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FEBRUARY 2015

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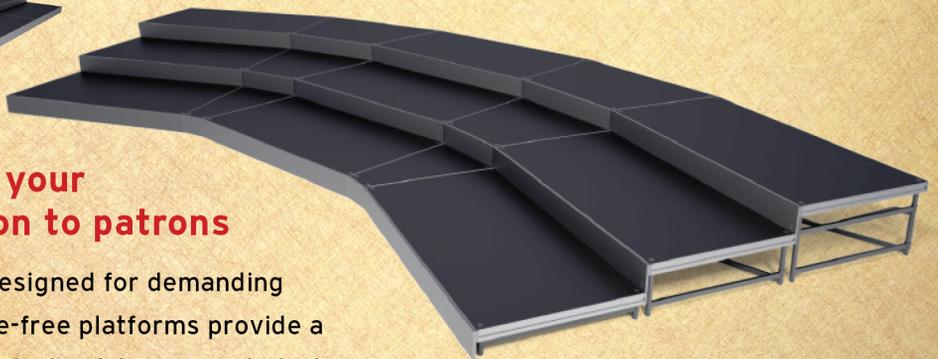
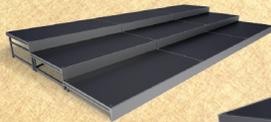
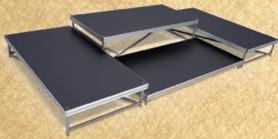
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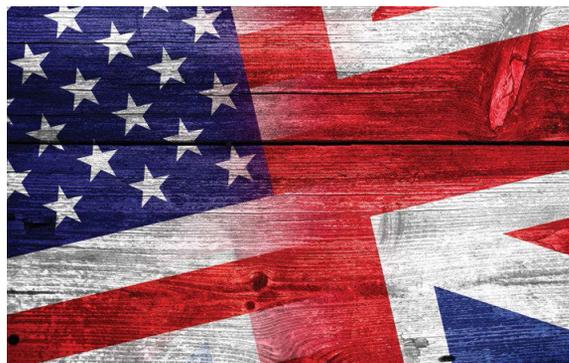
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# EDITOR'S LETTER

As much as I love being at home among family, like most people, I have been struck with the travel bug at points in my life. I have brought back a lifetime of memories from New York and California, from North Carolina and Colorado, from Ohio and Illinois--as well as over thirty other states along the way. I had performed with a dance troupe on the steps of The Capital in Washington, DC, and in New York's Central Park. I had performed at "Ghost Town in the Sky" in Maggie Valley, North Carolina, and at the World's Fair in New Orleans. Many of those adventures were before my fifteenth birthday. Luckily, I had parents who understood that travel was an integral part of life experiences, and they supported those trips both emotionally and financially.

Even while it never occurred to me in those years to ask for a trip that would take me beyond our country's borders, I know they would have made that happen as well because all my younger brother and sister had to do a few years later was ask them. As teens, both my sister April and my brother David traveled to Europe on school trips. They had been to more countries even than my parents had visited before they left high school, and they have continued to be adventurous adults. David and his family enjoyed an Alaskan cruise last year, and April even traveled to Italy—by herself no less!—for several weeks, immersing herself in the language and culture. I was in awe.

Though I was an adult the first time I traveled out of the United States, the magic of being in another country was beyond what I had prepared for, even when imagining those experiences as a child. Being in Mexico was different, somehow, and sparked something in me to be more adventurous than I had been for all of my travels inside the states. From parasailing and racing on jet-skis to rappelling and zip-lining, I experienced a side of myself that I had not found before. I believe the sheer thrill of being in another country was part of that awakening.

Though I will have to work past my fears (as a parent) as my daughter starts her own travels and adventures, moving from family trips to solo trips and excursions with friends, including trips that will take her far from US soil, I know that these jaunts are part of a rich, exciting, and fulfilling life. Anytime young people can experience the richness of other cultures and engage with people of other nationalities, they have an opportunity to grow and learn in ways that are profound and meaningful.

As a former college professor, I also know the benefits for students who have traveled abroad. In an increasingly competitive environment for college acceptance, scholarships and internships—and then in the job market—what may seem like small variations in students' backgrounds can actually make a significant difference in getting an interview and being seen as cultured and experienced, as someone who inhabits a worldview that extends beyond just a community-focus or a nationalistic vision.

