



Guidelines and Procedures

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1. The ARC – An Overview

The Australian Rugby Choir (ARC) Inc. is an independent, community-based, non-audition, four-part male-voice choir with around eighty active members. It was formed in 1996 at the invitation of the ACT Rugby Union to support the inaugural ACT Brumbies. Its first performance was at Bruce Stadium in March 1996 and it has since sung at every Brumbies home match, as well as at a number of “away” games and at two Wallabies test matches in Sydney.

A core ARC activity is to sing at rugby matches and the choir contracts annually with the ACT Rugby Union to perform at Brumbies matches. While the rugby identity is important (and keeps us busy during the Super 15 Competition) the ARC has taken on a much broader role and now performs weekly (on average) throughout the year. Our ‘gigs’ have included high-profile concerts, television performances, weddings and funerals, conferences, conventions and citizenship ceremonies, fund-raising events and visits to Nursing Homes.

We want to be recognized as a smart, musically competent and entertaining choir which is able to add lustre to important occasions. We also want to be entertaining (and occasionally inspiring!), to support good causes and to have a bloody good time in the process.

Members come from a wide variety of backgrounds but share the enjoyment of singing along with the fellowship that comes with belonging to the choir.

We regularly perform outside Canberra and have performed in regional centres including Goulburn, Cootamundra, Young, Orange, Griffith, Boorowa, Wagga Wagga, Bateman’s Bay and Parkes. The choir performs regularly at the Australian War Memorial (AWM) where it sings at the ANZAC and Remembrance Day ceremonies as well as at other major ceremonies and plaque dedications.

Over the past ten years the choir has experienced many highlights including singing in the Great Hall of Parliament House, performing for national television (ABC TV ‘My Favourite Book’) and radio Sunday All Over with Macca) as well as performing the Australian and Welsh National Anthems at the 2012 Wales v Brumbies game at Canberra Stadium.

An early achievement was to perform as the “guest choir” for the Roy & HG TV Show as “the Cream” throughout the 2003 Rugby World Cup.

For most of us though, the peak experience was to sing in the Sydney Opera House at special gala Concerts with the British Lions Choir in 2005 and 2007. The choir's achievements have also been recognised by invitations to perform in support of Aled Jones in the Canberra Theatre in 2008 and as a member of the Male Choirs Association of Australia (MCAA) at combined performances in Canberra’s Llewellyn Hall (in 2008), the Sydney Town Hall (2010) and the Dallas Brooks Hall in Melbourne (2012). In 2014 the choir hosted the Male Choirs of Association of Australia biennial festival at the AIS Arena Canberra, with over 400 choristers participating.

Large contingents of the choir have also performed with Bryn Terfel in New York’s Carnegie Hall (in 2008) and in a combined Oceania choir as part of the Welsh Choir of the World in London as a precursor the 2012 Olympic Games.

Through our previous Musical Directors, Andrea Clifford and Lucy Bermingham, we developed a relationship with the RMC Band with whom we now sing at AWM ceremonies and “in-Concert” at “Music at Middy” in the Canberra Theatre. We have also performed “on-the-road” with the Band at concerts in Narooma and Batemans Bay.

2. Governance and ARC Charter - 'Community service and fellowship through song'

The choir is a non-profit association incorporated in 1996 which is governed by a committee of members (**Attachment 1** refers) who are elected at the Annual General Meeting. The formal objectives of the ARC are to:

- establish, maintain and support a choir of male voices;
- encourage and promote a community appreciation of choral music and male voice singing through regular public performance;
- train and educate members in the art of choral singing and foster in them an appreciation for, and love of choral music;
- support worthwhile community and charitable organizations and events; and
- foster support for and appreciation of rugby union football in the ACT and Region through public choral performance.

The ARC recognises that for many members the simple enjoyment of song and fellowship is a major priority.

For administrative convenience, the two major areas of choir activity (Administration and Practice/Performance) are overseen by two committee members. Other key tasks are managed by committee members and by volunteers (**Attachment 3** and **Section 6** {below} refer). The choir periodically meets as a body to discuss and revise its objectives, procedures and standards.

3. Professional Staff

The ARC appoints a Musical Director (MD) and currently this is **Rachel Campbell** who commenced with the choir as Assistant Musical Director in mid 2012 and became MD in December 2014.

