect the validity or enforceability of any other provisions.

**LICENSEE FEE SCHEDULES**

**SCHEDULE A -- RECORDED MUSIC FEE**

These rates apply when any recorded music is utilized for background, foreground, or as part of audio-visual presentations, etc., which include, but are not limited to, records, tapes, CDs, broadcasts, satellite signals and/or cablecasts.

RECORDED MUSIC FEE PER EVENT	
YEAR	FEE RATE
1990	\$.040 (4 cents) per attendee
1991-1992	\$.045 (4.5 cents) per attendee
1993	\$.048 (4.8 cents) per attendee
To determine the recorded music per event fee, multiply the applicable fee rate by the number of attendees.	

**SCHEDULE B -- LIVE MUSIC FEE**

These rates apply when any music is utilized by means of live performances including, but not limited to, bands, orchestras, vocalists, or any other musician(s). To determine the daily live music fee for each event refer to CATEGORY I, II, III, or IV below.

CATEGORY I	CATEGORY II	CATEGORY III	CATEGORY IV
LIVE MUSIC PERFORMED ON AN EXHIBITION FLOOR ONLY	LIVE MUSIC NOT PERFORMED ON AN EXHIBITION FLOOR, BUT PERFORMED ONLY AT ONE FUNCTION	LIVE MUSIC NOT PERFORMED ON AN EXHIBITION FLOOR BUT PERFORMED AT MORE THAN ONE FUNCTION	LIVE MUSIC PERFORMED ON BOTH AN EXHIBITION FLOOR AND AT FUNCTION(S)
The number of attendees shall equal the total of:	The number of attendees shall equal:	The number of attendees shall equal:	To arrive at the daily live music fee for CATEGORY IV:
a) registered and paid attendance <i>plus</i> b) 50% of exhibitor personnel. c) Then find the daily live music fee below.  shall not include those required to produce the event, such as LICENSEE's employees working at the event, administrative, service contractor and temporary personnel, nor credentialed members of the press.	a) the number of persons for whom the area or room is set up or, if not established, the maximum room capacity (as defined by the local fire or building authority). b) Then find the daily live music fee below.	a) the number of persons for whom each function area or room is set up or, if not established, the maximum room capacity (as defined by the local fire or building authority) for each shall be used. b) Then add the total attendees at all functions (LICENSEE's daily live music fee shall be based upon such total number of attendees). c) Then find the daily live music fee below.	a) find the daily live music fee for CATEGORY I. b) Then find the daily live music fee for either CATEGORY II or CATEGORY III (whichever is applicable). c) Then add the CATEGORY I fee to either the CATEGORY II fee or the CATEGORY III fee (whichever is applicable). Note the maximum daily live music fee, (Paragraph 4(e)).

DAILY LIVE MUSIC FEE												
NUMBER OF ATTENDEES												
YEAR	Up to 150	151-250	251-400	401-800	801-1500	1501-2500	2501-3500	3501-4500	4501-8000	8001-9000	9001-10,000	10,001 & over
1990	\$20	\$25	\$40	\$80	\$125	\$175	\$225	\$275	\$325	\$375	\$425	\$500
1991-1992	\$25	\$30	\$45	\$90	\$140	\$195	\$250	\$300	\$360	\$415	\$470	\$560
1993	\$25	\$30	\$50	\$95	\$150	\$205	\$265	\$325	\$380	\$440	\$510	\$595

(To Be Completed by BMI)  
**BROADCAST MUSIC, INC.**

(To Be Completed by LICENSEE)

By: \_\_\_\_\_  
(Signature)

Name of Corporation, Partnership or Individual Owner  
(Same legal name of LICENSEE as on page 1)

Sign here u By:

(Signature)

(Print name of signer)

(Print name of signer)

(Title of Signer)

(Title of Signer)

(a) If corporation, state corporate office held; (b) If a partnership, write Partner; (c) If individual owner, write Individual owner

**CLUB ACCIDENT REPORT**

(PLEASE PRINT)

CALIFORNIA SQUARE DANCE COUNCIL  
INSURANCE PROGRAM

ASSOCIATION / FEDERATION \_\_\_\_\_

CLUB \_\_\_\_\_ DATE OF ACCIDENT: \_\_\_\_\_

CLUB OFFICER \_\_\_\_\_ TELEPHONE \_\_\_\_\_

LOCATION OF ACCIDENT \_\_\_\_\_

NAME OF PERSON INJURED \_\_\_\_\_

ADDRESS \_\_\_\_\_

TELEPHONE \_\_\_\_\_

CLUB/ASSOCIATION \_\_\_\_\_

NATURE OF INJURY \_\_\_\_\_

DESCRIPTION OF ACCIDENT \_\_\_\_\_

WHEN & WHERE WAS TREATMENT GIVEN \_\_\_\_\_

NAME & ADDRESS OF WITNESS:

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

SIGNED \_\_\_\_\_

TELEPHONE \_\_\_\_\_

FAX \_\_\_\_\_

E-MAIL \_\_\_\_\_

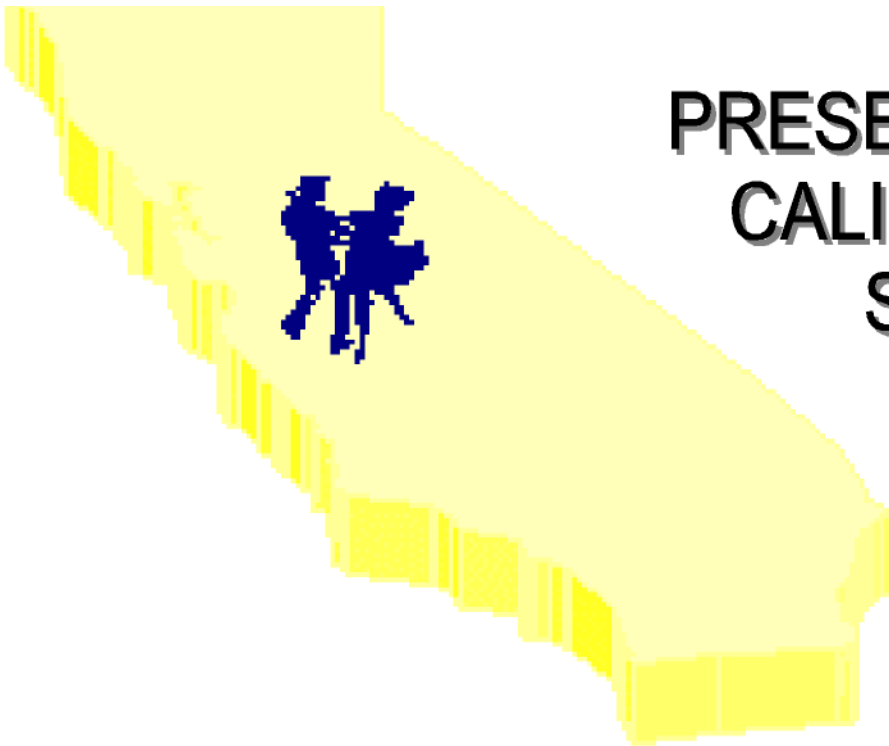
**PLEASE COMPLETE FORM WITHIN 72 HOURS OF AN ACCIDENT AND SEND TO:**

Your Association Insurance Chairman

FACILITY CHECK LIST

1. Name of Facility \_\_\_\_\_ Date Inspected \_\_\_\_\_
2. Name of contact at facility \_\_\_\_\_
3. Name of people inspecting \_\_\_\_\_
4. Dance area 3,000 people, 375 squares, 54,000 square feet total, in 3-4 dance areas.
5. 3 - 4 panel or meeting rooms, each with 50 person minimum capacity. (OPTIONAL)
6. Theater, if available, 250 person capacity. (Fashion Show / Exhibitions) (OPTIONAL)
7. Three committee rooms, minimum size 600 - 800 square feet. (OPTIONAL)
8. Parking area, 2,000 - 3,000 vehicles. Cost \$ \_\_\_\_\_
9. RV's, minimum 150 spaces, with hook-ups if possible. Cost \$ \_\_\_\_\_ Distance \_\_\_\_\_
10. Sleeping accommodations within walking distance \_\_\_\_\_ 1/2 mile \_\_\_\_\_ ;  
1 mile \_\_\_\_\_ ; 2 miles \_\_\_\_\_ ; 3 miles \_\_\_\_\_ ; 4 miles \_\_\_\_\_ .
11. Sound. If previously used, and sound problems are known, okay. If not, hold a free dance to test acoustics to determine if hall will be suitable.
  - A. (1) If house sound is available, cost \$ \_\_\_\_\_ .
  - (2) May it be used as background only. YES \_\_\_\_\_ NO \_\_\_\_\_ .
  - B. Must we provide our own sound, YES \_\_\_\_\_ NO \_\_\_\_\_ .
12. Floor condition, wood \_\_\_\_\_ ; concrete \_\_\_\_\_ ; tile \_\_\_\_\_ ; carpet \_\_\_\_\_ ;  
smooth \_\_\_\_\_ ; rough \_\_\_\_\_ .
13. Food service, in-house no intoxicating beverages. Reasonably priced restaurants within  
1/2 mile \_\_\_\_\_ ; 1 mile \_\_\_\_\_ ; 2 miles \_\_\_\_\_ ; 3 miles \_\_\_\_\_ .
14. Availability of medical services, hospital distance \_\_\_\_\_ ; paramedic \_\_\_\_\_ ;  
in-house \_\_\_\_\_ .
15. Security and safety of areas.
  - a. Security in-house, supplied by facility, cost \$ \_\_\_\_\_ .
  - b. Security in-house, we supply at our cost \$ \_\_\_\_\_ .
16. Banking services, after-hour depository \_\_\_\_\_ .
17. Availability of public transportation YES \_\_\_\_\_ NO \_\_\_\_\_ ;  
Type \_\_\_\_\_ ; Cost \_\_\_\_\_ .  
Hours of operation \_\_\_\_\_ .
18. List of services provided at no cost.
19. Union requirements, other special requirements, or fees.
20. Insurance.
21. Accessibility by road, plane, train.
22. Fee for room set-ups, hour \$ \_\_\_\_\_ , day \$ \_\_\_\_\_ .
23. Rental fee for use of facility, Free \_\_\_\_\_ ; per day \$ \_\_\_\_\_ ; Total \$ \_\_\_\_\_ .
24. Special fees required for the commercial booths, such as licenses, special use fees, taxes levied by local, county and/or state agencies.

# FESTIVAL



PRESENTED BY  
CALIFORNIA  
SQUARE  
DANCE  
COUNCIL