Not only do students have an opportunity to develop their independence and broaden their world views, but they have a chance to learn about themselves, to develop their purpose and values. All of these qualities better prepare a young student for the challenges of college and the demands of the workforce beyond college, where they have to be brave, self-reliant, driven, and motivated.

In giving our children a chance to experience travel—especially international travel—we are not just offering them unforgettable adventures; we are giving them a chance to develop life skills that will benefit them in untold ways. And, of course, if we are having a hard time letting our baby birds fly too far from the nest unaccompanied, what better time to chaperone?

Happy travels!

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# International Show Choir Showdown:

## THE CAN-AM INVITATIONAL AND SHOW CHOIR CANADA CHAMPIONSHIPS

In spring 2014, American and Canadian teams squared off in competition, but instead of a hockey puck, it was a downbeat that started it off. Show Choir Canada hosted its first-ever Can-Am Invitational on the final day of the Show Choir Canada National Competition. This was our first ever event opened up to American show choirs to compete for the first time with Canadian groups. The event was a huge success, and we had two American show choirs that travelled to compete in Toronto (Waltham and Rich South).

Launched in 2010, Show Choir Canada hosted the country's first-ever national competition in 2011. Since then, there has been a groundswell in the formation of show choirs around the country. There is even a friendly rivalry now between two high schools based on opposite ends of the sprawling city of Toronto: the west end's Etobicoke School of the Arts "Splash" and the east end's Wexford Collegiate for the Arts "Wexford Glee". (Wexford won the title the first year, and ESA won back-to-back Nationals in 2012 and 2013.)



The Can-Am Invitational represented the next step in the evolution of show choir, but also presented a new challenge for American show choirs. U.S. choirs that participated in 2014 had the opportunity to make history as they made their first-ever bid for an international title.

The open format competition pitted the top six-ranked Canadian show choirs, as determined by the 2014 Canadian Nationals, against their American counterparts. Trophies were awarded for first through third place, along with additional prizing for the top choirs and bands.

"We like to think the Can-Am Invitational harkens back to the origin of show choir," explains Peter da Costa, co-founder of Show Choir Canada and also owner of da Costa Talent Management, a top talent agency in Canada. "According to our research, The Minstrels at Bishop Luer's High School identified a need to learn from other show choirs, and hosted the first-ever U.S. show choir invitational in 1974. Forty years later, we are creating the opportunity to take this incredible phenomenon to the international level, as well as providing young people on both sides of the forty-ninth parallel the opportunity to learn from each other."

### Bringing Young People from Different Countries Together In Celebration

"As educators, we're aware of how powerful the arts are in bringing people together," adds George Randolph, co-founder of Show Choir Canada and founder/president of the Randolph Academy for the Performing Arts. "With all of the divisive, negative energy in the world right now, it seemed a good time to bring young people from two different countries together to share and celebrate something they have in common, all within the spirit of healthy competition."

The 2014 competition reflected the growing popularity of the art. The teams were assessed by an international panel of judges, and the competition was hosted in the world-class Toronto Centre for the Arts, which has featured the world premiere and pre-Broadway run of *Ragtime* as well as tours of *Jersey Boys*, *My Fair Lady*, *Avenue Q*, among others.

"Toronto is a world-class city, consistently ranking high on various international studies," continues Randolph. "It's a great city with a very strong arts and culture sector, a perfect place for young people who are passionate about the arts."



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An American himself, Randolph understands more than most about the importance of cross-cultural exchange and the appeal of Toronto. A principal dancer with the Alvin Ailey Repertory Ensemble, he travelled to Canada as a guest artist with Les Ballets Jazz de Montréal, and decided to stay to run a dance studio in Toronto. He eventually established the country's first college to offer professional Triple Threat training.

