

Guidelines for New Zealand National Philatelic Exhibition Organising Committees



**New Zealand
Philatelic Federation**

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Introduction

Being part of the organising committee of a successful stamp exhibition can be extremely rewarding. An exhibition provides opportunities for:

- Exhibitors to show off their material and exhibiting skills.
- Public to view the exhibits and other displays that may be part of the show.
- Collectors to visit trade stands to sell some of their no-longer wanted items or buy material to improve their collections.

Exhibitions also provide people a chance to meet long-standing hobby friends and possibly make new ones.

Many society committees have been deterred from running an exhibition for the first time because they do not understand what may be required. Or, once they have committed to running an exhibition, they have not had access to information which they feel they need.

This publication is aimed at addressing these concerns.

Some responsibilities and actions of an organising committee are mandatory. Many of these are described in the New Zealand Philatelic Federation (NZPF) publication *Approved Regulations for New Zealand National Exhibitions*, however others will relate to the rules of your own society and in managing normal financial and contract relationships and other activities governed by New Zealand laws. This document hopefully makes clear those things the organising committee **MUST** do but also provides indications of things the committee should or could do and how these actions **MAY** be carried out.

Before any society can run a National Philatelic Exhibition an application must be made to NZPF. An application form can be found at <https://nzpf.org.nz/exhibitions/exhibition-organisation/national-exhibition-regulations/> clause 2.3.

When the application is approved, NZPF:

- Replies to the applicant as appropriate and includes information on the person who has been appointed as the NZPF co-ordinator for the exhibition.
- Informs New Zealand Post Ltd and the NZ Stamp Dealer's Association and agreements with these two organisations come into play.
- Advises the Australian Philatelic Federation and any other NZPF accord partner.
- Publicises the approval on its website and through the minutes of its meetings and newsletter.

The prime focus of this document is to give guidance arising from the experiences of previous organising committees to assist an organising committee to plan their own exhibition. Consequently, some of the ways of doing things have been tested in many exhibitions but, while this might suggest it is therefore the only way of doing it, your committee may consider an alternate (hopefully not without first assessing it against past practice).

If your committee is not sure please seek advice from your NZPF co-ordinator (once one has been appointed), contact the NZPF secretary at secretary@nzpf.org.nz or approach the secretary or chairman of previous exhibitions.

Timetable of activities

The following table attempts to provide a timetable of events related to the sections within the Guidelines. Obviously, there will be considerable variation from one show to another as the variables are just too great. The key to the table is as follows:

Period:

Start is the initial steps leading to a decision to have an exhibition, seeking NZPF approval, appointment of the NZPF co-ordinator, NZSDA and NZ Post representatives as well as the selection of the critical members of the committee (usually the chairman, secretary and treasurer). A preliminary budget would likely be prepared to give the planning team some understanding and acceptability of the proposal.

S-18 is 18 months before the show. A typical planning period for a show but some have been many years while others 12 months or less.



S-12, S-06, S-03, S-02, S-01 are the stated months before the show.

Show is the period of the show but does include the set-up day or days.

Post S is the period after the show.

[Note. This chart has been based around an 18-month planning period. If it were 12 months **S-12** would likely become **S-09** and **S-18** become **S-12**.

Cell colours

-  Indicates the period where the main activities in the specific area are likely to take place
-  Indicates the periods over which the activity is likely to take place.

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1 Exhibition organising committee

1.1 Introduction

The organising committee should be an incorporated society or be a properly constituted committee of an incorporated society. Incorporation generally protects members of the committee from being individually held liable for any losses sustained by the exhibition or for any damages or legal costs resulting from a court case involving the exhibition or organising committee.

Most funding agencies require documentation demonstrating the organising committee is a properly constituted body including certificates of incorporation or, where they are a committee of an incorporated body, copies of minutes of the parent body formally setting the committee up.

The committee should have a set of rules providing for, among other things, membership, quorums, minutes of meetings, voting rules, conflicts of interest, maintenance of records, financial arrangements and the appointment of a reviewer. If an incorporated society the requirements will be set out in their rules or otherwise will generally derive from the rules of their parent body. There may be other legal requirements for incorporated bodies.

1.2 Make-up of the organising committee

Exhibition organising committees vary in size and structure but normally include:

- a) Chairman
- b) Secretary
- c) Treasurer
- d) Exhibits officer
- e) Bin room manager
- f) Fund-raising co-ordinator
- g) Publicity officer
- h) Hall manager
- i) Accommodation officer
- j) Publication officer
- k) Activities co-ordinator
- l) Jury chairman
- m) NZ Post representative
- n) NZSDA representative
- o) NZPF co-ordinator.

Other positions that may be considered include and are not limited to:

- p) Frames manager
- q) Transport co-ordinator
- r) Security co-ordinator
- s) Volunteer co-ordinator
- t) Manager for a special activity proposed to be included with an exhibition.

More than one function described above may be subsumed in the responsibilities of one committee member while parts of a role may be assigned to several members. The size of the committee, particularly in the early stages, may be quite small and members are added as the exhibition gets closer or sub-committees are created with additional personnel, for groups of related tasks.

It is important every task has a clear description, a timeline and been assigned to a member of the committee responsible for ensuring completion.

The organising committee is responsible for the proper running of the exhibition and making, or at least confirming, major decisions and approving all expenditure. Decisions may be made between committee meetings (e.g. by email) and those decisions should be recorded and affirmed at the next meeting of the committee.

1.3 Typical job outlines

Most of the job titles used above are self-explanatory but a brief description of the typical roles follows. The organising committee will choose the person best able to carry out the role, but some aspect might be better assigned to another person due to specific skills, time availability, etc. Because of the committee's make-up other titles may be chosen but the roles described here should be covered. The details provided below do not cover every aspect of any role.

a) Chairman

The chairman is normally the 'face' of the committee to the public. The chairman runs all meetings of the full committee; is empowered to negotiate and sign contracts on behalf of the show; and will often be one of three signatories on two signature electronic bank transfers. The chairman writes the reports or is responsible for ensuring reports are made and in due time to NZPF, the parent society (where they chair a sub-committee of the society), funding agencies and any other parties.

The chairman should check regularly to be sure the committee is on schedule and identify individuals or tasks where problems are occurring taking suitable steps to remedy these.

At various exhibition activities (e.g. Opening Ceremony, Chairman's function and Palmarès) the Chairman would meet and greet guests and is expected to make appropriate speeches.

b) Secretary

The secretary's main task is to record the discussions, decisions and activities of the organising committee. The secretary will therefore:

- Attend all meetings of the committee.
- Notify members of scheduled meetings, dates, locations and times.
- Take minutes of the meetings and ensure copies are circulated to all committee members, including NZSDA and NZ Post representatives and the NZPF co-ordinator.
- Keep records of correspondence (and other members of the committee should copy any correspondence – including emails – to the secretary).

The secretary works closely with the chairman and will often be involved with the other committee members in aspects of the work they are responsible for.

c) Treasurer

The treasurer (see chapter 3 for more information) is responsible for:

- Establishing, maintaining and monitoring an overall show budget.
- Opening and operating the bank account for the show.
- Maintaining detailed financial records for tax and review purposes.
- Providing financial reports at appropriate times. These could include annual financial statements (required by its own rules or those of the parent body), progress reports or at the end of the show when reports are required for Federation or to a funding agency.

d) Exhibits officer

The exhibits officer is responsible for:

- Preparing the prospectus and obtaining the Federation co-ordinator's sign-off.
- Soliciting exhibits and accepting entries (including title pages and any synopses).
- Correct entry of information from entry forms into the exhibition database having sought confirmation from the exhibitor or NZPF secretary as appropriate. [This information becomes part of the permanent record of the NZPF exhibitor database].
- Liaising with any commissioners and arranging Customs formalities for their entry of exhibits into and out of New Zealand.
- Developing the frame layout for exhibits and displays with the hall manager.
- Working with the bin room manager to ensure entries are securely stored on arrival, passed to the bin room on time and returned after the show with any medals, certificates, prizes, etc.

Entry of the exhibit and exhibitor information should preferably be entered into a database then used to populate all publications and documents which require this information. This avoids transcription or other errors occurring.

e) Bin room manager

The bin room manager is responsible for (see section 13):

- Receiving and recording all entries and displays to be mounted in frames into the bin room.
- Organising the careful and secure release of exhibits and displays for mounting.
- Ensuring certificates, medals and other material is inserted in exhibit envelopes for exhibitors.
- Organising the careful and secure collection of exhibits and displays from the frames.
- Distributing, with suitable recording, exhibits and displays to exhibitors, commissioners or person nominated by the exhibitor.
- Passing to the exhibits officer, with a suitable record, any uncollected exhibits and displays for couriering or other distribution to owners.

