

ALL PERSONNEL

Our collective task

We have “the friendliest choir festival in the world” reputation to live up to, so:

- Be nice to everyone, all the time, no matter what happens. If choristers are happy they'll sing better and if the audiences are happy, they'll enjoy the music better – and everyone will be less inclined to make up something to complain about!

If difficulties arise, flexibility and understanding usually works better than sternness. Fake it if you have to.

Venues

Ticketed concerts in 2026 are all in Phillips Hall, with three free community concerts.

On Friday night all rehearsals are in the Uniting Church and Hall. On Saturday and Sunday all rehearsals will be in the Presbyterian Church and Hall (apart rehearsals for free golf club concert which will be in the Rotary Dining Room and the downstairs storage room).

Procedures

- Make sure you know what you're supposed to be doing and turn up on time to do it.
- **Volunteer badges** will be waiting for you in Bates Hall for those who hadn't picked theirs up beforehand).
- Your volunteer badge gives you free access to all areas on the understanding that you can be called on to help should the need arise. However, concerts may well be sold out so there may be standing room only.
- Free coffee and tea for volunteers are available in Bates Hall.

Incidents

If anything comes up that you're not sure how to deal with, or anything we should know about straightaway (e.g. accidents) contact:

Festival Coordinator	Mick O'Neill	0405 595 654	general problems
Assistant	Peter Fisk	0417 085 559	general problems
Artistic Director	Christine Wheeler	0408 276 436	music issues
Sound Engineer	Bruce McKenzie	0487 657 749	technical issues
Venue Manager	Chris Arnott	0413 945 500	venue issues
Choir wrangling	Colin Semmler	0438 825 765	venue keys

First Aid Elizabeth Giddey 0411 487 474

If you've handled a need for first aid without help, that's great, but let Elizabeth know for our records.

Bates Hall – Colin Semmler (Choir Wrangler for Phillips Hall)

Colin controls the key repository.

Enquiries from choirs and audience about photos and/or recordings of performances:

- **Photography is permitted but no flash photography.**
- No recording or videoing without the advance permission of the choir - and it mustn't distract the audience from their focus on the performance.
- Our official photos are ONLY available to the MD or Manager of the specific choir to which they apply. Anyone else wanting copies should arrange with one of those people for copies.

Children:

- They're welcome but must be accompanied by an adult.
- If they occupy a seat, they must have a ticket. If they don't have a ticket, they must be on a lap.
- No running about inside venues.
- Volunteers are NOT required to "keep an eye on" the children of other people and, while we're keen to be helpful, should normally not agree to do this.

BOX OFFICE

Tickets are available from 4pm Friday in the entry foyer of the Phillips. Credit/debit card facilities are now available.

Single tickets for Phillips Hall concerts and for the SHiNDiG in the golf club are \$30 / \$20 for choristers performing in a choir here in 2026. We will advise about tickets for children closer to the festival weekend.

Venue jobs

TICKET CHECKERS

- Check that a valid ticket is held –purchased online from Humanitix, from Richardson & Wrench or from the Box Office.
- Weekend passes may be used by a friend or family member of the purchaser – we want to maximise the number of people enjoying the festival so better to use a ticket than to have an empty seat. Weekend pass holders will be emailed asking them to remove a partner's reserved seat if that partner or a substitute is not attending a particular concert.

USHERS

- Check that "Chorister Seating" and "Reserved for Photographer" signs are in place and respected.
- Punters who purchased Weekend Passes will have their seat number and name on their seats with a reserved sign.
- Direct patrons towards the front and encourage people to move to the centre of the row, rather than all sitting on the aisle.
- Keep the chorister section at the back free for same-session choristers.
- The Phillips Hall audience should use the toilets in the corridor at the back of the hall (unless a disabled person is unable to access their toilet in the corridor).

- Diplomatically and patiently deal with anyone inclined to disturb the music or who wants to change the rules.

IN SUMMARY – your job is to look after the audiences so that everybody has a happy experience.

STAGE MANAGERS

This year there are no timed consultations with a choir representative prior to the beginning of their session. What choirs have asked for will be double checked prior to the festival and outlined in your briefing notes.