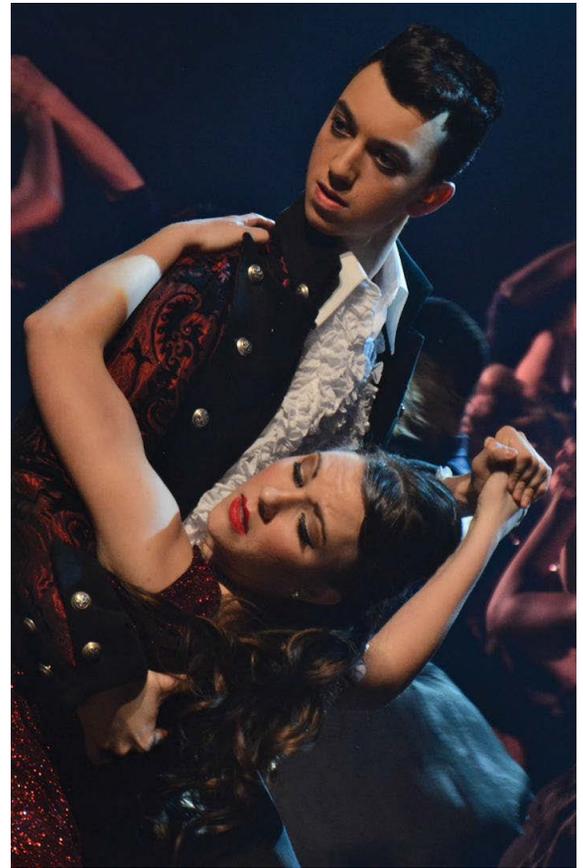
"I think in Canada we are a little curious about how the best of our fledgling show choirs stack up against the U.S. powerhouses," confesses da Costa. "But I also think it might be a refreshing change for U.S. choirs too. The competition standards make it necessary to return to the roots of show choir. It's less about the bells and whistles of light shows, backdrops, and costumes, and more about the essence of song and dance—pure talent. It also means that visiting schools can travel light but still enjoy the full experience."

Adds Randolph, "We've been told by American judges that the way we do it isn't traditional, but they really like it: it's progressive at the same time that it's a throwback to the origins."

The cultural exchange has already started. Elements of the Show Choir Canada format are starting to be adopted into U.S. competition. For example, the Canadian competition offers a live adjudication immediately after the performance, providing up-close-and-personal access to the judging. The competition has also featured a live celebrity host; in 2011 and 2012 it was pop / R&B singer Shawn Desman and in 2013, it was Jordan Clark, winner of *So You Think You Can Dance - Canada*.

And in March 2014, Americans got a sneak preview of how Canada approaches show choir when Show Choir Canada's reigning national champions ESA "Splash" participated in the US FAME competition in Chicago.

As to what the next step is after this, da Costa adds: "Our show choirs are already hiring American talent, working with people such as Chicago-based choreographer Mike Weaver and Burbank Show Choir's Brett Carroll. I'd like to see it go both ways, with American show choirs bringing fresh ideas from a Canadian perspective down to the U.S. But until then, we'll just be happy to roll out the red carpet for U.S. show choirs in Toronto."

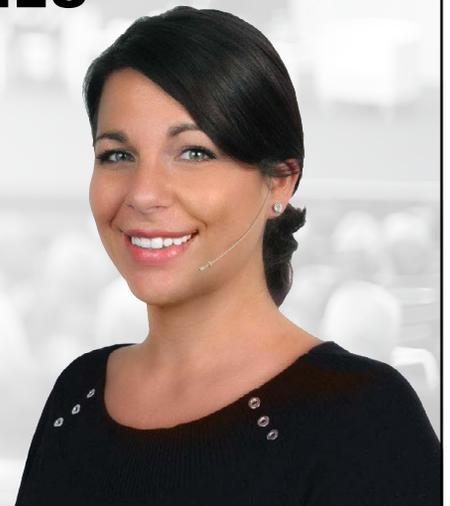


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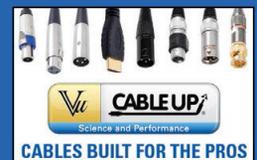
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### An International Panel of Judges

Because of the success of the 2014 Can-Am competition, we are now opening the championship to international choirs. For 2015, the newly titled "Show Choir Canada Championships" is open to all groups internationally and features an international panel of judges as well.

Finding Show Choir Canada's Champion is an important task, and should only be entrusted to the people who have proven themselves time and again in the arts industry. After an exhaustive search, Show Choir Canada has found four top industry experts from the world of show choir as well as professional music, dance, and theatre to assess the teams competing in the championships.

**Ned Rosenblatt**, Associate Professor of Voice at Berklee College of Music, has taught Chorus, Vocal Jazz Ensemble, Jazz Ensemble, Jazz Improvisation, Music Theory, Wind Ensemble, Arranging, and Music Technology. He has also served as Director, Music Director, Vocal Coach, and Accompanist on musicals. He has arranged for instrumental and vocal ensembles in the Jazz, Classical, Pop, Contemporary, and Broadway Show

idioms. He frequently serves as a guest conductor, adjudicator, and clinician for instrumental and vocal ensembles.