The bin room manager is best someone with some experience in this operation even at a local level. On set-up day there could be delays in completing frame installation, late arrival of exhibits and the jury is keen to get started on judging material while on the last day exhibitors are keen to collect their exhibits. It is important the bin room manager is confident and calm and can manage these types of pressures.

f) Fund-raising co-ordinator (see section 4)

The fund-raising co-ordinator could be responsible for all activities raising income for the show except, perhaps, the NZ Post and NZSDA contracts and entry fees from exhibitors. This would include being responsible for:

- Applications to funding agencies.
- Souvenir and other product sales (including tickets to show activities such as the Palmarès).
- Advertising material contained in show publications.

g) Publicity officer

The publicity officer is responsible for:

- Establishing a publicity programme for the exhibition.
- Ensuring the widest coverage in all forms of media is achieved within budget constraints.
- Liaising with the NZ Post and NZSDA representatives to ensure any publicity is consistent and without unnecessary duplication.
- Working closely with the publications officer and fund-raising co-ordinator (particularly in relation to product) to optimise publicity opportunities.

h) Hall manager

The Hall manager is responsible for:

- Reviewing options for venues with other committee members and, once a site is determined and a contract with the venue signed, maintaining liaison with venue management.
- Identifying space requirements for the activities associated with the exhibition and designing, after contact with, and agreement by, the relevant parties (e.g. NZSDA for dealer stands, NZ Post for their stand, exhibits officer for frames, activities co-ordinator for meeting areas, etc.), a layout for the venue.
- Negotiating, obtaining and managing contracts for supply, and overseeing the installation of all furniture and equipment (including frames) required to implement the agreed venue layout.
- Establishing and implementing suitable security procedures throughout the exhibition.
- Ensuring appropriate occupational safety and health requirements are identified and implemented.
- With venue management, developing an agreed timeline from set-up to close-down.

i) Accommodation officer

The accommodation officer (see section 8) is responsible for:

- Identifying options for accommodation (e.g. motels, hotels, billeting) including convenience, cost and any operational requirements for the organising committee's decision.
- Ensuring accommodation is booked and a contract signed with the provider.
- Liaising with the accommodation management and the individuals who will be using the facility to ensure contract requirements are met.

j) Publication officer

The publication officer is responsible for:

- Compiling, with others' input, all publications for the show including Bulletins, catalogue, awards list, website, etc.
- Arranging for the printing and timely distribution of these publications.

k) Activities co-ordinator

A range of activities may take place during the exhibition from an official opening, a chairman's evening, society and other meetings as well as, most importantly, the Palmarès. The activities co-ordinator would be responsible for organising these activities.

l) Jury chairman

The jury chairman selects and appoints the jury and jury secretary. Because they are likely to have been involved in many exhibitions in the past the jury chairman may be able to provide guidance to the organising committee on many aspects of the exhibition particularly where this impacts on the exhibits and judging. While not normally attending all, or in some cases any, committee meetings the jury chairman should receive meeting minutes and agenda.

m) NZSDA representative

All input into the exhibition from NZSDA should be managed through their representative. The representative provides support described at section 2.8. The NZSDA representative should receive all notices of meetings, agenda and minutes and, where able or necessary, might attend occasional meetings of the committee. Relationships with the NZSDA representative is normally managed through the organising committee's Chairman, secretary or hall manager.

n) NZ Post representative

All input into the exhibition from NZ Post should be managed through their representative. The representative provides support described at section 2.9. The NZ Post representative should receive all notices of meetings, agenda and minutes and, where able or necessary, might attend occasional meetings of the committee. Relationships with the NZ Post representative is normally managed through the organising committee's Chairman, secretary or Hall Manager.

o) NZPF co-ordinator

The NZPF co-ordinator has roles specified in the *NZPF Approved Regulations for National Exhibitions*. These include a general oversight of the organising committee reported to Federation at their normal executive committee meetings, approving certain documents – in particular, the exhibition Prospectus – but also to provide advice and guidance to the committee where required. The NZPF co-ordinator should receive all notices of meetings, agenda and minutes and, where able or necessary, will attend meetings of the committee.

p) Frames manager

The frames manager will be responsible for ensuring the required number of frames are transported to and from the venue and their installation and dismantling at the venue. This includes recommending to the organising committee alternate methods of delivery and installation/dismantling and managing any on-site repair or replacement of defective frames.

q) Transport co-ordinator

While transport of frames is a major task managed by the frames manager co-ordination of transport for commissioner/judges, prizes/awards [from the venue to Palmarès], and any other transport related activities (e.g. delivery of Awards List to and from printers and any other printing), use of any shuttle vehicles the committee has decided to hire might be best tasked to a transport co-ordinator.

r) Security co-ordinator

While this function would be largely the responsibility of the hall manager, it may be appropriate that an individual is charged with this activity. Major issues for security generally arise during set-up or close-down and the hall manager is usually actively participating in overseeing many other activities during this time. Having an individual managing security during this period could be desirable.

s) Volunteer co-ordinator

Throughout the exhibition there will be many individuals, mostly volunteers from local societies, who will be required to man counters giving information to the public and others, mount and dismount exhibits, provide assistance at any activity organised for the exhibition, drive vehicles for delivery of participants, etc. The volunteer co-ordinator will be responsible for maintaining a roster of volunteers and any other personnel to ensure services are provided.

t) Manager for a special activity

The exhibition may have special activities planned (e.g. visits by school parties, bus tours for partners, etc.) A 'manager' for each such special activity would be responsible for all the related support activity required.

2 Administration

2.1 Presence at previous exhibition

It is desirable key members of the organising committee go to the preceding national exhibition and observe and speak with their equivalents at that exhibition. The organising committee would then meet shortly afterwards to debrief and discuss things that seemed to work well or could perhaps have worked better. The committee might identify those things they like to emulate, or what they would like to avoid or improve for their exhibition.

2.2 Reports

It is important a timeline of reports is established and maintained. The following define some of the regular reports required of an organising committee.

- If the organising committee is a sub-committee of a society regular reports would be expected to the parent society throughout the period leading up to and after the show.
- Many sources of grants or sponsorship will require reports at specified times.
- The NZPF Approved regulations for national exhibitions (NZPF regulations) require reports before and after the show to the executive committee meetings (held three times a year). These include regular reports from the NZPF Co-ordinator and Chairman of the organising committee. After the show their reports will be joined by a report from the Jury chairman and the exhibition's final report will include a full, reviewed financial report. [See, for example, NZPF regulations clauses 5.4.2, 8.1, 8.3 and the requirements for NZPF co-ordinators and Jury Chairman.]
- The NZPF may require special reports and the organising committee must comply with such requests. [See NZPF regulations clause 8.3.]

2.3 Meeting schedule

It is desirable to set a schedule of meetings for the period up to and immediately after the show. This enables the committee members to diary the meetings but also ensures regular updates on the tasks. Most organising committees hold meetings at two-monthly intervals early in the planning period, move to a one monthly interval say 6 months out from the show and fortnightly or even weekly meetings in the last two months.

Some flexibility in timing is desirable. For example, the NZSDA and NZ Post representatives are possibly not resident in or near the exhibition location. If they have a scheduled visit to that location, it may be possible and desirable to reschedule a standing meeting or arrange an additional one to meet with the representative. They will appreciate the courtesy and a face-to-face meeting between them with the organising committee is often of immense value.

2.4 Records / filing

The secretary and treasurer will be responsible for the main record and filing efforts and the treasurer will need to comply with IRD and normal accounting requirements. However, it is likely during organising the show other people will be tasked with duties requiring they have a clear understanding of record keeping needs – for example, the exhibits officer, product sales, etc.

2.5 Contract management and business relationships

Contracts and business relationships will be established for the show. It is important these be managed professionally, and all timelines and processes imposed are met. The range of contracts or business relationships will include those with:

- Show venue management.
- Catering, security, electrician, first aid, etc. which are often 'preferred suppliers' of the show venue management.

