



*This manual is part of the Stroll of Poets Archive Project,  
with assistance from the Community Initiatives Program grant*

# **12 Steps to 12 Days of Poetry Guidelines for Coordinator or Committee**

## ***Book 1***

prepared by Ivan Sundal and Sandra Mooney Ellerbeck

for the Stroll of Poets Society

2004

Copyright © 2004, the Stroll of Poets Society. Material in this binder may not be changed, deleted, or augmented without approval of the Stroll of Poets Board of Directors.

## Acknowledgements

This archive and manual-writing project would not have been possible without the financial help of the Alberta Government. The Community Initiatives Program grant is administered by Alberta Gaming and is funded through the Alberta Lottery Fund.

Acknowledgements are also due to all the past and present 12 Days of Poetry coordinators. The series has been defined and refined by them.

1991-92, Doug Elves  
1992-93, Doug Elves  
1993-94, Anna Mioduchowska  
1994-95, Paul Pearson  
1995-96, Jannie Edwards  
1996-97, Marilyn Hooper  
1997-98, Doug Elves  
1998-99, David Huggett  
1999-00, David Huggett  
2000-01, David Huggett  
2001-02, David Huggett  
2002-03, Ivan Sundal  
2003-04, Tim Cusack (chair), Pierrette Requier, Andy Michaelson, Ozzie Meyer, Ivan Sundal

And to the past 12 Days jury coordinators, who have volunteered their time to an important and interesting job:

2003-04, Ken Wilson  
2002-03, Audrey Whitson  
2001-02, Sandra Mooney-Ellerbeck  
2000-01, Thomas Trofimuk  
1999-2000, Myrna Garanis  
1998-1999, Pierrette Requier  
1997-1998, Geraldine Matus  
From 1993-94 to 1996-97 the credit for jury organizing goes to the 12 Days coordinators

And to Marilyn Hooper and Audrey Whitson whose careful reading and valuable suggestions are much appreciated.

The Stroll of Poets Society received vital assistance for its 2003-04 program from:  
The Alberta Foundation for the Arts, The Edmonton Arts Council, The Edmonton Public Library, and VUE Weekly

## Table of Contents

ACKNOWLEDGEMENTS.....	2
INTRODUCTION: THE EVOLUTION OF THE 12 DAYS OF POETRY.....	4
<b>PART ONE: 12 DAYS JURY .....</b>	<b>6</b>
JOB SUMMARY OF 12 DAYS JURY COORDINATOR.....	6
THE 12 STEPS OF 12 DAYS JURY COORDINATING .....	7
<i>Step 1 preliminary tasks of the board</i> .....	7
<i>Step 2 find jurors</i> .....	7
<i>Step 3 follow-up letter</i> .....	7
<i>Step 4 make juror list</i> .....	8
<i>Step 5 method for collecting and copying poems</i> .....	8
<i>Step 6 copy a set of poems for each juror (≈ 110 x 9 ≈ 990 pp)</i> .....	9
<i>Step 7 deliver poems</i> .....	9
<i>Step 8 prepare contest list and give poetry masters to editor</i> .....	9
<i>Step 9 preparing for the count</i> .....	10
<i>Step 10 remind jurors</i> .....	10
<i>Step 11 the count</i> .....	10
<i>Step 12 after the count</i> .....	10
<b>PART TWO: 12 DAYS OF POETRY .....</b>	<b>12</b>
JOB SUMMARY OF 12 DAYS COORDINATOR OR COMMITTEE: .....	12
TIPS .....	13
MONEY MANAGEMENT.....	13
12 STEPS TO 12 DAYS .....	14
<i>Step 1 preliminary tasks of the board</i> .....	14
<i>Step 2 the plan and resources</i> .....	15
<i>Step 3 12<sup>th</sup> Day arrangements – as soon as possible after appointment</i> .....	16
<i>Step 4 Venues – as soon as possible after appointment</i> .....	16
<i>Step 5 Schedule and print – right after November 15, when the jurors’ results are due. ....</i>	16
<i>Step 6 distribute and promote – starts at anthology launch, first part of December</i> .....	18
<i>Step 7 instruct the poets, hosts and board reps</i> .....	19
<i>Step 8 volunteers, door-prize donations, jurors</i> .....	19
<i>Step 9 attend events</i> .....	20
<i>Step 10 12<sup>th</sup> Day arrangements</i> .....	21
<i>Step 11 on with the show</i> .....	23
<i>Step 12 after the 12th Day</i> .....	23

- Book 2 has Parts Three and four: *Archive Templates* and *Inspirations from the Archives*
- Note to the keeper of the manuals at the end of Part One

## Introduction: the Evolution of the 12 Days of Poetry

In the early winter of 1991-92, Doug Elves created and coordinated the first 12 Days of Poetry. This was just after the first October Stroll of Poets festival and *Stroll Anthology*, and there was a desire for more poetry shows under the big top of Edmonton. The desire was felt most acutely by the poets themselves, who wanted an audience, but it was also felt by a quickly growing audience that recognized the vitality of local live poetry. The October Stroll festival had opened, not so much a new era, but a new medium of poetry in Edmonton – a medium to accommodate many live voices. Although the Stroll had vital roots in local poetry series, circles, and publications, a poetry festival was somewhat new, at least on a larger scale. It was reminiscent of *39 Below: the Anthology of Greater Edmonton Poetry* (Tree Frog, 1973), which brought 39 Edmonton poets together in one volume, and which also brought many of them together before live audiences in a series of well-attended launches – much like a poetry festival.