**Jacqueline Sadler**, Voice Faculty from Randolph Academy for the Performing Arts, is a performer, music director, clinician, adjudicator, accompanist, composer, and Guinness World Record holder (Organ Playing). Her direction credits include five seasons at The Charlottetown Festival, Theatre New Brunswick, Waterloo Stage, Theatre & Company, and Stage West Calgary, as well as productions of Canadian musicals *Jasper Station*, *Come By the Hills*, *Lake Nora Arms* (premiere) and *Dads II: The Toddler's Revenge*.

**Kenneth Giles**, Choreographer/Producer of National ShowChoir Championships of Ireland, is a creative powerhouse from Dublin who has worked in a number of areas within the performing and entertainment world, including TV and radio host, talent show judge, boy band member then later a successful solo artist. Kenneth is also a well-known and sought-after choreographer, director and producer throughout Ireland, working on numerous theatre shows and high-profile events.

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The final judge is the internationally renowned Choreographer and Creative Director **Sean Cheesman**, who has worked with the world's top entertainers, including Michael Jackson, Janet Jackson, TLC, Vanessa Williams, Carmen Electra, Tina Turner, Queen Latifah, Cher and Britney Spears. A choreographer and guest judge on "So You Think You Can Dance" (U.S., Canada, U.K.), Sean was creative producer/choreographer of CBC's "Over The Rainbow" and host/choreographer/head judge on the reality show/dance competition "Dirty Dancing: Time of your Life." His choreography awards include MTV Music Video Award (Scream, Michael & Janet Jackson; Cream, Prince) and nominations for a Bob Fosse Award (Scream, Michael & Janet Jackson), VH1 Video Award (Get Off, Prince), NAACP Image Award (I'm Every Woman, Whitney Houston), and What's On Stage Theatre Award (Daddy Cool).



*Show Choir Canada (SCC)'s mission is to play a vital role in the development and support of show choirs in Canada. Since 2011, SCC has given Canadian and international show choir students opportunities to perform in professional theatres, in front of enthusiastic audiences and expert adjudicators, featuring awards for top choirs and outstanding individual performers.*

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What better way to bring to life the historical, cultural, and human influence

and significance that is a part of our daily teachings, than by experiencing an International Performance Tour?

### **PARTNERING WITH A TRUSTED TOUR OPERATOR**

Whether you are a seasoned traveling ensemble or considering it for the first time, it is important to partner with a Tour Operator. Choosing a trusted partner takes several considerations. You should consider their commitment to your vision and the mission of your program: ensure you connect with someone who takes the time to collaborate with you to design the tour that best meets the needs and goals for your ensemble. Whether you want to be a part of an established festival or competition, or want to share your music and talents as a featured ensemble as part of a custom performance tour, there is a Tour Operator for you.

Trusted Tour Operators are often vetted by your colleagues and are members of various associations like the American Choral Directors Association (ACDA), National Association for Music Education (NAfME), and the Student & Youth Travel Association (SYTA). Memberships in such organizations dictate a high standard of service and expectations such as Liability Insurance Coverage and Travel Protection options.

You should also consider the Tour Operator personnel, as there is a noted difference between a sales team member and someone that has walked (or continues to walk) in your shoes as a music educator and ensemble director. Having someone who has taught in the classroom, worked with booster clubs and administrators, traveled with their own ensembles, and fundraised for such opportunities is a priceless resource for the seasoned and novice traveling ensemble.



### DREAMING AND PLANNING

In preparation for a conversation with a Tour Operator you should consider your destination, your possible travel dates, your performance expectations, and your budget parameters. A dedicated Tour Operator can help you dream by suggesting destinations and inclusions. Major influences on the tour budget are hotel accommodations, group meals, and airfare.

Hotel accommodation prices vary between 2-4 star tourist class hotels; location within a city center or on the outskirts; or branding as a local or American brand. For your group meals, you should consider how many organized group meals you would like, where there is often a single menu available for all, versus meals on your own, in small groups, experiencing more variety of the local flavor.

Typically breakfast is included everyday and then choices can be made, based on your budget or ensemble preferences, as to the number of additional group meals to be included. You will choose whether to include dinner every night or every other night, as well as choose to include some lunches.