- Furniture suppliers e.g. tables, chairs, dealer stands and partitions.
- Transport including moving of frames, storage (if required), hire vehicle.
- Accommodation for judges, overseas commissioners and, possibly, dealers.
- Palmarès venue.
- Agreements and contracts with NZSDA and NZ Post (see 1.7 and 1.8 below).
- NZPF appointed customs agent (for overseas exhibits travelling into and out of the country).

2.6 Insurance

Public liability

Most show venues used for National exhibitions require the organising committee to have public liability insurance. In some cases, the venue is able to offer coverage and this is likely to be a good option. A typical figure for public liability cover is in the range of \$2-4 million but this need not be expensive.

Event insurance

Event insurance (normally covered by an internationally based company) is not something that has been regularly considered but the organising committee could be faced with major costs if the event were cancelled by an outside event (e.g. earthquake). Speak to the venue management and/or an insurance broker to understand costs and implications of having event insurance or not.

2.7 Worker management

It is necessary for specific managers to identify the number and type of people required and the times they are needed. The spectrum of work required includes:

- Loading frames and associated material onto transport from the storage units before the show and unloading and packing back into the storage unit afterwards (Frames manager).
- Installing trade and other stands (where this is not done by the supplier), frames and furniture at the venue before the show and dismounting afterwards (Hall manager)
- Mounting exhibits before and dismounting afterwards (Hall Manager with Bon Room Manager)
- Manning the bin room before and after the show (Bin Room Manager).
- Manning entry and society tables (Shop Manager)
- Other activities (Activity Co-ordinator)
- Hall security (Hall Manager)
- Drivers (Transport co-ordinator)

The Volunteer Co-ordinator, with the information provided, is responsible for developing a roster to cover the tasks and to manage, with the other Managers, shortfalls or surpluses of manpower.

For voluntary labour approach local societies and individuals and seek time availability, etc. While this can be done well in advance, once people have volunteered, they should be kept advised about progress, reassured they will still be needed, etc. Attached as Appendix 2.1 is a web-based form used at some recent exhibitions. Volunteers are asked to cover a wide range of tasks requiring different physical and mental attributes – there will be sure to be something for anyone to do. It is important when the volunteer labour arrives on schedule, they are not left standing or sitting around with nothing to do. There have been occasions when this has happened and, by the time they are required, the labour has drifted off.

For paid labour, generally from service or sports clubs, advance requests should be made well in advance, so they are able to place the request in their own schedule. Several clubs should be approached seeking expressions of interest and a choice made based on their response. The timing, type and amount of labour and the suggested payment must be agreed (see 12.5 Timing and manpower). Paid labour is generally required for the physical task of erecting or breaking down the frames.

Whether paid or volunteer labour is used much of the requirements are the same.

- Provide job descriptions.
- Brief manpower on tasks and oversee appropriately (see 11.7, 13.2).
- Provide refreshment and breaks (see 11.3).
- Security – signing in and out, badges, etc (see 11.1).
- Ensure health and safety briefing of staff is provided (see 12.6).
- Ensure volunteers and supporting societies are thanked (see 16.2).

2.8 Transport co-ordination

The single, biggest transport task is that of moving the frames from their storage to the venue and return. This is covered in detail at section 12.5 including consideration of options available to the organising committee.

The other transport tasks should be considered as an administrative, logistical and cost issue open to a wide range of options. These tasks include:

- Obligatory transport of overseas judge / commissioners between their arrival airport to accommodation and return (see section 6.4).
- Expected transport of NZ-based jury members between their arrival airport and accommodation.
- Possible transport of jury and others from accommodation to exhibition or Palmarès venue and return.
- Travel by car of NZ-based jury members to the exhibition town and any parking requirements at the accommodation (see section 8.1)
- A range of other tasks including:
 - Delivery of exhibits from the exhibition courier address to the exhibition (see 13.4(g)) and from the exhibition to the courier depot after the exhibition (see 13.9(c)).
 - Delivery of a variety of returns after the exhibition (see 16.1)
 - Delivery of certificates, prizes, etc. to the Palmarès (see 10.4)
 - Picking up the printed Awards List (see 15.5) [although the printer might offer a delivery option].
 - Delivery of meals and drinks for self-catered options for volunteers, jury, etc. (see 11.3)

Considerations are the distances, times, number of people, size and weight of items to carry as well as the number of drivers and vehicles required.

Many exhibition committees have opted for hiring a people mover (say capable of carrying up to 12 people) which is of a size that it can also be used for carrying reasonable size and number items. Pre-ordered taxis or shuttles enable billing back to the organising committee while taxi company vouchers overcome some of the issues of payment claims from passengers. And, of course, use of private vehicles may suffice for many tasks.

2.9 New Zealand Stamp Dealers' Association

The NZSDA Agreement with the NZPF is the basis under which NZSDA members and the organising committee operate. Found on the NZPF website at <https://nzpf.org.nz/exhibitions/exhibition-organisation/contractsaccords/nzsda-nzpf-agreement/> it should be carefully read by members of the organising committee. The agreement provides basic requirements and respective obligations between, and duties of, both parties.

The agreement provides for an individual contract for each exhibition. The basic contract is provided as an appendix to the agreement but provides for variations based on individual circumstances of the exhibition. Most common areas of variation are equipment requirements for the dealers (e.g. tables, chairs, partitions, stand lighting); catering (i.e. whether dealers are provided drink and food during the show); and, the numbers of complementary tickets provided to dealers for the Palmarès. The contract also provides for a sum to be paid by the NZSDA and a schedule of payments (usually three).

When an exhibition is approved by NZPF, the secretary advises the NZSDA. They in turn inform NZPF and the organising committee who will be the NZSDA representative.

In relation to NZSDA the organising committee should:

- Agree any NZSDA equipment requirements and their supply.
- Agree on the number of complementary Palmarès tickets.
- Negotiate and sign NZSDA contract.
- Maintain contact with NZSDA representative throughout – email and personal contact, provide copies of agenda and minutes.
- Agree trade stand layout.
- Agree and implement an appropriate level of security throughout the period of the exhibition.
- Ensure payment schedule is maintained.
- Discuss possible accommodation deals that might benefit NZSDA and the organising committee.
- Agree timing of set-up and support to be provided.
- Discuss and agree channels of communication during show.
- Maintain liaison with the NZSDA representative during set-up and throughout the show (normally through the hall manager).
- Ensure the support provided by NZSDA is appropriately acknowledged in publications, at activities such as the Palmarès and at other opportunities.

2.10 New Zealand Post Limited

The NZ Post Sponsorship Agreement for National Philatelic Exhibitions is the basis for the significant funding by NZ Post to the organising committee. This can be found on the NZPF website <https://nzpf.org.nz/exhibitions/exhibition-organisation/contractsaccords/nz-post-nzpf-agreement/> and should be carefully read by members of the organising committee. The agreement provides basic requirements and respective obligations between, and duties of, both parties.

A representative is appointed by NZ Post and this person is the contact between them and the organising committee.

Apart from the financial support (provided through the NZ National Philatelic Trust) and provision of the Grand award (which they provide rather than it being purchased by the organising committee who were then reimbursed) NZ Post generally:

- Have a sales stand at the show (and normally have first choice of location) where they sell their product and provide a postmarking facility.
- Publicise the event in a range of media (e.g. their website, *Focus* and may provide flyers sent to the collectors on their list in the larger geographical area around the show's venue).
- Design, with input from the organising committee, a postmark for each day of the event and a first day of issue postmark for the miniature sheet issued for the show.
- Design and issue a miniature sheet, again with some input from the organising committee.
- Provide an uncut sheet with multiple miniature sheets available for auction at the Palmarès.

They are also open to approaches for other forms of support and advice. However, none of this should be taken for granted and it is important good relations with the NZ Post liaison are maintained.

NZ Post and the organising committee should:

- Sign the contract.
- Assist with product design (e.g. miniature sheets and personalised labels).
- Agree on the numbers of complementary Palmarès tickets.
- Work co-operatively in designing the show miniature sheet and the postmarks to be used each day of the show all produced by NZ Post.
- Agree stand position and layout.

- Ensure the contributions of NZ Post, including the donated Grand Award, is understood, and suitably acknowledged in publications, at activities such as the Palmarès and at other opportunities.

NZ Post is open to other commercial support being sought by the organising committee, but this cannot be assumed. For example, NZ Post is not averse to additional sponsorship arrangements from local or other suppliers, but the contract does require they be approached before any such arrangement is finalised. This applies particularly where the alternate supplier seeks some form of 'naming' rights.