The Stroll festival and anthology of 1991 came together the other way around – a call first for poets and people to gather for a live festival. In the midst of the enthusiastic organizing, the companion Stroll Anthology was conceived and created – thanks in part to Thomas Trofimuk who fronted the venture and was one of the editors – and it featured in the first year a poem and bio from fifty-six out of sixty-five festival performers. And the Stroll festival was different in another important way: the Stroll poets were not selected – all Edmonton poets were invited to take part – to perform before an audience and submit a poem for the anthology.

The topic of “selection” leads us to the 12 Days of Poetry, since, in today’s format, all the performers are selected. In 1991, or so it appears from the roster of performers, most of the poets who took part in the Stroll festival had a chance to read at one of the 12 Days. The roster also lists quite a few invited or selected poets who hadn’t performed in the Stroll festival. There were six readers on most of the Days. The 12<sup>th</sup> Day that first year – January 4, 1992 at Courteney Blake’s Lounge – featured one brilliant local star: Mary Howes, accompanied by *Guerrilla Welfare*. That evening also featured a spirited open stage “poets in a round” hosted by yours truly, and a sweatshop that resulted in memorable performances.

There were major changes in the 1992-93 12 Days of Poetry. A plan was made with CBC. The producers of CBC Anthology chose their favourite eleven poems from the Anthology – poems that they might like to put on the air. (There was a sharp rise to 105 poems in the 92 Anthology.) The eleven poets were each asked to invite three other poets to join them on their respective Days in the first eleven Days of the series – for ten minutes of performance each, for a Stroll honorarium of \$10. This was the beginning of the forty-four poets for the 12 Days (not very different from the 39 poets in *39 Below*). One or two CBC producers attended each of the eleven Days and selected five [?] readers for the 12<sup>th</sup> Day of Poetry. CBC taped the 12<sup>th</sup> Day readings and selected several excerpts to broadcast on Alberta Anthology. All 12<sup>th</sup> Day performers got another \$10 honorarium from the Stroll, and those selected for Alberta Anthology were paid another fee by CBC.

After the 92-93 series and feedback from the Stroll membership, a new plan was drafted, a plan that hasn't changed very much since. In 93-94 the forty-four poets were selected in a blind contest by a nine-person community jury, mostly prominent citizens from different walks of life. Each juror was asked to select, without ranking them, his or her forty-four favourite poems from the anthology (a copy without authors' names), and then the jurors' results were tabulated to determine which forty-four poems were favoured by the most jurors. The Stroll board then conceived of the idea of having the audiences at the eleven Days select their favourites for the 12<sup>th</sup> Day. Audience members voted for two poets at each reading, and the five poets from the eleven Days with the most votes went on to the 12<sup>th</sup> Day finale. The only significant difference now is that an audience favourite is selected from each of the first eleven days, so there are eleven short performances instead of five longer ones – a change made for the 2001-2002 12 Days of Poetry.

The 12<sup>th</sup> Day of Poetry has from the beginning included live entertainment other than poetry, and has usually included a dance. Since 1993 it has been a ticketed event, with food and drink available, and has for some years drawn in the neighbourhood of 200 people. It's a great party: a chance to hear some of the best literary performers in the city, to visit friends and make new acquaintances, and to boogie beyond the midnight hour.

The 12 Days of Poetry as a whole is the culmination of the core Stroll events. It starts with the October Stroll, open to any aspiring performer who signs up for membership and the festival before the end of July. At the Stroll festival the performers in the scheduled groups may submit a poem to their host for the annual anthology, and they may also enter their poem in the 12 Days selection contest. The core events, then, are connected, and offer the range from unselected performers to highly selected ones. The 12 Days selection jury is not a body of literary professionals, though it often has professional representation on it. The idea is to foster poetic engagement within the greater community. The community jury says what it likes on the printed page, and the audiences at the eleven Days say what they like on the stage.

*(for an overview of how the basic Stroll events work, see arc 1)*

Ivan Sundal  
January, 2004

# ***Part One: 12 Days Jury***

## **Job Summary of 12 Days Jury Coordinator**

The jury coordinator's job is to line up seven to nine jurors from the broader community to select forty-four poets to perform in the 12 Days of Poetry. The jurors should be from a variety of walks of life, including literary, and should be roughly balanced by gender. It is good for the Stroll's public profile if at least half the jurors are well-known citizens. Each juror reads all the anthology submissions, without poets' names, and chooses his or her favourite forty-four poems. The selections of all the jurors are combined to determine which forty-four poets are favoured by the most jurors. Those poets read in the first eleven Days of the 12 Days of Poetry.

- Liaise with board, anthology editor, launch coordinator, 12 Days of Poetry coordinator, and jurors. Attend board meetings when requested.
- Keep receipts and a record of expenses.
- Keep hardcopy and digital working files to pass on.
- Brainstorm list of possible jurors with board.
- Line up jurors, nine if you can, or seven minimum. Thank them. Instruct them.
- Prepare and send juror contact list to all involved coordinators and secretary. Ensure names and titles of jurors are accurate.
- Make arrangements with anthology editor about collecting, sorting, and copying the poems.
- Photocopy poems and deliver to jurors. Collect results from them.
- Determine results of the jurors' selections and give to 12 Days of Poetry coordinator
- With launch coordinator, invite the jurors to the launch.
- Submit expense statement and receipts to treasurer.
- submit report to board. Make recommendations for changes and for future jurors.
- Make recommendations for revisions to the manual.
- Submit all working hardcopy and digital files to secretary for the archives and use by the next jury coordinator.