Rachel holds a Bachelor of Music from the University of New England, and has extensive experience leading choirs of excellence in both public and private schools and the community. She is on staff with the Woden Valley Youth Choir, and is a specialist choral director and adviser to the ACT Department of Education through the 'Step into the Limelight' program, where she conducts a children's chorus of 400. She has been invited to bring choirs to the ANCA Choralfest where she was also Program Manager, and the prestigious Festival of Voices in Tasmania. Happily, she is also a great fan of the Brumbies and enjoys working with this fine ensemble in all their musical endeavours.

The MD has full authority, under the ARC Committee, in all musical aspects of rehearsals and performances and is an *ex officio* member of the committee.

The choir also has two Assistant MD positions.

(1) **Camilo Gonzalez** – see ARC webpage (Our Special People) for details.

(2) **vacant**

The ARC's principal accompanist is **Karen Da Silva**. Karen has accompanied the ARC since 2005 and has played at rehearsals, rugby games and concerts, both locally and interstate. Karen was born and raised in Canberra but has spent considerable periods interstate and overseas pursuing personal and professional development activities.

She has played piano since 1988 and has been involved in many different music groups in a variety of roles. Karen has tertiary qualifications in music and teaching and is currently teaching Kinder through to Year 10 music and band classes at Harrison School.

Karen is highly regarded for her ability and professionalism by many people and organisations with whom she has worked including the renowned Welsh choral music conductor Alwyn Humphreys MBE who described Karen “as an excellent and versatile rehearsal accompanist”. Karen looks forward to continuing to work with the ARC to serve the community through singing. In 2014 Karen was selected as the Principal Accompanist for the Male Choirs Association of Australia Festival in Canberra.

4. Membership

The Choir currently has around 80 members and attendance at practices is generally in excess of 50. It is a community-based and therefore a “non-audition” choir. Many of its performances are at high-profile functions for which it is often paid performance fees. The ARC therefore strives to achieve the simple enjoyment of singing while maintaining high standards of performance and appearance. Our reputation, self-esteem, enjoyment and future gigs depend on how we sound, look and behave when on stage and when wearing our ARC uniform in public. Accordingly, members are expected to wear the specified uniform at all performances and be able to both “sing in tune” and learn and perform their voice-part and their lyrics.

Choir policy is to maintain an active membership with members attending rehearsals regularly and participating in the majority of performances. Members are particularly encouraged to perform in gigs in support of our major sponsors: Brumbies Rugby, the AWM and Beyond Bank Australia.

A deliberate Recruitment Drive is conducted during the first weeks of each calendar year usually in February but new members are always welcome and current members are encouraged to actively recruit them. The ARC website contains membership application forms and key contact details.

The Choir has about sixty active members with a target of close to 100 and we invite potential new members to try us out at one of our regular rehearsals. Further information is available from the Recruitment Officer and the New Members’ Introductory and Welcome Information.

Given its dynamic repertoire and its strong emphasis on quality, four-part singing, it is not feasible for the ARC to have casual and/or “seasonal” members.

Membership records are kept and used for administration and to record attendance at practices (**Attachment 3 refers**).

5. Office Holders

The current ARC office holders are listed in **Attachment 1**.

6. ARC Volunteer Positions

The following are the current ARC volunteer positions:

- equipment manager;
- gig coordinator (normally a committee member);
- gig manager(s) are often appointed for individual gigs and may be committee members or regular ARC members;
- stage manager;
 - the duties of the Gig Manager and Stage Manager positions may, depending on the gig, be performed by one member or they may be shared between a number of members at the discretion of the committee;
- Keepers of the Music;
- rehearsal door keepers;
- webmaster; and
- Editor of the “Warble” – the ARC’s weekly newsletter to members.

The guidelines for the performance of the above positions are set out in **Attachment 3** and have been developed to:

- promote efficient, effective, professional and transparent choir administration; and
- spread the administrative workload evenly among members.

The overriding considerations to be observed in carrying out of the above tasks include:

- they are performed on behalf of choir members and should be carried out with members’ best interests and the formal ARC objectives in mind;
- choir members participate in ARC activities on a voluntary basis, so all instructions given by the above volunteers to ARC members should be couched in diplomatic and friendly language;
- if the appointed volunteer is unable to carry out their appointed tasks on the day/time required, he must (with the maximum possible notice) arrange for another ARC member to replace him for that task and advise the appropriate committee member of the change; and
- each volunteer liaises with an assigned committee member.

ARC members are asked to co-operate with the volunteers in carrying out their duties.

7. Repertoire and songbooks

[This section is currently under review – 2017]

While the choir may, from time to time and with sufficient notice, learn an appropriate song for a particular occasion, the choir maintains a “Master Set” of songs which are well known and regularly rehearsed.