2.11 Theme and logo

As early as possible the organising committee should decide on a theme for the show. This will drive the logo design for the show (which will appear on letterheads for correspondence, Bulletins and a wide range of advertising material e.g. advertisements in publications, on the show website, posters, banners, etc.) and will influence the design of any Personalised labels and other product that may be produced. It may also influence the way in which the show is publicised in the media and could influence other activities around the show intended to attract a broader range of public interest.

Appendix 2.1 Request for volunteers

The following is a web-based form used at two previous exhibitions. Whether produced as a web-based form or hard copy this information is essential for the Volunteer Co-ordinator to be able to produce a roster once the manpower requirements – time, number and type of people required for the many tasks carried out during the Exhibition – are known.

Exhibitions require a lot of voluntary assistance from well beforehand but more particularly at the setting-up stage; during the event; and, immediately afterwards.

The range of tasks means that there will be one that will fit YOU and the time you may have available. Please consider volunteering – you will have a great time and meet many interesting people.

Register your interest

Would you like to register your interest in volunteering to assist [exhibition name]? If you do please complete the following form.

The organising committee will be appointing a person to manage the volunteer help and they or one of their assistants will contact you in due course if you do register to identify how you could help and confirm or amend the times you are available.

Your Name (required)

Your Email (required)

Your phone number (required)

Your town or suburb (required)

Days and times you are available. Please indicate ALL that are relevant.

Wednesday [date]

☐

8:00-10:00 am

☐

10:00-12 Noon

☐

12 Noon-2:00 pm

☐

2:00-4:00 pm

☐

4:00-6:00 pm

Thursday [date]

☐

8:00-10:00 am

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10:00-12 Noon

☐

12 Noon-2:00 pm

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2:00-4:00 pm

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4:00-6:00 pm

Friday [date]

☐

8:00-10:00 am

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10:00-12 Noon

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12 Noon-2:00 pm

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2:00-4:00 pm

☐

4:00-6:00 pm

Saturday [date]

☐

8:00-10:00 am

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10:00-12 Noon

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12 Noon-2:00 pm

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2:00-4:00 pm

☐

4:00-6:00 pm

Sunday [date]

☐

8:00-10:00 am

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10:00-12 Noon

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12 Noon-2:00 pm

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2:00-4:00 pm

☐

4:00-6:00 pm

☐

6:00-8:00 pm

3 Finance

3.1 Budget

The most critical finance element is the development and maintenance of a budget.

While members of an incorporated society have some protection individually and have this protection where the exhibition is a properly constituted sub-committee of an incorporated society this only applies where the individuals are operating with due financial diligence.

The budget should provide a realistic appraisal of the financial income and expenditure and as planning for the exhibit progresses the budget needs to reflect changes in both costs and income. At times it can be disconcerting when the budget reports indicate a cycle of projected surplus or loss. However, this ensures the committee stays focussed on those issues that will make a difference particularly when a loss is suggested. Of recent years, our New Zealand national exhibitions have achieved surpluses. While an organising committee cannot rely on that to relax their financial vigil it hopefully suggests with care and attention successful results are achieved.

An updated and realistic budget is needed in presentation to the possible funding agencies, will need to be reported to the parent society where the organising committee is a sub-committee, NZPF would expect reports on the budget (in general terms rather than a full statement) at their regular executive committee meetings and the committee should expect updated budget reports at their regular committee meetings from the treasurer. Without such reports the committee (and other bodies) cannot address concerns where variances occur.

Attached at appendix 3.1 is an outline budget for an exhibition covering the typical cost and income items that should be considered. Obviously, there will be variances from this model due to the specific aspects of any exhibition, but it is hoped it provides a basis for the treasurer to develop a budget. The treasurers of previous exhibits or the secretary of Federation should be willing and able to provide financial statements which could assist in quantifying some of the items and developing the initial budget.

An important additional aspect of budgeting is a cash flow analysis. Payments for deposits for accommodation, venue, etc. generally arise when little income has been received. The normal mechanism for overcoming this issue is to seek seeding finance from the parent body (if the organising committee is a sub-committee), the New Zealand National Philatelic Trust, other neighbouring societies, etc.

There are different methods available to record financial transactions from software like Xero and other financial software, but they do generate a cost with monthly fees. If you are comfortable with Excel (or another spreadsheet), it is easy to keep track of the finances without the monthly expense of an accounting software package.

3.2 Bank account

It is highly desirable a separate bank account for the exhibition is created.

If the exhibition is being run as a separate entity a separate account is an obvious outcome. However, if the exhibition is being run as a sub-committee of a parent body current banking procedures may make the process unreasonably complicated but still essential. It is imperative the treasurers of both the parent body and the organising committee understand what this might entail, particularly in relation to annual financial reporting and reviews. Unlike Federation, which is primarily interested in the financial activity of the exhibition from inception to finality, the parent body will be required to report in terms of the normal annual reporting and review procedures.

Signatories for the account would normally include the treasurer, secretary and chairman but may, depending on how product sales are managed, also include the fund-raising co-ordinator. Payments would normally require two of the identified positions but may be restricted to the treasurer and one other.

Federation requires an exhibition financial statement covering all costs and income for the total period, which in some cases covers two or more years [See Approved regulations clause 8.1.1]. Funding agencies such as the NZ National Philatelic Trust require reports on the surplus or loss of the exhibition to ensure money the exhibition has received is properly accounted for and, where a surplus is made, some recompense is made [See terms of grants made by the NZ National Philatelic Trust.]

3.3 Goods and Services Tax (GST)

The cash flow analysis mentioned in 3.1 could have a major influence on whether the exhibition should be GST registered. If the cash flow in a period of twelve months exceeds, or is likely to exceed, the GST threshold registration for GST is legally required.

If the exhibition is running as a separate entity GST registration is likely to be beneficial whether required or not. However, if the exhibition is being run as a sub-committee of another entity the issue becomes a little more complicated.

The requirements to register for GST is based on an annual turnover threshold (currently \$60,000 in a year). This threshold is based on the anticipated turnover of the exhibition PLUS that of the parent body. If the threshold is likely to be exceeded, it means membership subscriptions and other income of the parent body would be subject to GST payments. However, costs such as printing, rentals, power, etc. incurring GST could be claimed but a different level of accounting is required, and GST receipts must be obtained for all items of expenditure to be able to claim.

[Note this does not mean you add GST to the current subs but assume they are GST inclusive.]

If the estimated turnover in any one year is likely to exceed the threshold, registration for GST should be made as soon as possible – claims cannot be made retrospectively (i.e. an entity must be registered to make any claim).

Where GST registration has been made it is essential returns are made by the due dates.

3.4 Payments by credit card, PayPal, etc.

Credit card as a payment option enables product sales via the website and enable more sales where people do not carry cash at the show. However, there is a cost for the service.

Things to consider if contemplating accepting credit cards for payment:

- Will it be on a website – ‘card not present’.
- Will it be at the exhibition itself – ‘card present.’

If wanting to accept credit cards / eftpos at the exhibition, you will need to set up a credit card or eftpos facility with your bank and hire an eftpos machine- preferably a mobile machine - for the duration of the show. The type of costs to factor in are:

- Bank set up fee, expect minimum \$100-\$150.
- ‘percentage of sale’ transaction fee – this percentage is based on your anticipated sales. Expect a fee of between 2.9% and 4%.
- Any other banking fees.
- EFTPOS machine hire fee.
- Or you may have a website using ‘card not present’ sales facilities. In this case, consider having a tablet or a laptop at the exhibition where there is wifi. This enables sales via the website and you are able to hand over the goods.

If you want to have credit card sales via a website there are different options to consider.

- Through your bank as discussed above in ‘card present’ apply for a “card not present” facility
- Use existing online payment providers like PayPal or Stripe. These online providers have fees with transactions starting at 2.9% of the sale plus a flat card fee charge per transaction.

Be aware with 'card not present' sales can generate chargebacks (money will be reversed from the bank account) if stolen credit cards are used to pay for product sales. While unlikely to occur, it is a possibility and can take up to three months for a transaction to be reversed.

3.5 Invoices

Invoicing enables good record keeping and for exhibitions that need to register for GST to enable the recipient to claim back the GST if they are also GST registered.

Invoices need to contain the following information:

- Details of the exhibition – address etc.
- GST number if GST registered.
- Details of the sale – description, price charged and if GST registered, the amount of GST charged.

One copy stays with you and one copy goes to the purchaser. In most cases the invoice is a combined invoice / receipt.