# The 12 Steps of 12 Days Jury Coordinating

## **Step 1** *preliminary tasks of the board*

- Advertise for juror coordinator in May Stroll Scroll. Base ad on job summary above. See archives for samples in past newsletters.
- New board brainstorms possible jurors for a few minutes at each of the first few board meetings. *See past lists of jurors in archives.*
- Appoint jury coordinator. Invite to board meeting. Decide, with the coordinator, on people to ask to be jurors.
- Determine who will handle the tallying of the jurors' selections if the jury coordinator is in the contest. By recent tradition, a second person has joined the coordinator in the count, whether the coordinator is in the contest or not. *Recommend that the count be done by two people not in the contest, which could include the coordinator, and that the postal and email address of one of them be given to the jurors for delivery of results.*

## **Step 2** *find jurors*

After your briefing from the board, try to find nine jurors, or no fewer than seven if you can't find nine. The phone is probably the best means for approaching people. Explain what's involved, that they are being asked to help pick 44 readers for the 12 Days series:

- Jurors read about 120 short poems, without authors' names on them, on their own time over about five weeks and select their 44 favourites. No need to justify or rank selections. No meetings of the jury.
- The selections of the nine jurors will be combined to determine the 44 poets favoured by the most jurors.
- The jurors receive the poems a few days after the Stroll, the first Sunday in October, and they have until November 15 to select their favourite poems.

## **Step 3** *follow-up letter*

After jurors have been selected, send them a follow-up letter by email or post.

- Thank them for participating.
- Summarise in writing the above points that you went over by phone.
- Let them know that a few days after the Stroll on October \_\_ you will deliver the poems, instructions, and a sheet for marking selections.

- Advise them that they each will be given a complimentary anthology and two tickets to the 12th Day finale.
- Also explain, since the contest is blind, that their names will not be published among the credits till the launch of the anthology in early December, to which they will be invited.

#### **Step 4** *make juror list*

Make a list of the jurors and forward to the coordinators of the anthology, the launch, the 12 Days of Poetry, and also to the secretary. Make sure of the spelling, since the names will go in the anthology with the credits. Include the jurors' affiliations and titles or positions. Include contact information. *See arc 2.*

#### **Step 5** *method for collecting and copying poems*

The collection of the poems for the 12 Days contest and for the Anthology has been done in several different ways in the past. It is recommended here that the 12 Days jury coordinator take charge of the task, since it is important to get the contest poems to the jurors as quickly as possible. The method described below of collecting, sorting, and coding the poems at the NBBB requires a helper or two. The anthology editor would be a logical choice.

*Suggest the following procedures for Stroll Day: —*

- The jury coordinator and helpers receive the submissions at the NBBB. When each Stroll host brings the poems and bios, you **ensure that each poem has the author's name on the back, and not on the front.** (Use a black marker pen for inking out unwanted names.) Also **ensure that the bios have names in or on them.** If there isn't a "no" to the 12 Days contest on the back of the poem, then the poem is entered in the contest.
- Keep track of the hosts who come bearing poems. Use a schedule — circle the hosts and underline poets who aren't submitting poems.
- Separate the "no 12 Days" poems from the rest. (They aren't coded, copied or given to the jurors.)
- Number the 12 Days selection poems in any order, perhaps the order you receive them. Use blue or black pen and make clear numbers on the bottom right corners of the poems — in an inch or so from the edges of the sheets. (This is to identify the poems in the blind selection-contest. If you wish to use poem titles instead of numbers for identification, see note 2 at end of Part One.) You could also number the bios at the same time, with numbers corresponding to those on the poems. This isn't necessary, but would identify a bio that didn't have the poet's name on it.
- Put the contest poems in one pile in numerical order and the bios in a separate pile. A list should be kept for the editor of poets without bios.
- The editor, if present, takes away the bios and non-contest poems. The jury coordinator

takes away the numbered contest poems to copy. The jury coordinator and the editor should both take note that these master copies with the names on the back are of utmost importance to the project.

- Poets have sometimes in the past been given an extra day or two to submit their poems. This is not recommended, especially if the poems are for the 12 Days contest, since it gives the poets extra time to select and groom their poems for the contest after trying them out at the Stroll. It also delays the photocopying and hence shortens the jurors' and editor's time with the poems. And it is sometimes difficult and time-consuming to verify that the poets performed in scheduled readings. A one-day extension might be considered for a submission only to the anthology, and not to the contest, if the submission is delivered by email, and if it can be verified that the poet read in a scheduled group.
- If, however, there are hosts or their reps who don't show up at the NBBB or who haven't collected the submissions, then the jury coordinator and hosts will have to act as quickly as possible to track down the submissions — starting at the NBBB. This would be the exception to the rule above.

**Step 6** *copy a set of poems for each juror (≈ 110 x 9 ≈ 990 pp)*

**Step 7** *deliver poems*

Deliver copies (not the masters) to the jurors with instructions, a sheet for marking selections, and a SASE. *See arcs 3 and 4.* (If you are in the contest, and if the recommendation in Step 1 is followed, it won't be your address on the SASE or your email for returning results.)

**Step 8** *prepare contest list and give poetry masters to editor*

Ask the secretary for a Word or Excel membership list (a table) with these columns: last name, first name, and three blank columns — with the middle blank column at least an inch wide.

- Enter digitally the numbers of the contestants in the first blank column beside their names.
- Print and double check the match of numbers and names against the anthology masters.
- Email table to secretary and anthology editor.

Deliver the set of masters to the anthology editor. If things have gone smoothly, this might be a couple of days after the Stroll. Time is of the essence here, as the anthology editor needs the hardcopy to work on the formatting, even if all the submissions have been digital in addition to hardcopy.