Participating in an international tour means experiencing the culture of the country you are visiting which translates into different hotel and meal expectations, which is part of the overall tour experience

### GROUP TOURING IN A VOLATILE AIRLINE INDUSTRY

The airline industry is a volatile one when considering a group tour, as it is often the single area, of such a tour, where the Tour Operator does not have negotiating power. This is where your proposed travel dates have the most impact on your tour budget, and one needs to be mindful of the fact that obtaining a group airfare is counterintuitive when it comes to rates.

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You can often find less expensive individual rates on your online search engines, and you should not assume that this rate is available for groups, as every seat on an airplane is a different fare, and a group is often taking 30-50+ seats. Your travel dates and possible flexibility will assist in securing a manageable airfare.

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An International Performance Tour experience this allows us to become participants in the larger world by bringing our energy, talents, music, and traditions to other parts and cultures of the world while being exposed to those you visit.



Sean Berg is the President of Sechrist Travel, LLC, and Artistic Director of the Mill Creek Chorale and Conductor of the Norwegian Male Chorus of Seattle. Learn more by visiting [www.SechristTravel.com](http://www.SechristTravel.com) or writing [info@sechristtravel.com](mailto:info@sechristtravel.com).

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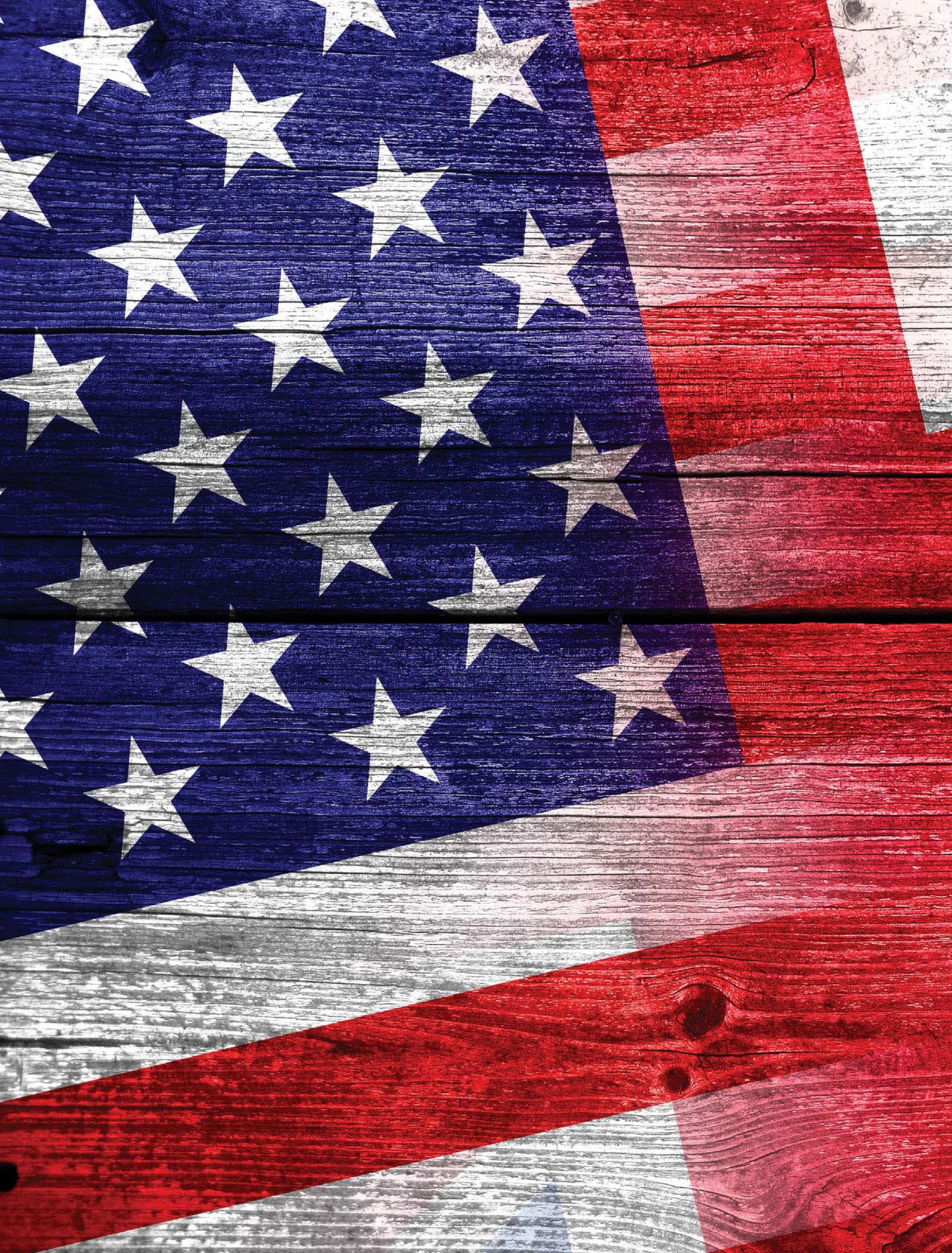
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# UK & US CONNECTIONS:

## SHOW CHOIR COLLABORATIONS TO BUILD CONFIDENCE AND UNITY

By: Rachel Walker

I have composed songs for most of my life, and have enjoyed being the Musical Director for the UK's Euphoria Show Choir for the past four years. In 2014 I was invited to judge the Canadian Show Choir Championships in Toronto, alongside Cirque Du Soleil's artistic director Tara Young, show choir director John Baker and choreographer Damon Brown.

It was during our time in Canada that Damon and I talked about our individual passion for songwriting, our work with young adults and our love of collaborating with others. After returning to our home countries, we decided to write songs together for show choirs across Skype!



**“We realize that we share hurts, joys, troubles, celebrations, faith and hope that transcend oceans and distance.” — Damon Brown**



Despite our different backgrounds, Damon and I both have seen first-hand how show choir has changed lives. We have watched students that were inhibited, shy, reluctant and embarrassed to celebrate music become enthusiastic, outgoing, and willing to explore and share their talents while making lifelong friends.

Damon says, "What I truly love is being able to reach out to young adults in a meaningful way. Through the art of show choir, I'm able to affirm them, build them up, show them someone cares, impart life lessons, and hopefully help to give them great shows and make them laugh a lot along the way."

### **BUILDING CONFIDENCE AND OVERCOMING BULLYING**

It is through the medium of show choir that Damon and I have both taught important life lessons in confidence, unity, bullying, overcoming difficulties and supporting one another. As students join show choir to sing, dance and perform, Damon and I have both found that the best way to help impart these lessons is through music, and particularly through songs which have been composed specifically to examine these subjects.

As a singing teacher, I hear many personal stories of those suffering from bullying. It saddens me that so many young people are so damaged by the behaviour of others, so I resolved to try and help in some way. After they had been through the counselling they needed, I began to work with individuals and small groups, helping them create something artistic from their experiences with bullying. Some composed song lyrics, others created works of art but they all found that the process resulted in their attaching more positive feelings to their memories.



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As students join show choir to sing, dance and perform, Damon and I have both found that the best way to help impart these lessons is through music...



Euphoria Show Choir at The Royal Albert Hall in London, by photographer Bill Hiskett.



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We both want to affirm and love our students, to pursue musical excellence with them, and to write music playing ping-pong across the pond that will help to give people a positive voice in their ears.

— Damon Brown



Euphoria Show Choir at The Royal Albert Hall in London, by photographer Bill Hiskett.

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## AN ANTI-BULLYING ANTHEM

Inspired by these brave students, I composed an anti-bullying song called "Body On Mute," which Euphoria Show Choir performed in New York during their guest spot in the 2013 FAME championship series. Following this, a British anti-bullying charity, supported by many music stars, Olympians and the Duchess of Cambridge, chose "Body On Mute" as their anthem.

The song was professionally recorded and sold to raise money so the charity could support those who suffer from the effects of bullying. I was humbled that my song should be chosen for such a great honour, and was asked to talk about the song on BBC radio and on Sky television, as it was something that affects so many people.

## RANDOM ACTS OF KINDNESS INITIATIVE

Similarly, Damon has composed songs about empowerment and unity, including Join Hands for the Thirst Project, which have been performed by show choirs across America. Damon has also introduced the Random Acts of Kindness initiative to show choirs he has worked with over the years. Damon is passionate about trying to make the world a better place, and sees each small act of kindness as another step on that journey.

Damon says, "I've challenged my show choirs to go out during camp and start destroying negative stereotypes about teens. There could be no payment, it couldn't be a chore, and it had to push them from a comfort zone. Some of these acts have included cleaning the homes of cancer victims, creating a SPARKLE cheer squad for mentally challenged young ladies to become cheerleaders, and writing letters to US servicemen and women through Operation Gratitude, thanking them."