3.6 Cash handling at the event

You need a lockable cash box with plenty of change. Depending on the prices of the product being sold you will need 10, 20 and 50 cents, \$1 and \$2 coins as well as \$5 notes.

The coins will need to be ordered from the bank. You should allow up to a week before the exhibition to place your change order and pick it up when it is made up for you. Some banks charge a cash handling fee and this depends on the size of the cash order. Consult your bank about their time frames so you can place your order in a timely fashion. The coins will either come loose in a bag or in a roll. The Reserve Bank issues the rolls to retail banks.

The coin rolls are:

- 50 coins in a 10c roll = \$5 for a roll – it is suggested you order one roll of 10c if selling items for less than 50 cents otherwise do not order.
- 25 coins are in a 20c roll = \$5 for a roll – it is suggested you order two rolls of 20c if selling items for less than 50 cents otherwise do not order.
- 20 coins are in a 50c roll = \$10 for a roll – it is suggested two or three rolls of 50c.
- 25 coins are in a \$1 roll - \$25 for a roll – suggest two rolls of \$1
- 25 coins are in a \$2 roll - \$50 for a roll – suggest two to four rolls of \$2

It is suggested you have approximately \$100 worth of \$5 notes to go with the coin order. This should enable you to give out change for the duration of the show. Most people will present with \$20 or \$50 notes as this is what ATM and self-service supermarket machines dispense.

Keep track of cash sales at the exhibition by having a list of products with their price and record the number sold. At the end of the day tally product sold and check the cash balances.

Do not have large notes visible where possible. If the exhibition is close to a shopping mall with your bank having a branch there, consider banking large notes during the exhibition.

Consider allowing people to pay via internet banking. Have your bank account available to enable purchasers to pay if they do not have cash and you do not offer card facilities.

3.7 Financial reporting

Organising committee

As indicated, the committee needs to be regularly appraised on the financial position. The treasurer should provide at committee meetings:

- Income statements - report on sales etc
- Expenditure statements - report on payments
- Reporting against targets
- Reports for grant applications

- Statements of financial position, etc.

NZPF

Federation should be advised, either through their co-ordinator for the exhibition or directly by the Chairman of the organising committee, at the NZPF executive meetings (held three times a year) progress of the exhibition including any financial issues that have or are arising. Federation may require a financial report at any time [see Approved Regulations clause 8.3].

Funding agencies

As a condition of any grant made, funding agencies must be provided with suitable financial reports.

3.8 Financial review

It is expected that annual financial statements will be required whether the exhibition is being run as a separate entity or as a sub-committee of another entity. The rules in relation to financial reviews for either must be complied with.

If operating as a separate entity the procedures are simpler. As a sub-committee it is probable the exhibition accounts will require additional analysis from the normal reviewer for the parent body and additional payments for this service may be expected and, as indicated at 3.2, this payment may be required for each financial year as well as an additional payment when the final overall statement of the exhibition is reviewed.

Appendix 3.1 Typical budget outline

Stamp Exhibition – Draft Budget	Total
INCOME	
Fees from exhibitors [Refer 6.2 and 6.5]	
Sales – Members’ club [Refer 4.5] advertising [Ref 4.6] frame sponsorship [Refer 4.7] product [Refer 4.8] Palmarès auction [Refer 4.9] door entry fee (if charged) [Refer 4.10], catalogue [Refer 4.10 and Chapter 9] Chairman’s evening (if held) [Refer 14.2] Palmarès [Ref 15.3 and 15.8]	
Dealer Stand Fees [Ref 2.8]	
Sundry Receipts - donations [Refer 4.4] interest, GST refund,	
Grants Received - NZ Post [Refer 2.9] funding agencies [Refer 4.2]	
Suspensory loans [Refer 4.1]	
TOTAL INCOME	
EXPENDITURE	
Exhibition Venue - Hire and related expenses [Refer 11.4] awards cabinet [Refer 11.6] Meeting room equipment [Refer 11.8]	
Dealer Stands – hire and set-up of stands and equipment [Refer 11.5]	
Frames - transport, set-up, etc [Refer 12.5, 12.6 and Appendix 12.1]	
NZPF Levy [Refer 12.1]	
Total Advertising Expenses [Refer Chapter 5]	
Total Catering Expenses - jury [Refer 7.6] helpers [Refer 11.3] opening ceremony [Refer 14.1] Chairman’s evening [Refer 14.2] Palmarès [Refer 15.1]	
Judges Expenses – equipment (particularly printer) [Refer 7.3] accommodation and travel [Refer 7.4 and Chapter 8]	
Commissioner Expenses - accommodation, per diem, etc. [Refer 6.4 and Chapter 8]	
Committee Expenses	
Souvenir Expenses cost of production -particularly of CALs current NZ Post charges	
Printing - exhibit envelopes [Refer 6.6] catalogue [Refer Chapter 9] certificates [Refer 10.2] ID cards [Refer Appendix 11.1] frame labels [Refer 12.3 and 12.4] bin room [Refer 13.4] Awards List [Refer 15.3]	
Customs – [Refer 6.4 and Appendix 6.1]	
Shuttle Van Rental - meet commissioners, etc. [Refer 6.4 and Chapter 8]	
Repay suspensory loans – [Refer 16.5]	
Sundry Expenses – insurance [Refer 2.6], reviewer’s costs [Refer 3.8] postage, office expenses, Medals [Refer 10.1] Awards [Refer 10.4], First Aid [Refer 11.2] etc.	
TOTAL EXPENDITURE	
Surplus (Deficit)	

4 Fund raising

4.1 Seeding finance

As the organising committee investigates venues and services they will find securing reservations requires deposits at a time when little money has been received. The cash flow projections developed as part of the financial planning will identify the amounts required.

The NZ National Philatelic Trust is well-aware of this issue and will generally provide a loan for this purpose [see <https://nzpf.org.nz/about-us/trusts-involving-nzpf/nz-national-philatelic-trust/>]. A range of other philatelic trusts may also provide support generally depending on their location relative to the region where the show is to be held. These include:

- Zeapex Trust <https://nzpf.org.nz/societies-clubs/zeapex-philatelic-trust/>
- Central Districts Philatelic Trust <https://nzpf.org.nz/societies-clubs/central-districts-philatelic-trust/>
- Timpex Trust (Timaru Philatelic Society) <https://nzpf.org.nz/societies-clubs/timaru-philatelic-society/>

No organising committee can really succeed without the support of other local stamp clubs and societies. They often provide critical manpower but may also be willing and able to provide financial support in the way of loans for seeding finance. [See also 4.5 Members' Club.]

4.2 Funding agencies

There is a wide range of funding agencies which provide grants for 'worthy causes'. The local city or district council is one logical option particularly if the venue is managed by the council. The organising committee will probably also be seeking other kinds of support from that source (e.g. local community advertising opportunities).

A search on the web will find many possibilities. Good starting points are:

<http://www.mch.govt.nz/funding-nz-culture/search-funding>

<http://www.communitymatters.govt.nz/funding-and-grants>

The organising committee could contact previous exhibition organising committees to source possible funding bodies and approaches taken. However, it is important to recognise funding agencies may have regional variations. Thus, what has been successful in one area may prove unsuccessful in another and, of course, vice versa.

Most funding agencies have clear criteria to be met for a funding application. These are often open to interpretation and with careful selection of information an application may be successful. However, funding agencies have more applications for funding than they could possibly meet.

Most funders will require the organising committee to address a specific activity for any grant provided (e.g. venue hire, transport of frames, publicity [banners, posters, etc.], printing, medals) and will expect a show budget and recent quotes (from two or three suppliers under their letterhead – i.e. an email message without letterhead may not suffice) for the activity proposed. This often means the committee will have to return to a potential supplier several times if one approach for a grant has been declined and another funding body is to be approached. When seeking quotes, it is important the potential supplier is aware an approach is being made to a funding body and understands why additional, updated quotes are being requested.

There can be a wide range of documentation required for applications. In most cases this information should be easily obtained, for example a record from the minutes of the incorporated society that approval is given to make the submission; the most recent financial statement with a current certificate of incorporation of the society; and, a copy of the exhibition budget. However, some information may take time to acquire if not already held, for example an Income Tax Exemption form from IRD.

Sources of grants generally have specific timelines for applications, their consideration of these and notification. These may be based on the financial year of the funding agency, limited to activities occurring only within a set time of funding (this can be as little as three months), etc. Unfortunately, these often result in the organising committee not being sure of the success of their application until late and sometimes only a few weeks before (and on occasions after) the funding is required.