### **Step 9** *preparing for the count*

If you are not one of the counters, send a copy of your list of contestants to the counters. Make sure the blank column next to the poem numbers is at least an inch wide. Instruct them on the count:

- Place a stroke in the space next to the poem number for every selection of every juror.
- Total the strokes for each poet and write in the next column.
- Determine the 44 poets with the most votes. There will likely be a tie for the last few poets. For example, there could be ten poets who each have four juror votes, and five poets need to be drawn from that pool.
- Continue the draw after you have 44 poets — to provide a back-up list for the 12 Days coordinator. A list of about five poets, in order of draw.

### **Step 10** *remind jurors*

Phone or email jurors about a week before deadline. Remind them that November 10 is the deadline for sending results in the SASEs, and November 15 the deadline for emailing or faxing the results. Stress that it is a real deadline, because a schedule and poster have to be prepared for distribution at the launch in early December. Ask all but one juror to recycle the poems after they have delivered their selections. (Pick up that one copy as a back-up copy of poems.)

### **Step 11** *the count*

- If you are not one of the counters, verify with the counters that all juror selections have been received by November 15. Remind them that the 44 names are needed as soon as possible, because the 12 Days of Poetry coordinator has a tight deadline to meet.
- When you have the tally sheet from the counters, call or meet with the anthology editor and double check the 44 names and numbers against the numbered master copies. Give results to 12 Days Coordinator. Keep the tally sheet in case back-up readers are needed.

### **Step 12** *after the count*

- Thank jurors. Invite them to the launch, and, with the anthology editor or launch coordinator, invite them to read a favourite anthology poem at the launch. *See arc 5 for sample letter that covers everything the jurors need to know.*
- Submit expense claim to treasurer, a report to the board, and copies of all your working digital and hardcopy files to the secretary for archiving and for use by the next 12 Days jury coordinator.

## *Notes*

**1. Note to the keeper of the manuals and archives:** the table of contents (TOC) in the digital Word version of this manual is bookmarked or hyper-linked to the pages in the manual. Press *Control* and click on an item in the TOC and the desired page comes to you. This should be useful in entering updates in the manual.

The hyper-linked TOC headings are dependent upon three custom-defined heading styles in this manual, named as follows:

- heading for Parts

- Heading 1

- Heading 2 Heading 2 Char

Don't replace the styles in any headings that have one of these styles: it'll mess up the TOC when you update it. If you make revisions that change page numbers or titles, etc. in the manual, update the TOC afterwards. (Open the *Outlining* tool bar under *View*, place the cursor inside the hyper-linked TOC, and click on the *Update TOC* button on the outlining toolbar.) Best not to type any revisions or formatting into the TOC itself, as those revisions will be lost when using the *Update TOC* command.

There is also a handy *Go to TOC* icon (a blue arrow) on the Outlining toolbar, enabling navigation between the TOC and the pages.

**2.** If you wish to use poem titles instead of numbers for the code, you alphabetise the poems by title before copying for jurors, record titles on selection sheets for jurors (*arc 4a*), and match up authors' names and poem titles on *arc 4b* for the vote counters. Before typing any titles, you should get a digital membership list of names from the secretary with a blank column beside the names for the titles. You can copy columns of names and titles into *arc 4a and 4b* — though check that your pasted columns match.

## ***Part Two: 12 Days of Poetry***

### **Job Summary of 12 Days Coordinator or Committee:**

- Liaise with the board, the 12 Days jury coordinator, the volunteer coordinator, venue owners/managers, the media. Attend board meetings. Make plans.
- Keep a record of your financial transactions.
- Line up venues.
- Line up band, guest performers, MC, caterers, or whatever the board and coordinator plan for the 12<sup>th</sup> Day finale.
- Call the selected 44 poets. Set schedule.
- Line up hosts, in consultation with board.
- Oversee the production of the bookmark schedule, poster, tickets, ads.
- Send public service announcements, distribute schedule and posters, place tickets for sale, place ads.
- Line up board representatives to attend the 11 Days.
- Find volunteers for 12<sup>th</sup> Day.
- Instruct poets, hosts, volunteers.
- Attend, enjoy, and oversee as many Days as possible. Distribute honoraria.
- Issue acknowledgements of all who have had a role.
- Submit report and recommendations to board, and digital and hardcopy working files to permanent archivist/secretary.

## Tips

1. Key dates – **November 15**, when the results of the jury are due and you start making the schedule; and the Anthology launch in **early December**, when you need to have your poster, bookmark schedule, and tickets ready. The three-week period between these two dates is probably your busiest time.
2. Use your poster as a map. The poster and bookmark schedule should display all your final “destinations”. (See *arc 6 and 7 for poster and bookmark of 12 Days 2004.*)
3. Ask Stroll secretary to query all the lists of names you need for schedule, poster, honoraria signature sheet, etc. Saves typing and proofing of names. The secretary can put the names in the order you want.
4. The best time to submit a public service announcement (PSA) to the Edmonton Journal for their Ten Best page in Friday’s paper is 7–10 days before the article comes out. The Ten Best requires a photo, so ask the board for a digital photo to attach to the PSA.
5. Use the website mail-out service for sending PSAs to a number of media in one stroke. Ask the secretary to forward your messages – to media and/or membership.
6. Try to balance the genders of the readers on each Day of Poetry. Avoid having three of one gender and one of the other. The lone man or woman has an advantage in the contest.
7. If you are using a Publisher template for making an ad for VUE Weekly, you will need to convert your file into an image file. The “Save As” function in Publisher doesn’t include this feature, but, with Adobe software, the Publisher file can be “printed” as a PDF file, which can be saved as an image file. An image file for the website can be made this way too.
8. How to copy and paste names from a table to a poster. Suppose there are three columns: first name, last name, and number for reading order in the series or 44 readers.
  - Sort table by reading order number
  - Highlight the two columns of names and execute the Copy command
  - Open Notepad and Paste.
  - The names will be in 44 rows like
    - John      Smith
    - Jane      Wild                      which can be made useable by replacing the tabs between the names with single spaces. Then you can paste the names four at a time — a Day at a time — into the poster, or you can paste them all into the poster and insert the times and places.