A Repertoire Committee selects and deletes (archives) songs from the Master Set in consultation with the MD. The Keeper of the Music maintains the “Master Set” of active songs and issues updates to members from time-to-time.

The repertoire is contained in two Song Books consisting of the:

- formal (black-cover) folder containing the ARC’s formal/concert repertoire; and
- informal (blue-cover) folder containing the music used at the AWM and for less formal events such as retirement villages and other (often outdoor) gigs including performing to the passing crowd at Brumbies’ games.

The Song Books remain the property of the ARC and must be:

- maintained in good order by the member; and
- returned to the Keepers of the Music when a member leaves the choir.

Members are required to comply with the ARC’s Copyright policy (**Attachment 5** refers) in maintaining and using the above music.

Full details of the ARC music management arrangements are set out in **Attachment 3**.

8. Gigs

There is no firm rule on the “correct” number or frequency of gigs, however experience has shown that the ARC usually performs at around 9 Brumbies games, 12 AWM performances and one non-rugby gig per month during the rugby season along with two gigs per month for the balance of the year. The choir therefore averages around one gig per week throughout its performance year.

Each prospective gig is considered and approved by both the committee and the MD before acceptance.

Members are encouraged to suggest gigs to the Gig Coordinator. The procedure for gig consideration/acceptance by the committee is outlined in **Attachment 3**.

In principle, the ARC charges clients performance fees where an admission fee is charged by the client. The ARC also normally seeks to recover accompanists’ fees and other out-of-pocket expenses from gig organizers. If the gig is for charity, the charge may be waived at the discretion of the committee.

9. Musical Development

A key ARC objective is to further develop the skills of members who have basic singing knowledge and/or experience. The choir adopts various strategies to produce an improved quality of singing including the:

- close formation of parts at rehearsal and performances;
- occasional separation of voice-parts at practice in different rooms for more concentrated part practice.

10. Communication

The weekly “email” newsletter “The Warble” is the normal vehicle for “out-of-practice” communication with members. The Warble provides details of committee resolutions, forthcoming gigs, practice venue arrangements, member news and information on the happenings of other choirs. It usually issues on Tuesday evenings.

Members without internet access should therefore obtain ARC information updates by forming a “buddy relationship” with an ARC member who has email access and who is prepared to regularly pass on current news.

The ARC website (www.rugbychoir.org.au) also includes the ARC electronic “calendar” which provides details of forthcoming events along with news, photographs, the choir repertoire, and other key information (including these Policies and Procedures). The Calendar is the definitive source of gig detail and specifies detail such as location, timing, repertoire to be performed and uniform to be worn.

The ARC member database is also held on the website where individual members can check and update their own records. Approved committee members can also access/update the database and use it to communicate with members. One committee member is responsible for maintaining the member database.

The ARC Committee may be contacted by email (secretary@rugbychoir.org.au). The website contains contact details and links to all committee members and volunteer position holders.

Committee meetings are normally held monthly and the committee advises members of key developments via the “Warble” and “administration time” at practices.

ARC members are encouraged to advise committee members of any issues which they wish to be raised with the committee or with the general membership.

11. ARC Uniform

Full details of the ARC uniform are set out in **Attachment 2**.

The uniform to be worn at each gig is normally specified in both the “Warble” and the Website “Calendar”. Members are required to wear the specified uniform for each performance and failure to wear that uniform may preclude their participation in that performance.

To ensure the integrity of the uniform and the professional performance image of the ARC, members **MUST** purchase the items of uniform as stipulated in Attachment 2. It is **NOT** acceptable to wear “look alike” items of clothing.

12. Practice Night Arrangements

Practice is normally held on Thursday at the Curtin Primary School in Theodore Street, Curtin between 7.30 pm and 9.30 pm. Practice includes a 10 minute (half-time) break.

Members observe the following guidelines at practice:

Members pay attendance (and other fees such as Annual Membership fees) to the Door-keepers on their arrival at practice. If members arrive at practice after the Door-keepers have packed up, they are asked to place their \$7 in the cash-box near the practice-room door and to “tick” their name in the attendance register.

Assembly: The Duty Committeeman will normally assemble choir members in their part-groups before inviting the MD to take over. Members should be seated, ready to start practice promptly at 7:30 pm.