Where a successful application is made it is important the grant be recognised (at least an acknowledgement in the show catalogue) or the grant may have conditions detailing the manner of recognition expected. In all cases the agency will require a formal report within some time limit after the show confirming the use of their grant for the purpose requested and an expectation any unexpended money provided in the grant for a specific activity is refunded.

4.3 Local businesses

Applications to local businesses for financial support are typically less formal than those to funding agencies. However, they may receive many applications from local activities and could have established priorities or processes for deciding which applications will be approved.

Local businesses may prefer to offer vouchers or discounts on product.

4.4 Donations

Many exhibitors offer a donation to further support the show. The entry form can helpfully suggest this with a space to indicate a donation. The other most common source of donations comes from members of the society or of those nearby.

However, there may well be prominent local citizens or philanthropists who could be approached. More success is probable if any letter seeking a donation is clearly unique to the person rather than merely a standard request made of many.

Donors should be asked how they would like their donation to be recognised – remembering some may prefer to remain anonymous. Normally this will appear as an acknowledgement in the catalogue. However, an additional option used at the Capital Stamp Show 2015 was to prepare a small notice which could be duplicated based on the amount received and placed on exhibition frames (see 4.7 Frame sponsorship).

4.5 Members' Club

Members' Clubs have been used in previous exhibitions. These are set up early in the planning as incentives to belong often include products unique to the members, special advance notice of items, and preferential bookings to activities, etc. In many overseas exhibitions the members club often has an exclusive space at the exhibition venue where services, such as refreshments may be provided although it is unlikely a New Zealand exhibition could justify this.

A major benefit of a members' club is the potential income arriving during the setting up phase when little other income can be expected – effectively seeding finance. A donor may be more willing to provide funds if the request includes the offer of membership in the club.

A downside could be the resources needed to administer the club including development and provision of any special product. At times, this resource may be needed for other critical activities.

4.6 Advertising revenue

There are a wide range of opportunities for raising funds from advertising.

While NZ Post and the dealers involved in the show will often provide some degree of support with advertisements in show publications such as the catalogue and awards list, they will also be concerned about the level of financial input they might already be making.

The organising committee needs to be conscious of opportunities for 'in kind' payment from such sources. For example, a dealer might be willing to print the awards list cover at no charge providing he is permitted to have a page of advertising in the document.

In addition to the catalogue and awards list other opportunities include any Bulletins produced, the exhibition envelopes (a good option for 'in-kind' payment) and, an option used for the Capital Stamp Show 2015, frame sponsorship [see 4.7].

It is useful for the organising committee to determine advertising schedules at an early stage. This enables them, for example, to structure the advertising schedule to allow for discounts for multiple advertising spots (e.g. a rate for one, two or however many bulletins the advertisement could appear in). Many businesses need to control the levels of advertising they do, and early advice allows them to consider and budget for their contributions to the show.

Consideration needs also be given to the media used. People retain bulletins and other publications long after the show and this provides longevity for the advertisements. Including the advertisement on the exhibition website may provide a wider potential audience for the advertiser.

An important aspect for any advertising is the contribution should be suitably acknowledged.

4.7 Frame sponsorship

At the Capital Stamp Show frame sponsorship was introduced. For the first time in New Zealand, advertisers and individuals were able to sponsor exhibit frames. Frame sponsorship comprised of a label attached to the top of the sponsored frames. Frame sponsors were able to request sponsorship of specific exhibits, frames within a specific class or other specified category based on a first come, first-served basis. The labels were comprised of laminated rectangles 120mm wide x 40mm high and a cost of \$10 per label was established.

While this was initially set-up to allow dealers to advertise it became a useful way to acknowledge donations (if the donor wished to do this) and several philatelic societies took advantage of the option to donate some money to the exhibition and have the label recognise members who had recently passed away. The format of typical labels is shown below.



4.8 Products

Care is needed to ensure there are realistic expectations of income from product. It is important to recognise a considerable amount of effort can be required to develop and support product sales. This arises from:

- Design - to ensure the product matches the theme of the show.
- Deciding on price.
- Advertising effort.
- Sales management (i.e. keeping track of sales, distribution, etc.).

However, the products and efforts to sell them will publicise the show and the income normally exceeds the actual cost of production and distribution.

The range of product is clearly something for each organising committee to determine but the most common types include, but are not limited to:

- Customised advertising labels (Personalised labels) and associated material including first day covers and maximum cards.
- Special commemorative covers – these are related to the theme of the show although the problem of obtaining a good clear postmark with the appropriate date will require the organising committee to build a relationship with a local post shop.
- Cinderellas - again preferably linked to the theme of the show.
- Privately overprinted miniature sheets but this should not involve overprinting of the stamps.

- Envelopes designed to be used with product attached and franked with the postmark of the day during the show.

4.9 Auction and sale of donated material

Society members may find it easier to donate material than cash. If the society runs regular auctions this donated material could be included as a special category to encourage more liberal bidding or, if sufficient material is provided or the society does not normally hold auctions, a special auction might be held. Distribution of the auction listings could be considerably wider than normal and include other societies in New Zealand.

The organising committee may be able to take part in stamp fairs held in the area and sell donated material.

These activities do, of course, require additional manpower and effort and this should be balanced against the other demands placed on individuals who might be involved. However, both auctions and fairs do provide further opportunities to advertise the upcoming exhibition.

4.10 Door charge

Traditionally New Zealand exhibitions have maintained a policy of no door charge for entry to the exhibition. This has been driven partially by the desire of the dealers who do not wish to have an impediment for people who have no interest in the exhibition but wish to sell collections or have them valued.

In some cases, the terms of the contract with the venue might suggest that if a door charge is made a certain proportion of any receipts must be paid to, or the actual management of the door charge must be carried out with some commission fee, their preferred booking agent.

Applications to funding agencies may be impacted by the fact a door charge is made. The assumption has been made some agencies would look more favourably at activities with no charge.

A door charge requires totally different entry control and manning requirements. Many visitors wish to come and go at will and a process for allowing re-entry on the day should be developed. Many people attend more than one day, and some rebate would generally be expected (e.g. 'season pass' for entry any day).

To overcome this dilemma, exhibition organisations have often created a 'de facto' door charge by charging for the catalogue [see 8.3(b)].

The NZPF regulations are silent on door charges and the decision whether to have a charge or not rests with the organising committee.

4.11 Palmarès Auction

A regular feature of New Zealand exhibitions is the Palmarès Auction. This is usually the last activity of the evening and can provide a boost to funding. The following are critical success factors:

- Use an experienced stamp auctioneer - their knowledge of the market and the 'customers' at the venue plus their ability to maintain the momentum of the auction makes their complementary ticket to the event well worth it.
- Do not have too many lots - a range of 10-15 is the maximum.
- The lots should be of 'good' value with the expectations (e.g. starting prices and bid obtained) of both the organising committee and auctioneer agreed beforehand – both may very well be surprised at what is achieved.
- The lots should be clearly described (often on the reverse of the menu for the Palmarès or as a separate sheet) and, apart from the NZ Post uncut sheet, (see below) be available to view at the event.

The lots have typically included:

- A souvenir cover, postmarked with an NZ Post show cancel, signed by all the jury.

- A souvenir cover (preferably different from the above), postmarked with an NZ Post show cancel, and signed by all the organising committee including NZ Post, NZSDA and NZPF representatives.
- One or two special products related to the show that are unique or limited in number.
- The NZ Post uncut sheet of the exhibition miniature sheet.

The NZ Post sheet is usually the last item in the auction and generally receives the highest bids. Concerns in the past about having the sheet buckled if viewed at the venue have led to recent exhibitions retaining the sheet in its cardboard roll (as supplied by NZ Post) and NZ Post providing an image that can be reproduced in colour (preferably A3) for viewing.

5 Promotion and publicity

5.1 Strategic purpose

The committee should consider the several reasons and implications which have motivated them to organise a national exhibition. This will include:

- To provide an opportunity to promote and publicise our hobby to the wider public, especially those who are collectors but not society members.
- To provide a platform for society members nationally to show off their material in a competitive and valued structure.
- To create an opportunity to sustain and increase interest in local philatelic society membership and activities.
- To facilitate trading opportunities for both buyers and sellers.