## Money Management

- Keep all receipts for expenses you incur. Record them in a transaction register (*see arc 8*) and attach receipts to the statement before submitting to the treasurer.
- Record in the register all the revenue you receive from ticket sales and other 12 Days sales, under the column of *revenue*. Keep track of the revenue from different sources. Tickets should be numbered, and the numbers or ranges of numbers should be recorded

in the *description* column when you record the revenue from a Day of Poetry sales.

- Your transaction register will just cover festival transactions that you handle, starting at the launch. It will not cover any revenues or expenses that the treasurer handles directly. (The treasurer will combine your records with his or hers to produce a summary statement of total actual revenues and expenses of the festival. The deficit represents what is covered by grants and other outside sources.)
- You receive a cheque or cheques from the treasurer for the honoraria for the poets and hosts. Enter the amount in the ‘honoraria received’ column of your transaction register. You may wish to deposit it and withdraw it in stages as the 12 Days unfolds. The sheet that the poets and hosts sign for their cash honoraria goes to the treasurer and verifies that you have distributed the money. You should also date and record in your transaction register the total that you distribute on each Day of Poetry. If there is a no-show poet that can’t be replaced in time with the next poet on the jury’s selection list, you will have to refund that honorarium to the treasurer.
- At stages, or at the end of the festival, you can submit the revenue and expense statement to the treasurer for a reckoning. In order to keep the treasurer’s records simple and in line with cheque numbers and bank statements, you should give the treasurer the exact amount of revenue you’ve collected, and the treasurer should write a cheque to you for the exact expenses you’ve incurred. The treasurer should also write an exact cheque to you for your honorarium.

## 12 Steps to 12 Days

### **Step 1** *preliminary tasks of the board*

- The board arranges/confirms the traditional sponsorships – AFA, EAC, VUE Weekly, EPL, CBC. A potential media sponsor, such as the CBC, should be approached a long time in advance, perhaps a year. The coordinator, once contracted, is encouraged to find more sponsors.
- The board advertises for a 12 Days of Poetry coordinator in the first newsletter after the Annual General Meeting (AGM). The call for jobs also goes out on the membership email list and is placed on the website. The ad could be based on the job summary above. *See newsletters in archives for samples.* If response to the ads is inadequate, the board discusses people to ask and someone is appointed to get on the phone.
- The board makes plans for the 12 Days of Poetry. The board should examine past posters (which give snapshots of the series), 12 Days reports, treasurers’ reports, and this manual. Some things to consider:
  - dates of festival
  - venue and catering possibilities. The board might choose to act immediately to book some desired venues
  - 12th Day program: band, MC, etc.

- how layout work will be managed – for poster, bookmarks, ads for VUE Weekly, and 12<sup>th</sup> Day tickets. Even if the Publisher and Word templates on the website are used, it is still considerable skilled work to render all the docs camera ready. *Recommend that an honorarium of \$150 or more be offered. Hiring a professional is a possible route if affordable.*
- price of 12<sup>th</sup> Day tickets
- who sells the tickets
- operational budget, and what the coordinator may spend on what without further authorization
- who can authorize decisions on unexpected situations or expenses that arise
- The board, or volunteer coordinator, calls for and lists poets available and willing in the daytime to do promos with the media – e.g. live sweatshops on radio.
- The board, or a media person on the board, makes sure that there are digital photos available that could be attached to PSAs. The *Edmonton Journal* requires a photo for its “Ten Best” feature on Fridays. The board, or media person, should get permission from anyone in the photos.
- The president or a committee interviews promising applicants and recommends someone or a committee to the board. If it is a single coordinator, the coordinator and board talk about how much independence the coordinator would like. The “default” position in this manual is that there is a fair bit of interaction between coordinator and board or president.

## **Step 2** *the plan and resources*

- As newly appointed 12 Days coordinator or committee, you start attending board meetings. At the first meeting you and the board share ideas and devise a general plan. In addition to the above points, you need to know
  - how volunteers can be found. Ask for a digital contact list
  - who forwards messages to the members and media on the Stroll email lists.
  - who is the 12 Days spokesperson for media interviews
  - who will call the forty-four poets and determine the schedule of readers. This could be the coordinator, but not recommended if the coordinator is a selected poet
  - who should be approached to be 12 Days hosts. Readers should not be hosts of their own groups. There is a tradition of asking non-12 Days readers to be hosts, in order to spread out the “lime light” a little more
  - who gets complimentary tickets, and how many, for the 12th Day
- You will be using and revising some of the digital templates listed in Part Three. Please keep all your working digital files in a folder that can be passed on to the secretary for the archives and for use by the next coordinator. Keep the same names of files, but change the year at the end of the name.
- Also, please keep your hardcopy working documents in a file that can be passed on.
- Please keep a contact list, with names and numbers, of venue managers and other people you deal with. This list should be passed on too.