Our practice (or, as some of our diehard ex-rugby players would have it) "training" nights should be a pleasant and rewarding experience: a sociable evening out with a group of mates who have similar interests as well as a learning experience for getting better and better at what we do. That's how it was when we trained for whatever sport each of us pursued and that's how it should be at choir practice: serious, hard work and concentration leading to better performance — but always enjoyable.

In that light, we don't want what follows to be read as putting a dampener on our practice nights: but it is important that we follow a few basic "rules" that, as they become instilled in us as normal behavior, will stand us in good stead in our performances. They will make our practices more enjoyable for everyone.

The overriding principle of these “practice night” guidelines is to show respect both for our:

- MD (or their nominee) because it is just good manners to listen while the MD is talking to us, even if we are not interested, or we have heard it before: and
- colleagues around us who may need/want to hear the MD.

Rehearsal for performance: From the time the MD takes over, we must behave as if we were in performance. Clearly, this cannot always be the case as the MD will want to go over a section with one (or more) of the voice-parts. While this is happening there **must be no** talking in the other parts — and particularly no "helping" other parts by singing/whistling/humming or “conducting” their music with them!

“Listen while we play it on the keyboard!” Our MD plays and repeats some voice-parts to assist with the learning process. Again, it is bad manners (and distracting for those near-by) if other members sing, whistle or hum along with the keyboard. Please listen until requested to sing.

There will obviously be moments when the MD wants to recount an anecdote or give us some musical or choral advice and those would be moments to relax the "performance/rehearsal" mode. However, they will only be "moments" and once the MD resumes rehearsal, then the formal "etiquette" applies.

“Permission to speak ”: Inevitably, we will need to ask questions of, or seek clarification from the MD. Rather than just shout it out, raise your hand to get the MD's attention. And if you think you know the answer to your fellow chorister's question, don't yell it out, let the MD answer it. If he/she doesn't know the answer, your raised hand will be an offer of assistance.

Look at me! While it is obviously difficult to watch the conductor in the early stages of learning a new song, it is vital that we watch the conductor at all times. The normal expectation is that members will gain a sound knowledge through doing our homework using CALT, so that at practice we know most of the music/words and don't need to keep looking down at our books or resorting to "part-bashing".

Comment on other member's singing: Our MD is the only person in the choir authorised to comment critically on members' singing. So please refrain from making unsolicited comments on other members' singing - either to a member directly, or to other members.

Mobile phones should be switched off during practices. However, if members must have their mobile on at rehearsal, then they should be in "silent/meeting" mode and any calls received should be taken outside the rehearsal room.

No Alcohol: The consumption of alcohol is not permitted at either practices or gigs.

13. Member Participation in Gigs

The ARC has become well known locally and in the region for its performance quality and its presentation. It performs at events of varying prestige levels from small gatherings at nursing homes, to the passing crowd at Brumbies' matches, on stage at concerts locally and in the region as well as at prestige venues such as the Sydney Opera House and the Sydney Town Hall.

There is no firm rule on the "correct" number or frequency of gigs however, experience has shown that the ARC usually performs at around 9 Brumbies games, 12 AWM, around three formal concerts per performance year along with one non-rugby gig per month during the rugby season. The choir therefore averages around one gig per week throughout the year.

Members are therefore expected to make every effort to perform at high-profile and prestigious events such as at:

- the ARC annual concert along with the associated weekend retreat;
- the triennial Male Choirs Association of Australia (MCAA) concerts;
- ad hoc, high-profile events such as those at the Sydney Opera House, at regional concerts and when backing celebrated performers.
- key AWM events have included ANZAC and Remembrance Day ceremonies; and
- other high profile gigs as occur from time to time.

Members are also expected to perform regularly at lower profile gigs and particularly at those for our major sponsors the AWM, the Brumbies and Beyond Bank Australia. Such gigs include singing:

- to the passing crowd at Brumbies games; and
- at AWM unit presentations/plaque dedication ceremonies.

Substantial numbers of ARC members are expected to perform at Brumbies' games, while lesser numbers are necessary at the AWM plaque dedications. However, members are encouraged to monitor gig sheets weekly and "sign up for" any event where limited numbers are listed.

14. New Members

Getting your ARC Songbook

Newcomers who are “giving it a go” will be “paired” with a “mentor” in their voice-group. The mentor will share his music with the newcomer, give him an idea of how it is sung and generally “show them the ropes”. Once the membership fee is paid, newcomers should take their receipt to the **Keeper-of-the-Music** who will issue their ARC Song Books as described in 6 above.