5.2 Identify your target audiences

Trade

While the NZSDA representative has a major role in encouraging other dealers to take a stand at the exhibition this cannot be taken for granted. The committee should be able to demonstrate to potential stand holders there is active promotion of the event to attract customers.

Stand holders (including NZ Post) will do a certain amount of advertising on their own behalf but they will have an expectation some of the stand rental fee they will be paying is being used to publicise the event.

Exhibitors

Exhibitors have choices where and when they exhibit. Advice to them of the exhibition should cover conditions of entry including fees and closing dates to enable them to make a choice. Efforts need to be made to get them to also attend, and such a decision would be encouraged by the information provided about the event and possible places and associated activities they and their partners could visit or attend.

On-going updated information leading to the exhibition (e.g. through bulletins, website updates or personal communications from the exhibitions officer, etc.) maintains the level of interest.

Stamp society / club members

Such people are already involved in the hobby and messages to them should be addressing the exhibits that will be on show, the trade stands they can visit and the friends and colleagues they will meet. They could be interested in the merchandise on offer; join a supporters' club if offered; may wish to volunteer assistance during the show; and they, as well as the society / club they belong to, are potential donors. Again, updated information leading to the exhibition should be provided.

Collectors

Dealers and NZ Post advise most of their clients are not members of societies/clubs. While it would be great to encourage such people to join up many have already decided not to, however it doesn't mean we shouldn't try. These people are most likely interest in the trade stands but could also be interested in exhibition merchandise.

NZSDA and NZ Post may have regular contact with such people through mailout, auction catalogues, etc. The NZSDA and NZ Post representatives could be asked for assistance in this area but material (e.g. brochure, pamphlets or the content of such) probably needs to be prepared to assist them.

General public

The public is potentially the largest source of foot traffic but also the hardest to predict in terms of the likely level of interest and what will attract them.

People with inherited collections to sell to dealers are unlikely to have interest in viewing exhibits or buying merchandise. However, they need to be made aware of the exhibition and the opportunity it provides them.

One impact appearing to arise out of Covid-19 was people discovering their old collections or starting new ones as they came to realise collecting of this sort was something that could be carried out and enjoyed even during lockdown.

NZPF has spoken of three age cohorts around which our efforts to encourage collecting should be focussed. These are the young cohort less than 20 years old, middle cohort typically 40 to 65 years old and the older cohort retired and over 65 years old.

Addressing publicity to the new and returning collectors or one of the age cohorts may lead to some novel and interesting ways of attracting them to the exhibition. For example, at the International Exhibition New York 2016 one of the busiest areas of the venue was one aimed at adult beginners.

Potential visitors to the exhibition could be those people with interests outside stamps or postcards but to whom specific subjects on these items relate to their hobby or collection. Such people could be attracted by the theme of the show reflected in the merchandise on offer; the nature of stories the committee has managed to have covered in the media; or alternative hobby displays at the venue during the exhibition. Examples at exhibitions have included models (railways, aircraft, ships, etc.) and vintage vehicles.

5.3 Marketing plan and budget

An overall plan should be developed which encompasses the many identified strategies intended to be adopted to publicise and promote the event. Within the identified expenditure of the exhibition budget, it will be essential to develop a comprehensive range of different media types and placements to achieve a balance of reach and optimum saturation. Components will include:

- **Paid advertising** – generally a combination of print, electronic and radio media but could also include facets such as bus advertising, hoardings, press inserts, etc.
- **Community based** – non- or low-cost options which may include shop window posters, library or museum posters and displays, banners, community access radio, breakfast radio interviews, editorial stories in community newspapers and magazines.

A key aspect is to build a **local news story** to promote the exhibition around some aspect of the event e.g, pigeon mail release, vintage mail van, visiting celebrity, rare stamp to be displayed, etc. Focus on the wider public with themes that are essentially of general interest (even quirky) and rather less philatelic but newsworthy.

- **Commercial contributors** (NZ Post and dealers) – ensure regular news release and relevant entry details to enable fullest use of their existing client data bases and mail order streams to publicise the event.

Compile a publicity budget which realistically addresses the planned advertising and promotion costs, but which ideally has a contingency to permit some reactive flexibility. Ensure the authorisation of marketing expenditure is specifically delegated.

Develop a timeline. Some aspects require significant advanced placement (for example, magazine articles must be prepared and approved well before published date) whereas the critically important saturated paid advertising immediately prior to the event (and indeed also during the event) cannot be overemphasised.

5.4 Media used

Attached as Appendix 5.1 are details of various types of media the committee might consider. Not all may be relevant as they are not available in the exhibition location or are cost prohibitive.

The committee should review these options and any others that might be available and not listed. Each have pros and cons and some effort is needed to identify what these might be. Some estimates of possible cost and the technical input required (which may or may not be available to the committee) to achieve a satisfactory result are required.

Appendix 5.1 Advertising media

This Appendix aims to provide an overview of a range of media options. Not all will suit your needs and there may be others not covered relating to your circumstances – qualified and knowledgeable personnel on your committee or available to it, your geographical location (metropolitan or regional), etc.

Newspapers

- Metros, regionals and weekends
- Suburban (generally free to readers)

Newspapers' role in publicity / advertising is continually changing. The extent to which any publicity or advertising taken with newspapers remains as print media only (as most have alternate electronic platforms as well) is an issue but they are a medium most of us remain familiar with.

In the past, organising committees have largely concentrated on newspapers for paid advertisements and seeking placements for stories related to the exhibition.

In relation to paid advertising this can range from full-page advertorials (i.e. a mix of paid advertising and article) to small slots either placed in the 'entertainment' / 'what's on?' areas or 'run-of-press' where there the paper places the ad to fit. [Note if the ad is placed in good time 'run-of-press' can be very effective – e.g. page 3 without the full cost associated with such placement.]

Many of the newspapers in an area are published by the same company and advertising in multiple papers often provides rates for each less than would an ad in that paper alone.

Stories written by the organising committee are often difficult to place (more likely if the paper is receiving paid advertising). If a reporter is attracted by a story relevant to the readership (most often a story dealing with an individual or a specific interesting item) the effort to provide such material pays off.

Magazines

- General such as *AA Directions*, *Listener*, *Air NZ*, *Qantas*, etc.

General magazines, such as *Directions* and *The Listener*, have a wide readership and are kept and read over more time than a typical newspaper. Others like airline magazines have a 'captive' audience but it is doubtful many would be part of the target audience for a stamp exhibition. It is not easy to get editorial material in magazine and this might more likely occur if, for example, the magazine is planning a story around activities in the area in which the exhibition is being held.

- Philatelic such as *Australasian Stamp News*, *Gibbons Stamp Monthly*, *CP News*, *APF News*, etc.

Philatelic magazines will normally be happy to record basic information about the exhibition along with similar events elsewhere. Obviously, they accept paid advertising but again care is needed to assess the likely target audience this might reach.

Australasian Stamp News and *APF News* may be more open to approaches to publish editorial material. It would be wise to approach them early to request some coverage, investigate print deadlines, etc.

Television

Paid advertising can be expensive both in terms of preparing the ad and for viewing time. Some coverage might be possible, say on the first day of the show where some TV filming might be done at the exhibition but there is no guarantee any footage is shown as it may be 'bumped' by some more newsworthy items. However, it could still be worthwhile letting the TV stations know about the exhibition and what they might see or do, particularly on the opening day.

Radio

- Commercial
- Community

Community radio stations do provide a free-to-air public notice service. In this case the message should be brief and provide concise information about what, where and when. Such announcements are usually provided in the week or so running up to the event and run several times each day.

Paid advertising on commercial stations need not be expensive but you should have a clear idea what message you want to get over and when and whether you believe your audience will be listening. Rates depend on frequency and timing of play.

A radio reporter or station may be interested in interviews or the possibility of 'talk-back' could be investigated. It would be important you have a person suitable for such tasks and messages about the exhibition and its related activities and theme prepared.

Outdoor advertising

- Cross-street banners, billboards

A major benefit of cross-street banners and static billboards is they are often on permanent display for many days and sometimes weeks before the exhibition. Placement is important to ensure your likely audience passes the site/s where they are installed and often a good location is near the planned venue (indeed they may have banner or billboard options for you). Sometimes there is significant cost in painting/printing and installing cross-street banners and billboards particularly if they are located over or closely adjacent to a busy highway.

Dynamic billboards are now appearing in larger cities and towns. The cost of preparing the message is considerably cheaper (as it is simply an electronic file) but display costs are generally higher. Also, the message will likely not be the only one displayed at the site with a full range of ads appearing at set frequencies and duration (depending on payment).