### **Step 3** 12<sup>th</sup> Day arrangements – as soon as possible after appointment

- Book a 12<sup>th</sup> Day venue that meets with the approval of the board. The deal with the venue should be in writing, and should specify services and charges.
- Take note of the capacity of the hall. It seems that we need room for 300 or more.
- Book the band and any other entertainers in the plan. The deal in recent years is that the band takes half the admission gate, or a minimum of \$1000. The piper in 2003 was given a \$100 honorarium
- Book an MC, in consultation with the president or board. If the Stroll has a media sponsor, that sponsor will likely want to provide the MC. An independent MC should be offered an honorarium, at least equal to what the readers receive. David Huggett, the coordinator four times, recommended spending money on an MC.
- Arrange for catering and bar service, in consultation with the president or board, if those are not provided by the venue.

### **Step 4** Venues – as soon as possible after appointment

- Book all the venues, in consultation with the president or board. A phone call to the venue managers is a good way to start. If the manager doesn't know much about the Stroll, offer to fax, email, or post an overview of the Stroll Society and the 12 Days of Poetry. *See arc 1.*  
After the phone calls: fax, email, or post a letter of thanks to the venues that accept. The letter should confirm and specify the arrangements, the date and time. Give your phone number and email address. *See arc 9.*
- Arrange with a bookstore or two to sell 12<sup>th</sup> Day tickets. Greenwood's Bookshoppe and Volume II Books have been recent sellers of tickets. *Recommend that Alhambra Books be asked in addition, as the owner, Tom Monto, has sponsored a venue for the October Stroll since its inception in 1991.*

### **Step 5** Schedule and print – right after November 15, when the jurors' results are due.

- If you are not one of the forty-four poets, you may make the schedule of readers. If you are one of the selected poets, ask whoever was recommended in Step 2.
- The scheduler draws names from a hat and numbers, in the sequence of the draw, the forty-four selected poets.
- Call the poets in that order and place them on the schedule, Day 1 to Day 11, in that reading order if possible. Make shifts – to nearest day – to avoid placing three of one gender in a group, or to accommodate availability or other needs. Try to make the gender

mixes two and two or four and zero.

- When poets are called they are not told who else is reading when. The random order is for fairness.
- If a poet is unable to take part in the festival, the next person on the list from the juror coordinator should be called. (Your list from the juror coordinator should include a few back-up names in a ranked order.)
- When you have a confirmed list of readers scheduled, you should ask the secretary to forward a message to members so that poets aren't kept wondering.
- Call for hosts – from list made in Step 2. Consult with the president or board.
- Get a digital membership list from the secretary. It could be a table in Word. It should have three columns in this order: first name, last name, and a blank column. Enter the reading order numbers from 1 to 44 in the blank spaces beside the forty-four selected poets. Sort the names by number (ask secretary if you don't know how.) Check the accuracy of his or her work.
- The names in the new file have come from the database and should be relatively error free and easy to proof. They can be pasted, for example, four at a time into schedules and posters. *See tip 8 for extracting names from the columns for poster. Or ask secretary.*
- Give the information for the bookmark schedules, the poster, and the tickets to the layout person. Make sure they get the column of names and that they understand the order. Refer carefully to the bookmark and poster of 2004. You need:
  - text, poets, hosts, venues, addresses, dates, times, sponsors' logos, 12<sup>th</sup> Day pitch and program, ticket sellers, prices.
  - *you may want to use arc 10, a mock poster in Word.* It should suit your needs for blocking in the text and data for the layout person. It will be easy for the layout person to copy and paste from the blocks in this document to the poster, and also some of it to the bookmark. (Recent posters don't have the hosts on them, so these should be added to the bookmarks)
- The deadline for the schedule, poster, and tickets is just before the Anthology launch.
- Whoever does the layout work may want to use the digital Publisher files from 2004 as templates for the poster and bookmark. *Arc 11 and 12 (on website only).* There is also a Word file for the tickets from 2004 that could be used as a template for the tickets. *See arc 13.*
- The coordinator must carefully proof the masters for the bookmark, poster, and tickets before they are printed.
- Arrange for the printing – in 2004, 300 posters were printed, 7500 bookmark schedules, and 350 tickets. It would be astute to print a number of tickets equal to the maximum capacity of the venue.

## **Step 6** *distribute and promote – starts at anthology launch, first part of December*

- Distribution of posters and bookmark schedules to members and volunteers begins at the anthology launch. Encourage everyone at the launch to take at least a few posters and some bookmarks to distribute as they see fit. The launch crowd at the 2003 launch took away 200 posters and about 3000 bookmarks.
- 12<sup>th</sup> Day tickets go on sale at the launch. Number the tickets before sale starts. Enter the ticket numbers of sold tickets and the corresponding revenue in the transaction register *See arc 8*.
- Offer two complimentary 12<sup>th</sup> Day tickets to any jurors in attendance. Keep a record of the comps you issue – you will need to note the comps down on the guest list (see step 10).
- Recommend marking the tickets issued as comps. Marked comps would help the ticket takers tally the paid and comp tickets at the end of the day. A lengthwise stripe through the ticket would work.
- Try to find volunteers at the launch to poster and distribute bookmarks on Whyte Avenue and downtown. The university and 124<sup>th</sup> Street could also be posterized if there are volunteers.
- Deliver tickets, some posters, and bookmarks to the ticket sellers, ASAP after you release the bookmarks and posters. Keep a general log of which tickets go where for sale. Perhaps, if your venue capacity is 300, take 150 to Greenwoods' Bookshoppe and 50 to Volume II Books, leaving 100 for sale at the launch and eleven days of poetry.
- Give the webmaster the schedule to put on the website. Consult with the webmaster about this first. The two sides of the bookmark schedule can be put side by side to make a good schedule for the website (*see arc 7 and tip 7*).
- Once the schedule is on the website, send a message with the exact web address of the schedule to two of the email lists on the website: members and non-members. Ask the secretary to forward it. Encourage everyone to forward the message to a few friends who might be interested.
- Deliver some posters and bookmarks to all the venues.
- Talk to Ron Garth at VUE Weekly and arrange to publish the schedule. In 2004 he gave 4 x 8 inch ads for \$125, which is significantly discounted and counts as sponsorship. The ads must be in widths that are multiples of two inches, the column width. In 2004 the ads were run over two weeks with half the schedule and the 12<sup>th</sup> Day in each week. *See arc 14 for first week*.
- Send first general public service announcement (PSA). *See arc 15 for example*. The first one could go a week or two after the anthology launch – about two weeks before the 12 Days begins. The secretary can forward a general PSA to three email lists: members, including past members back to 2002, interested non-members, and media. It is a good idea to follow up the email PSAs with phone calls to selected media, such as the Journal, CBC, CKUA, and CFRN.