Efficiency during changeovers between choirs is crucial to keeping the schedule running on time.

- Keep staging and stage equipment organised so you know where everything is, how it works and what to do with it, i.e. where to put it and when.
- Look after the choirs' performance needs.
 - Note whether the conductor wants to use the rostrum and be ready to take it on or off stage between choir performances. You may need to organise someone to help move the rostrum.
 - Be ready to add or remove chairs for choristers on stage as specified in your briefing notes.
 - Have any microphones requested ready for the conductor and/or soloists.
- **Entrance and exit procedures.** Colin Semmler will have prepared a choir to process down the left hand aisle as you look at the stage. You should be ready to ensure choirs use the opposite aisle to leave the stage. Your briefing notes should indicate whether a choir is singing as their process on or off the stage.
- **Song lists and order.** Choirs are asked to have a set list lasting a maximum of 16 minutes to allow for announcements and processing on and off stage within their allocated 20 minutes. Given the limited time between concerts, it is important that a concert does not run over time. You can see from the choir's set list how they're going for time, so in an emergency indicate to the conductor that their time is almost up. They will be briefed about this in an email prior to the festival.

REHEARSAL VENUE MANAGERS

Choirs assemble in Bates Hall for concerts in Phillips Hall. For Gardiners Inn choirs will leave their belongings at the back of the front dining room with a volunteer and enter the stage via the rear door.

- If necessary, obtain the key for a venue you are responsible for from Colin Semmler in Bates Hall.
- Get to your rehearsal venue in time to have everything ready for the rehearsal session. Make sure lights, heaters and urn are on. Monitor the urn to make sure it's topped up and not over-boiling.
- We will try and allocate two volunteers to rehearsals in the two churches. One of the two should offer to walk with the choir to their green room. (Last year some choirs reported they felt nervous walking through the village or back streets.)

- The Venue Manager should consult the choir's contact person and quickly confirm the list of choristers. Occasionally a chorister needs to be added who was not on the list supplied by the choir or deleted from the list if they are no longer singing. *You do not need to tick choristers off one by one*; simply rely on the general advice from the contact person.

CHOIR WRANGLERS

- For Bates Hall, arrange the space into three distinct areas and add a choir label to each area relevant to the current session (replacing a label once a choir has finished their set and left Bates Hall).
- Direct choristers to put their possessions in the correct area.
- Keep an eye on choristers' possessions while they're on stage *and especially during any interval*.
- Make a note of the choir most likely to have left any forgotten items. All lost property should ultimately make its way to Colin Semmler.
- Keep track of the progress of the session, referring to the song lists provided for that purpose.
- Give choirs notice of how long before they're due on stage, at least at the "5 minutes to go" point, if not sooner.
- Gather the choristers and get them lined up in order, ready to move to the position from which they'll enter the venue.
- Accompany them to that point in time for them to enter as soon as the previous choir has finished their set.
- Singers in a choir performing later in the session may wish to sit in the back of concert hall for part of the session.
- After their performance, singers may sit or stand in the back of concert hall, or sit as an audience member if they had purchased a ticket or if space allows. However, they should pick up any belongings from the Green Room first so that choirs following them can use that space.

BATES HALL ENTRY SECURITY

Lists of choristers in each choir will be provided at the entrance off the park. ***You generally do not need to check choristers off as they enter.*** Choristers will generally turn up in groups and indicate which choir they are in: simply let them in to Bates without challenge. However friends or families of choristers ***should not enter*** with them: they are not to use Bates Hall as a waiting area, nor access Phillips Hall via the corridor.

Choristers can access Phillips Hall once they have sung and picked up their belongings. Choristers who indicate they are in a choir singing later and who want to sit in the chorister area to hear earlier choirs ***are permitted to do so***. However, in that circumstance, you should ask them what choir they are performing in and check that they appear in that choir's list of choristers before admitting them.

The general public entering off the park who "ask to use a toilet" by should be directed to the public toilets outside the building. In the past that has been used as a way of entering the concert without paying. There will be a sign to that effect outside the entry door.