Participation at Gigs

New members are:

- not expected to perform at major gigs until they are fully familiar with the repertoire to be performed;
- encouraged to perform at informal gigs (such as singing to the passing crowd at Brumbies games) where they may use a book provided they stand in the back row; and
- encouraged to participate in all AWM gigs (where books are required).

15. Performance Guidelines

Many members derive great enjoyment from participating in high profile public performances. Our presentation and appearance as a choir is an important part of our performances. Based on many years' experience, the following guidelines have been developed as the desired 'code of conduct' for performance:

- we normally perform in Concert without books except at the AWM where song books are required;
- mobile phones are not to be taken on stage;
- while in “Performance Mode” members are under the direction of the MD and/or an appointed Stage Manager (SM) and are asked to cooperate fully with them during the performance;
- members should be dressed in the uniform prescribed for the occasion which should be clean, tidy and in good repair with buttons and zippers done up, nothing protruding from shirt or trouser pockets and shoes shined;
- the choir ‘forms up’ close to the stage at the direction of the SM with movement onto and off-stage by ranks, in silence and an orderly manner and at the SM’s direction;
- when on stage, members maintain silence and stand still when not singing, with feet slightly apart, hands loosely clasped at their sides with knuckles facing in and looking at the Conductor;
- unless otherwise advised, the choir will form-up for performance in a shallow semi-circle, with members facing the Conductor and with unnecessary movement kept to a minimum;
- when sitting, choir members should keep their hands folded loosely, palm down on their knees;
- when song books are:
 - carried, they should be held on edge, in the cupped left hand with the spine down and the arm at full extension;
 - used in performance, they should be held open in both hands at upper chest level, so that eye contact is maintained with the conductor. They should be raised and lowered in unison at the conductor’s signal;

- it is not normally acceptable for members to ‘break ranks’ during a performance, or to join the choir once it is ‘formed up’ for performance;
- members should not wave to or otherwise acknowledge audience members until so directed by the conductor at the end of the performance:
 - the acknowledgement is normally by waving a raised right hand at the conductor’s signal; and
- when we are performing with another choir, band or artist, it is very impolite (and distracting to our neighbours) to sing along (or hum/whistle) with them unless specifically invited to do so.

16. Sound and Other Equipment

The ARC recognises the importance of quality sound equipment at gigs and practice sessions for optimal sound reproduction. At many gigs, the sound system is provided by the client. The choir has a portable piano and amplifier for outdoor use and for when the client does not provide a piano.

17. Fees and other costs

Choir members pay an annual membership fee of \$25 and a \$7 fee each time they attend practice. The membership fee may be paid either to the Treasurer or the Door-keepers, or by direct debit to the ARC bank account with **BeyondBank Australia**. Details are as follows:

BSB: 325-185 (updated Aug 2017)

Account Name: The Australian Rugby Choir

Account Number: 0353 6899

When paying by direct debit, please ensure that an accurate descriptor such as “annual membership” or “annual dinner” is in the “description” box along with your name.

Other occasional costs may include trips away, our annual dinner, our annual retreat and other activities such as choral workshops. A number of these activities can be subsidised by the choir, but there is usually a charge to members.

Financial hardship: We do not want costs to be a barrier to joining the ARC for anyone who is on a low income, or experiencing temporary financial difficulties. So in cases of financial hardship, the choir is prepared to consider the waiving of some costs or to offer subsidies. Any such request should be made known to the Treasurer or the President and will be treated in complete confidence.

18. Patron's Award

The Choir's foundation Patron, David Lewis OAM, inaugurated an annual Patron's Award in 2005 and donated a silver tray as the "Trophy". The Choir's current patron is Lt. Colonel (Retired) Ian McLean, who was formerly the Director of Army Music, prior to which he was the Musical Director of the RMC Band, Duntroon. Ian is also a well-known identity in Canberra music circles.

The Patron's Award is to be given each year in recognition of "outstanding service to the choir". There are no restrictions on eligibility for this award.

Each year the committee appoints a Returning Officer from ARC ranks to conduct the selection. All members are asked to nominate the person they believe to be most eligible for the Award. The awardee will be the person receiving the most nominations. In the event of a tie, the award will be shared for that year.

The award is normally presented by the Patron at the choir's annual dinner and the name of the winner is engraved on the perpetual trophy. The winner holds the award for the next twelve months.