- It is a good idea to send the 10 Best editor of the Journal a PSA seven to ten days before any weekend readings, and to follow up with phone calls. The Journal requires a photo for the Ten Best article. Ask the secretary.
- A second general PSA should go out a few days before the series starts.
- A third general PSA can be sent out just after the eleventh Day of Poetry. Give a pitch for the 12<sup>th</sup> Day finale.
- Extra messages or invitations can be sent out on the members list. Encourage people to come out for the good poetry and company.

### **Step 7** *instruct the poets, hosts and board reps*

- Send *arc 16* to all hosts and poets. Most can be emailed. Some will have to be posted or faxed. Try to ensure that all the necessary information is in this message. Emailing updates or amendments can lead to confusion.
- Let poets know that if they are selected as finalists they will each get a complimentary ticket to the 12<sup>th</sup> Day in addition to the \$50 honorarium. If they should buy a ticket before that, they may turn it in for a refund at the door. The ticket takers will have a guest list.
- Arrange to have designated board reps at all of the readings. The board rep will assist you in the count of the ballots. The board rep will not take a ballot, but will break a tie if necessary. The board rep will take your place in distributing honoraria if you are not there.
- Prepare ballots and send to the hosts. See *arc 17* for sample ballot sheet that can be used as a template. You will need to fill in information on a fresh template for each Day of Poetry. You can send the filled-in templates to the hosts and ask if they can print them. The attendance at the 2004 12 Days ranged from 50 to 103. Perhaps they should make 100 ballots. Bookmarks can be used as back-up ballots.

### **Step 8** *volunteers, door-prize donations, jurors*

- Need one or more people to manage the sound system – to move it where necessary and set it up. It is good if you become familiar with how it works. It is a fairly simple system. Some venues may have their own systems that you can use. Ask the volunteers to come early for set-up.
- Need volunteer ticket-takers for 12th Day.
- 12<sup>th</sup> Day set-up and take-down. The time required and the number of volunteers for this will depend on how much of the final service is provided by the venue or an outside caterer.
- Ask board to call for donations for door prizes. Poetry books, art works, Stroll t-shirts, etc. You might ask some of the venues – restaurants and bookstores, for example – if they

could donate gift certificates for door prizes.

- Invite the jurors to the 12<sup>th</sup> Day. Offer them two tickets each. Ask if they could confirm if they are coming so that tickets can be held at the door for them. The ticket takers will have a guest list. *See arc 18 for a letter that can be adapted.*

## **Step 9 attend events**

- Check with the venue managers a few days before the events start. Confirm the arrangements. Ask if there are any questions.
- Check with the hosts a few days before the events to make sure everything is lined up. Ask if the hosts have contacted all their readers.
- Send second general PSA about four days before readings start. Could be same or similar text as the first PSA. It should outline what's scheduled and tell people how to get the full schedule.
- Remind the board reps about their days to come. Remind them that they don't vote unless to break a tie. If you are unable to make one of the Days, the board rep will distribute the honoraria, get signatures, and count the ballots with the host.
- Confirm that the sound system volunteers are in place. Come to the readings early to help with set-up. Bring:
  - Signature sheet for honoraria
  - Honoraria for poets and hosts
  - Cookie tin for collecting ballots
  - Bookmark schedules for distribution (or emergency use as ballots if host forgets them)
  - 12th Day tickets for sale
- Attend as many of the 12 Days as you can – recommend at least three quarters. Assist the hosts in handing out and collecting ballots. Remind hosts to plug the sale of tickets.
- Distribute honoraria to poets and hosts at each of the readings. Get their signatures on *arc 19*.
- After the last reading of the Day, you and the board rep collect the ballots. Then you go to the side and count the ballots. You inform the host and ask him or her to inform all the readers the next day – not while they are still socializing at the event. Instruct the host to inform the “winner” that the coordinator will brief the readers before the 12th Day.
- Keep a log of the attendance at the events – a head count and a ballot count.
- Results of ballots are not released to the public until the eleven readers are introduced at the 12<sup>th</sup> Day.