It is through these common experiences that Damon and I have come together with the same purpose, to co-write songs for show choirs across the world that promote kindness, unity, respect, courage and help to break down negative stereotypes about young adults. Our first collaboration is entitled "And So I Run," which lyrically speaks of exceeding our limits and how we are stronger together.

## PING-PONG ACROSS THE POND

Working long-distance with a composer is an enlivening challenge that we are excited to continue. Damon shares, "There's always something exotic and adventurous about becoming a co-worker with someone from another part of the world. We realize that we share hurts, joys, troubles, celebrations, faith and hope that transcend oceans and distance."

Damon also notes, "I feel blessed to work with Rachel because she's a friend who has similar philosophies on education. We both want to affirm and love our students, to pursue musical excellence with them, and to write music playing ping-pong across the pond that will help to give people a positive voice in their ears."

Damon and I are looking forward to seeing how our songs continue to help and affirm people, and are honoured that our songs should be used to such a positive effect.



Photo by Lisa Patti as featuring Jackson Prep's Reveillon Show Choir

## BODY ON MUTE by Rachel Walker

*There's a girl in that mirror,  
her face I recognise.  
Her skin so ghostly, she stares at me  
with eyes to paralyse.  
Taunted and told she was nothing,  
until that's all she could see.*

*Yes, it's me in the mirror, the ghost  
of all I could be.  
Their words may leave a scar,  
But remember who you are.*

*You cut me open to drain my creativity,  
But I've awoken to the truth of my  
reality.  
I need to live how I'm designed,  
I'm frailty and strength entwined.  
Wondrously made, am I.*

*You put my heart on lockdown,  
My body on mute.*

*Your shadow over me  
Is absolute.  
But now you are the ghost I see  
'Cause you waste your time  
haunting me.*

*So if you catch your reflection and  
don't recognise who you see,  
Just break through that mirror and  
be who you're destined to be.  
Their words still leave a scar,  
But remember who you are.*

*You cut me open to drain  
my creativity,  
But I've awoken to the  
truth of my reality.  
I need to live how I'm designed,  
I'm frailty and strength entwined.  
Wondrously made, am I.  
Wondrously made, am I.*

Rachel Walker is a singer, vocal teacher, songwriter, arranger and competition judge from the United Kingdom. She is also the Musical Director for the multi award-winning Euphoria Show Choir, and has performed with them in New York, Ireland, London and Hollywood.





## PERFECTING CHOIR MANAGEMENT: FINDING THE IDEAL ONLINE SYSTEM FOR YOUR CHOIR

Maybe it's the hectic pace of life in the 21st century, or maybe it's because there's a smart phone in every pocket, but it seems like everyone is looking for a better way to organize their choir. The clipboards, policy binders and paper forms of decades gone by are giving way to automation in an online world.

If you're the person in charge of bringing your choir's management system into the digital era, where do you start? If you felt overwhelmed, it would be understandable — there's an awful lot to consider!

Should you go with all free tools or pay for some of them? Should you use separate tools for each piece of the puzzle, or an integrated choir management system? Unless you are a systems engineer or a veteran of many failed choir system implementations, invest some time up-front and get smart on the topic. You and your group may be living with this decision for years to come, so a little research can pay huge dividends.

### Functional Needs

The first question is this: What should the system do for you? Many things can be automated these days, so here's a basic checklist of processes choirs are looking to improve using online tools:

- ▶ Keeping track of your singers, and helping them collaborate
- ▶ Invoicing and financial tools, to help with budgeting and collecting costume, tour, and music fees from individuals in your choir
- ▶ Riser placement and choreography tools
- ▶ Music/Repertoire organization, including working copies of the sheet music, notes from the director, and MP3 distribution and learning tracking
- ▶ Calendar and event management, including attendance, set lists, and rehearsal planning
- ▶ Communication tools to engage with members and fans
- ▶ A marketing-oriented web site, to be your face on the internet for fans and potential incoming singers/recruits
- ▶ Task and project management, to keep volunteer teams and students on-task and accountable
- ▶ Patron management, to keep donations and fundraising programs flowing
- ▶ Using that as a starting point, make your own checklist of the things you want your system to do, so you can use it to compare your options later.



No one loves to change their habits, but they will if you lead them in a direction that makes sense.