(Version 280817)

ARC OFFICE-HOLDERS AND CONTACT DETAILS (2014-15)

[Contact details + email addresses are also provided on the Contact section of the ARC webpage]

Patron

Lt Col (retired) Ian McLean AM, CSC

Committee

President	Bob Nield 6239 5106 mob: 0430 487 539
Vice President	Malcolm Pascoe 6260 3866 Mob 0450 096 757
Coordinator (Practice/Performance)	Malcolm Pascoe
Secretary & Public Officer	Keith Jones 6288 8242
Treasurer	Albert Orszaczky 6231 6198
Gig coordinator	Russell Grainger 6284 3265
Member Welfare	Chris Blackall 61614068 M: 0403 550 256
Other Committee members	Neil Fleming 6156 3132 or 0403 135 514 Keith Brent 6253 2982 Mob: 0402 356 53 Kit Vincent 6293 3694 Mob: 0419 000 655

Professional Staff

Musical Director	Rachel Campbell
Assistant Musical Directors	Carmilo Gonzalez Vacant
Principal accompanist	Karen Da Silva

Volunteer positions

Door-keepers	Jim Castrission,
Uniform Officer	Tom Fitzgerald 6161 7608
Keepers of the Music	Tim Mulcahy, Paul Green
Webmaster	Stephen Wedd

ARC Web address:

www.rugbychoir.org.au

Postal address:

C/- Hon Secretary,
Keith Jones
265 Hindmarsh Drive,
Rivett, ACT 2611

ARC UNIFORM

The ARC uniform includes the following:

- blue, long-sleeve chambrey shirt (embroidered with the ARC logo) {\$**} and worn with the ARC tie {\$**},
- white business shirt (with non-button-down collar) to be worn with the black blazer ;
- gabardine taupe (fawn coloured) trousers {\$**};
- Brumbies cap of any season (for all Brumbies gigs);
- brown, broad-brimmed hat {\$**} to be worn at all AWM & other outdoor gigs;
- charcoal ¾ length rain jacket {\$**} (embroidered with the ARC logo);
- blue polo shirt {\$**} Bocini Collection Men's Breezeway Striped Polo CP0673 in royal blue moisture management fabric with white piping and embroidered with ARC logo for summer wear; and
- the black blazer {\$**} with (removable) breast-pocket badge embroidered with ARC logo, to be worn at specified gigs and events.
- ARC Tie {\$**}

Please note that:

- ** Speak to the Uniform office or look on the Membership tab of the webpage for up to date prices.
- the approved supplier of the ARC:
 - shirts, trousers and blazer is “**Workin’ Gear**”, 51 Kembla Street, Fyshwick (‘phone: 6280 5885);
 - while similar shirts and trousers may be available from other suppliers, only ‘Workin’ Gear’ can provide the embroidered ARC logo;
 - unusual sizes may have to be ordered; and
- the white shirt, black belt, black socks and black polished shoes are to be supplied by members.

The remaining uniform items detailed below can be obtained from the ARC **Uniform Officer, Tom Fitzgerald**, phone: 6161 7608 and E-mail wtjrm@home.com.au, the:

- ARC tie;
- Brumbies supporters cap - “free of charge” for ARC members performing at Brumbies’ games;
- Charcoal Rain Jacket; and
- broad-brimmed hat (sizes S/M, L).
- breast pocket badge

The Uniform Officer also maintains stocks of second hand uniform items in good condition, which are available for purchase.

Guidelines for ARC Volunteers

The **Equipment Manager's** main tasks are to liaise with the MD and Gig Manager to:

- arrange/ensure the availability of the choir's musical (and related) equipment for both practices and performances;
- arrange/ensure the maintenance and appropriate storage of the equipment; and
- co-operate with the Stage or Gig Manager to ensure that appropriate equipment (either the ARC's or the Client's) including instruments, microphones, amplifiers and lighting is available for practices and performances.

The Gig Coordinator

The Gig Coordinator (GC) is the first point of contact for gig enquiries and is responsible, in consultation with the Coordinator (Practice and Performance) for:

- circulating details of gig enquiries to committee members and obtaining their views on the suitability and practicality of the gig for ARC participation;
- collecting the necessary gig-related information to enable the Committee to decide on the suitability of the proposed (**Attachment 4 "Performance Acceptance Criterion" refers**); and
- making a recommendation to the Committee based on information collected.

The Gig Manager (GM)

The GM for individual gigs will be appointed by the Committee as part of the accept/reject decision and may be drawn from the committee or from the wider choir membership. The GM's task is to oversee all of the arrangements required to ensure the choir delivers a quality performance. This will normally require close cooperation with a number of others including (inter alia) the:

- client organization representative; and
- ARC MD, Equipment Manager and Publicity Officer.