## Step 10 12<sup>th</sup> Day arrangements

- Seven to ten days before the 12<sup>th</sup> Day, send a PSA and digital photo to the Ten Best editor at the Journal about the 12<sup>th</sup> Day. Follow up with a phone call.
- Check on the ticket sales at the bookstores. Determine advance sales from launch to the end of the eleven days. If ticket sales are high, mention in your last PSAs that tickets are going fast.
- Prepare and send last general PSA – with a focus on the 12<sup>th</sup> Day. *See arc 20.*
- Brief the eleven readers. Five minutes maximum reading – stress this point because of the number of readers. Ask them to bring bios for the MC. Let readers know they have a complimentary ticket and may pick up a refund at the door if they have already bought a ticket.
- Confirm the availability of volunteers for set-up. The time that you need to start set-up depends on how many services are provided by the venue. If you have to set up tables and chairs and organize a concession and bar, it might be prudent to start with a few volunteers in mid afternoon – a time when the band will probably want to be in for their set-up.
- Write a script or program for how 12<sup>th</sup> Day will go. *See arc 21 for an example.* Give a copy to the MC and the president.
- Make an acknowledgement list for the president, who you will ask to introduce the MC. *See arc 22 for sample list.* The president will thank the sponsors, venues, jurors, volunteers, board members, all the poets who took part in the Stroll and 12 Days.
- Find out what the needs of the band are – when do they need to get in to set up. Ask the band if the readers could use their sound system. (If that's not possible, make other arrangements.)
- Confirm the venue and catering arrangements. Make sure the venue can be open when the band needs to come in to set up.
- Touch base with the MC to see if the script is adequate. Ask if he or she can come early to go over the program and check out the sound.
- Send a last promotional message to the Stroll membership. Give a pitch for the event. *See arc 23 for sample PSA.*
- Instruct ticket takers. Provide a sheet for the ticket takers to report on tickets and sales. *Use arc 24.* Make sure the ticket takers know that ticket money should not be combined with other 12th Day money without being counted first.
- Brief the president on his/her role. You will introduce the president at the opening, and the president will thank the sponsors and volunteers and participants. Give acknowledgement list to the president – *see arc 22 for sample.*
- Make sure you have volunteers in place for set-up and take-down.

- Arrange through the president or treasurer for someone (it could be you) to pick up the money (cheques) and unsold tickets from the ticket sellers in the afternoon of the 12<sup>th</sup> Day. Ask that person to bring the tickets and report the total sales from the ticket sellers. Note down the sales and unused tickets from each ticket seller.
- Get reports from anyone on the board selling advance tickets. You should know your advance sales from all sources before you start selling tickets at the door.
- Once you know the advance sales, you can determine how many tickets you can sell at the door. You will have to take the comps into account. Generally only a few jurors take advantage of the comps. If you have printed an excess of tickets, remove what you can't sell before the door sales start.
- You will, by the end of the evening, need to be able to add up the advance sales and the door sales in order to settle up with the band, if half the gate is the deal. You and the treasurer should settle up with the band.
- Ask the treasurer to bring cheques for the hall, caterers, and band, and cash or cheques for the honoraria for the readers and MC.
- Prepare a guest list for the ticket takers. It should include the readers, and should mention that guests may get a refund if they have already bought a ticket. The board should have briefed you on comps in Step 2. The guest list should note which ones already have their tickets.
- Get or make tickets that can be used for a door prize draw. Check Stroll supplies (ask secretary). Tickets with identical numbers on both ends work well – rolls of red ones and blue ones can be bought for cheap at the big office-supply stores.
- Prepare a box for the ticket draw. Check Stroll supplies.
- Get cash box or boxes. Check Stroll supplies. Recommend that each sales station have a cash box. This should help keep different accounts separate till they can be added up and recorded.
- Determine how the cash from tickets and other sales will be held securely through the whole evening.
- Bring to 12th Day:
  - cash box and float for each sales station
  - door prizes, draw tickets, box for draw
  - signature sheet for honoraria, *arc 25*
  - t-shirts, old anthologies, etc., for sale
  - reckoning sheet and guest list for ticket takers
  - unsold tickets
  - guest list
  - ticket-taker sheet

### **Step 11 on with the show**

- Enjoy yourself.
- But come early – early enough to see that the band gets into the venue when it needs to. Get a briefing on how to use the band’s sound system for spoken word (if an arrangement was made in Step 10)
- Take part in set-up with volunteers.
- Set up reception table with ticket takers. Give them reckoning sheet and guest list. Put float in cash box and record amount on the sheet. Remind ticket takers to stay with the money, unless you or an executive can relieve them for a break.
- Brief ticket takers on dispensing the tickets for the door-prize draw.
- Go over program with MC. Sit back and let the show go on.
- Take part in the door-prize draw after the first set of music from the band.
- Before the end of the dance, meet with the treasurer and ticket takers and determine the total sales of tickets, advance and door.
- You and the treasurer settle with the band at the end of the evening.

### **Step 12 after the 12th Day**

- Settle all accounts. Total the columns in your transaction register and settle up with the treasurer. Give treasurer a copy of your register with receipts attached.
- Acknowledgements – send final PSA to membership, sponsors, venues, jurors, volunteers, the press, everyone who should be thanked. Try not to miss a single volunteer. *For sample, see arc 26.*
- Report on the festival to the Stroll board.
  - give attendance stats for the 11 Days and 12th Day
  - review the venues, caterers, and other providers – for how well they served our needs. Enclose a copy of your contact list. Recommend alternative or additional venues
  - review the band, from a coordinator’s point of view. Give contact name and number for the band
  - report on publicity. Enclose copies of PSAs sent, and clippings or copies from papers for the archives
  - make recommendations for program changes or new directions
  - make recommendations for revisions to the manual
- Give your revised working files – hardcopy and digital – to the secretary for the archives and for use as templates for the next coordinator.