### Technology Basics

Following are some technology concerns that deserve your attention and should help you frame questions when choosing the ideal service:

**SECURITY.** Greater convenience always comes hand-in-hand with security risk. You'll want to make sure that whatever system you choose, every piece of it is protected. Individual passwords are a must — a shared-password is a disaster waiting to happen.

**ROLES AND PERMISSIONS.** Beyond basic security, a workable system will have role-based permissions. Your director and administrators will need access to parts of the system that regular singers don't need. Some committees will be discussing sensitive topics, so they will need a private area for their conversations and documents.

**BACKUPS** are also critical, to protect you from system failures and "user error." If you delete thirty user accounts and all their history, can you restore the system from a previous backup? Make sure you can!

**RESPONSIVE DESIGN.** It may surprise you, but some say the desktop is already dead. Having a system that works well on phones and tablets is a must.

### What's Your Budget?

Basically this is a time vs. money decision. There are some free or inexpensive, high-quality tools available like Google Docs for collaboration, Constant Contact for your fan newsletter (\$25/month), and Wix.com for your public web site. On the other hand, be ready to manage a lot of separate passwords, and keep a lot of lists up-to-date by hand. A higher learning curve and frequently cutting-and-pasting need to be considered part of the price of a solution with many separate parts.

If you've got a few dollars to spend, you might be able to save everyone some time and trouble by subscribing to a complete, integrated choir system. They charge a nominal monthly fee, but they save you time by bringing all the tools you need together in one place. They also tend to offer technical support — that alone might be worth it.

### People Strengths

Choosing the right system for your group will also depend on whom you're working with, and what each member of your (volunteer) team can bring to the table.

If you have one dedicated person with lots of spare time, you might be able to cobble together a solution based on



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free tools. Some people actually don't mind "taking one for the team," spending hours cutting and pasting names and email addresses into several systems to keep them in sync. On the other hand, if collaboration is one of your goals, an integrated platform might be a better fit. Spreading out the administrative work may help you avoid "leader burnout," and it might also help you engage your members and volunteers more deeply by giving them an opportunity to serve.

Creating a workable system from many individual tools will also require more technical know-how to create and maintain the links between them.

### Integrated Choir Systems

If collaboration and convenience are important to you and you are leaning towards an integrated system, learn to find the best fit for your group by asking the right questions:

#### SYSTEM QUESTIONS

- Does it have all the administrative functions you need?
- Does it have all the musical functions you need to support your director?
- Does it work well on phones and tablets, as well as desktop computers?
- Does it fit within your budget?

## COMPANY QUESTIONS

- Do they offer a free-trial period, so you can take a look first-hand?
- How long have they been in business, and how many customers do they have?
- Do they have customers like your group? Can they provide testimonials?
- Do they offer timely technical support by phone and email?
- Can they explain how they will keep your data safe?
- Do they have a tutorial area where you can learn at your own pace?
- Are there both written and video support articles?
- Do they make regular back-ups, in case anything goes wrong?

### Making Your Decision

Here's a great way to clarify your choice. Make a spreadsheet with your criteria down the left-hand column, and the options across the top. Then score every box from 1 to 5, and add up each column. You may be surprised at the outcome! It will also help you discuss the options with your board, or other stakeholders.

### Making It Real

Once you have made your choice, you should plan a week or two to actually implement the new system, upload your members, repertoire and event data, and configure it to suit your needs.

Plan a few more weeks to train your singers, and be prepared for a bit of resistance! No one loves to change their habits, but they will if you lead them in a direction that makes sense. Change always feels chaotic, but when the dust settles your new system will be simpler and more functional than what it is replacing, and you should be set up for growth and success!

*Tom Metzger is CEO of Groupanizer. Learn more by visiting [www.groupanizer.com](http://www.groupanizer.com) or calling Direct +1 604.451-7447 or Toll free: Groupanizer: +1 604.451.7464 or North America Toll Free: 866.436.6565 x101.*



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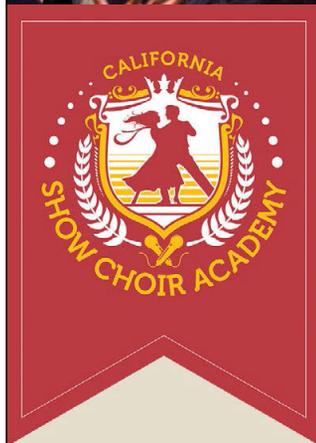
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