When necessary and appropriate, the GM should visit the venue well in advance of the performance to confirm that the above **Performance Acceptance Criteria** have been met.

Once the gig has been accepted by the committee, the GM should:

- create a Gig Sheet, monitor the member "take-up" rate and encourage members to "sign-up";
- liaise as necessary with the:
 - ARC MD to establish repertoire;
 - client on progressing gig arrangements as set out under Performance Acceptance Criteria including local publicity/photography, event sound and/lighting as well as video/sound recording (as appropriate) and cost/invoicing/payment arrangements; and
- as necessary, prepare a short news article describing the gig and promoting it to members for inclusion on the ARC website and/or the "Warble".

The Keepers of the Music (KOM)

The **KOM** in close liaison with the MD and the Repertoire Committee:

- maintains the “Master Copy” of the ARC music and lyrics; and
- as necessary/appropriate arranges the acquisition, storage, duplication and distribution of
 - new music to members; and
 - ARC music books to new members.

The KOM also liaise closely with the Secretary on all copyright-related matters and do all possible to encourage ARC member compliance with ARC Copyright policy.

Practice Venue Door-Keepers

The Doorkeepers are responsible for manning the practice venue door, for collecting and recording receipt of practice and other fees, and for referring any difficult situations and new members to the Duty Committee member.

The Doorkeepers should:

- arrive at the practice venue at least 20 minutes before practice start-time and place a table near the entrance containing:
 - the membership list, gig sheets (for forthcoming gigs), New Member Welcome & Introductory Information, membership application forms, the ARC Guidelines and Procedures and a cash-box for collecting the weekly practice fees;
- man the table until the scheduled practice commencement time and collect relevant fees, issuing Official Receipts as appropriate;
- ensure that member names are registered against the practice attendance sheets and encourage members to place their name against gig sheets;
- monitor the payment of practice dues and advise the Duty Committee Member of any short-payments for follow-up;
- distribute name tags to members;
- count and balance the monies received;
- pass the “balanced” fees, along with any receipts for consumables and completed membership applications to the Treasurer;
- welcome new members, issue them with the “New Member Welcome & Introductory Information” and introduce them to the Duty Committee Member who will:
 - “show them the ropes”;
 - attempt to determine the new member’s voice type; and
 - introduce them to one of the ARC member “Mentors” in the appropriate voice-group to be “buddy” for new members.

The Web Master

The Web Master is responsible, under the direction of the committee, for maintaining and progressively updating the ARC web site. This involves from time to time:

- administering our relationship with the ARC Internet Service Provider (ISP);
- managing the insertion and updating of all information including news and photographs on the site;
- facilitating linkages with other appropriate websites;
- the monitoring of site:
 - visits;
- advising the Committee:
 - of any relevant policy issues or problems as they arise; and
 - on further website development.

Gig Acceptance check-list

The Gig Coordinator (GC) is the first point of contact for gig enquiries and is responsible, in consultation with the Coordinator Practice and Performance for:

- collecting and providing the information needed to enable the Committee to decide on the suitability and practicability of a proposed gig for ARC participation;
- circulating this information to the committee with an “accept/reject” recommendation based on his assessment of the gig against the following **Performance Acceptance Criteria (PAC)**; and, if accepted,
- ensure that the Committee appoints a Gig Manager (GM).

The information to be provided to the ARC committee should include the following (as appropriate):

- the proposed date and assembly/start/finish times;
- full client organization details along with details of the client contact person;
- type and nature of the gig (*e.g.* public regional concert, nursing home performance, corporate event etc.);
- venue details including location/address, proposed staging arrangements, access to power, ease of access to stage, green-room details, parking arrangements, location (indoor/outdoor/theatre/Church etc.) and details of any potential access or OH&S issues;
- details of client financial arrangements including whether entry fees are to be charged, whether it is a fund-raising event and whether the ARC should charge for its performance;
- whether it is ARC member-sponsored/supported event;
- the expected availability/interest of sufficient ARC members;
- the availability of the ARC MD and accompanist or suitable nominees;
- detail of any other issues which may influence the committee decision; and
- the date by which a decision is required.

On receipt of the Committee’s decision, the GC should advise the gig proponent of the committee “accept or reject” decision.

The GC is also responsible for:

- maintaining the currency and accuracy of the “rolling” ARC website “calendar” (up to 12 months out) to include full details of forthcoming, approved gigs and noting that the website calendar is the prime source of gig information for members;
- in cooperation with other relevant committee members, ensuring that the ARC gig program is harmonized with other key activities in the annual program including the winter and summer breaks, the annual retreat, annual concert and annual dinner; and
- ensuring that the choir’s commitments are carefully managed in relation to its capabilities and availability.

COPYRIGHT POLICY

The Australian Rugby Choir Inc (ARC) is an incorporated, not for profit association. It recognises its obligation to comply with the requirements of all relevant Copyright legislation.

Folders of music are loaned to ARC members on payment of their 'joining fee'. The folders and contents remain the property of the ARC and are required to be returned to the ARC on the member's departure from the choir.

The acquisition and distribution of music is managed by the ARC 'Keepers of the Music' who maintain a register of music acquisitions and of holders of ARC music folders.

The ARC:

- accepts a duty to inform and educate choir members on copyright legislative requirements. Relevant information is incorporated in the 'ARC Welcome' booklet for new members and is also reproduced in music folders;
- pays an annual APRA licence fee for public performances; and
- appoints a 'Copyright Officer' to monitor compliance with copyright requirements and to advise the Choir generally on copyright matters.

MEMBERS WITH SPECIAL NEEDS

The policy of the Australian Rugby Choir is to be inclusive and supportive towards members who have special needs, including mobility impairments, who want to continue to participate in choir activities.

As the choir performs frequently in public, and sometimes receives fees for performing, the involvement of people with special needs in performances will always be subject to general **performance** requirements. The choir's overall performance standards should not be compromised by the special needs of individual members.

Guidelines

1. In order to be able to continue participating in public choir activities all members must be able to sing, to learn songs, and to sustain controlled attention throughout performances.
2. Members who are unable to participate in choir activities without support from others should make their needs known to the **Coordinator Practice and Performance or his nominee**.
3. Such Members must accept an obligation to ensure that they have the necessary support. The ARC will cooperate with such members in seeking to meet their needs, but will not accept the primary responsibility.
4. Members with significant and enduring needs for support are asked to engage a designated 'supporter / supporters' when they participate in choir activities, and especially in trips away from Canberra. The ARC will not provide such support on an *ad hoc* basis. Other members will be discouraged from putting their own health and safety at risk.
5. Some performance venues, and some performance events will be totally unsuitable, and some will require special arrangements for members with special needs to be able to participate. The choir's **Coordinator Performance and Practice**, acting with the advice of the Gig Coordinator / Gig Manager, has the full and final authority of the ARC in such matters, and will give directions as and when required.

LIFE MEMBERSHIP

Life Membership is the highest award that can be bestowed on a member to recognise the outstanding and sustained contribution of an individual member to the Australian Rugby Choir. It is expected that Life Membership would be awarded only in exceptional circumstances.

General Considerations

In considering the award of Life Membership an individual should have demonstrated significant and dedicated service enhancing the reputation and future of the Choir.

Among the criteria to be considered are:

- The general attitude and overall demeanour of the nominee to ensure that the attitude is one that reflects a dedication to the values of the Australian Rugby Choir;
- Commitment to the Choir's mission; and
- Valued leadership and good role modelling that reflects credit upon the Choir.

These points apply in whatever role the nominee has participated during his time with the Choir.

Length of Service

The length of service to the Choir should be considered and highly regarded but should not be the only determining factor. The important issue is the contribution made in a voluntary role whether as an ordinary member or as member of the executive or any committee or sub-committee.

External Service

Any service with or for a related or ancillary association in conjunction with their involvement with the Choir would be highly regarded. This service must have reflected favourably on and brought credit to the Australian Rugby Choir.

Process for assessing applications for Life Membership

Initially, nominators and seconders should NOT approach prospective recipients of Life Membership.

Nominations (together with a seconder) for Life Membership should be forwarded to the President for initial consideration by the Committee. The nomination should provide details that demonstrate attainment of worthy service achievements and other details of exemplary service. The Committee will assess nominations for Life Membership. If the committee endorses a nomination for Life Membership, the President will invite the nominee to sanction the nomination in writing.

The President will call upon the nominator and, if required, the seconder, to speak briefly to the nomination at the Annual General Meeting. The nominator should present to the meeting a short summary of the nominee's achievements and/or exemplary service. The President will then put the nomination to the vote of the members present at that meeting.

Inclusion on the Australian Rugby Choir Website

Names of Life Members and the year in which Life Membership was conferred on the member should be included on the Australian Rugby Choir Website.