Some venues also have message boards visible to the public detailing upcoming and current events. Such signs may be within the venue, particularly if it is one that holds multiple public events and visitors to such other events are able to see the messages.

- Feather and tear-drop flags

There has been little experience of these at past exhibitions. Individual costs do not seem exorbitant, but a major issue could be placement and installation. Checks should be made with the local council (road controlling authority) regarding any restrictions on use.

- Pull down banners, notice boards, etc.

These are typically mobile pull-down signs often used immediately outside a venue. Weather (particularly susceptibility to wind) would have to be considered and they would typically have to be stored overnight rather than on display.

- Posters

Posters could range from over A0-size to around A4.

The larger ones would be intended for billboards (posted or pasted). Because of the size professional printing could be required. They likely will be subject to local bylaws so care should be taken where they are placed.

The smaller ones would be for small public notice boards often found at supermarkets, libraries, information centres, etc. and local businesses and service might be prepared to display them. Local society members could be asked to distribute the smaller posters in their own neighbourhood. If A4 they are capable of being printed on a standard home printer.

Direct mail

- Exhibition bulletins

In the past the main method for getting information out to the audience was regular bulletins (newsletters) from the exhibition. The issues have tended to decrease over time and now there may no more than three or four published. The prime factor in this has been cost of production and postage although these costs can be reduced by sending the material out by email to those who request them that way.

The first Bulletin usually provides basic details about the exhibition when, where and what and includes the Prospectus for the exhibition. This latter document provides details for exhibitors about dates, costs,

classes of exhibits, etc. Subsequent Bulletins have provided details of accommodation, transport, planned activities and product for sale to help raise fund for running the exhibition with order forms.

- Society newsletters, etc.

Approaching stamp societies and clubs asking if they would be willing to distribute the first (and subsequent) bulletins, brochure or other print media is sensible. Many now largely distribute their own (or a substantial number of) newsletters to members by email. Your request should seek numbers of hard copy, and advice you would be happy to forward electronic copies for them to distribute with their newsletter.

- NZSDA - article or insert in auction lists or other mailouts.

Members of the NZSDA will generally be willing to note basic information about the exhibition in material they send to their clients. Guidance from your NZSDA co-ordinator should be sought.

- NZ Post – insert with mailouts to specified clients (i.e., NZ only, region specific)

NZ Post Collectables may be willing to print and distribute flyers to their clients. However, they may prefer to include material in *Focus* (produced every six months) and some limited information in their more regular Stamps and Coins new issue. Guidance from your NZ Post co-ordinator should be sought.

Other print media

- Pamphlets, brochures, postcards

This group of items is aimed at providing information about the exhibition in a form that can be put into counter displays at outlets who have agreed. Examples might be Information Centres, local libraries, local body offices, Citizens' Advice Bureaus, etc. They are of a size that can easily be picked up by the public and taken with them. Postcards give the potential for someone to send it to a friend or acquaintance.

Electronic

- "What's on" sites

There are sites which provide free, or cheap, registration of your exhibition so someone searching for information about events occurring in your town will find the information. Often, payment of a fee will enable your entry to be given more prominent positioning. While some of this occurs naturally as your event nears its date this higher profile is worth considering.

- Social media

Most people now access information via phones and computers. For example, information typically found in hard copy newspapers are now more likely to be accessed this way. You will find when considering newspaper advertising you will be given an option to use or extend your coverage using electronic advertising options.

Online social networking services such as Facebook, Instagram, twitter, etc. and other electronic options are areas where previous exhibition organising committees have had little experience. Perhaps it is a great opportunity for you to involve some of your younger members or their children in helping to develop ways to use such media as it is they who will more likely be users and are part of your target audience.

Websites

- Use existing society website

If your society already has a website, then the exhibition should most likely be part of that. The advantage is that whoever is the webmaster for your society page would be best able to assist you develop the exhibition site.

- NZPF website

The NZPF website provides a high level of support for exhibition organising committees. Once the exhibition has been approved information to that effect is shortly added to the 'future exhibitions' page. Usually on receipt of the approved Prospectus (although it may occur earlier) a page on the website is

created devoted to the exhibition. If the committee has created a web contact this is always referenced as it is important the most up-to-date information is available to those visiting the NZPF site. Please look at the NZPF website at <https://nzpf.org.nz/exhibitions/exhibitions-previous-years/> and any current exhibitions to see what has been done for a range of previous exhibitions.

- Other websites

The Australian Philatelic Federation site is an important site as your exhibition will be supported by exhibitors from Australia under the NZPF/APF Accord. Check <https://apf.org.au/philatelic-exhibition-timetable/>

There are many other websites which list details of upcoming exhibitions and the choice is yours if you wish to ensure such sites are made aware of your exhibition and request they update their site.

- Create your own website

If your society does not have a website serious consideration should be given to this option.

Your own website allows you to ensure up-to-date information is made available to everyone with a potential interest. It allows you to market your product (and may include having an on-line shop which facilitates purchase). The major disadvantage is that you need to have available a web designer and someone (linked closely to your committee) who can and DOES update the website as decisions and other changes are made – your site should reflect NOW. These people, if you are lucky, may be the same person.

Costs can vary considerably but need not be great. However, care is needed to ensure the site does what you need, not what might be nice to have.

Merchandise

Most organising committees develop product to raise funds to assist with the exhibition. Most commonly this has been personalised stamps (previously known as CALs) or Cinderellas with associated first day covers, maximum cards, etc.

In most cases the surplus from this source is not always as good as is anticipated particularly when considering the time and effort required to design, produce and distribute the items. However, what they can be is a good direct source of publicity and a vehicle for associated publicity in one or other of the various media described above.

6 Exhibits

6.1 Prospectus

The prospectus is one of the most important documents in relation to the exhibition. It is effectively the contract between the organising committee and each exhibitor. When an exhibitor signs their entry form, they are agreeing to the terms that have been set with an expectation the organising committee will honour the obligations described in the prospectus.

A model prospectus is available on the Federation website and, as it has been developed through experience of many past exhibitions, it is expected there would be little variation from the model. However, some changes may be proposed and will be needed for any special competition (eg Australasian Challenge, Championship class, Nations Challenge, special class outside normal judging criteria [e.g. Blenpex 2012 'Gourmet Challenge']) the organising committee decides to include. Before the prospectus can be published it must be approved by the NZPF co-ordinator [See NZPF regulations clause 3.3].

There are no specific rules which determine when the prospectus is issued other than to provide potential exhibitors adequate time to consider whether they will be entering and to forward their entry form. However, it has been considered good practice to defer publishing of the prospectus until after the final closing date of entries for the preceding NZ national exhibition and often the prospectus is made available, along with the first bulletin (see 5.7), at the preceding exhibition when it is enclosed with the returning exhibits.

It is normal practice to send copies of the prospectus and Bulletins to every NZPF affiliated society and a copy of their addresses can be obtained from the Federation secretary. Copies should be forwarded to any commissioner appointed for the exhibition, NZPF secretary and NZPF webmaster.

6.2 Entry fees

The prospectus will include fees exhibitors are required to pay.

Youth entries

The NZPF Approved Regulations at 3.2.7 state *"The national exhibition organizing committee is permitted to charge a fee to youth exhibitors but this fee shall not exceed \$10 per frame (side) including the NZPF patronage fee. [This regulation shall not preclude exhibition organisers from requiring an additional deposit. The deposit will be returned with the entry]"*

There are several classes available for Youth – FIP classes (where a qualifying mark enables the exhibitors to enter international exhibitions), a National 'Youth Developing Exhibit' class where the entrant is an experienced Youth exhibitor who is exhibiting fewer frames than they would be obliged to in the FIP classes and a National 'Youth Development' class restricted to New Zealand exhibitors exhibiting for the first time or for previous exhibitors who have not yet previously received 65 points or more for any exhibit at a national exhibition.

It has been common for no fee to be charged for the Youth Development class.

Adult development

This class is offered to encourage New Zealand resident exhibitors who have not previously been awarded 70 points or more for any one frame or multi frame entry at a National exhibition.

However, where a person has never exhibited at a National exhibition before there is scope for them to enter a ½-frame (8 page) exhibit. For such entries Federation has waived its levy of \$6.00 per frame and exhibitors receive a written critique and a certificate and no medal. It has been common for no fee to be charged for this half-frame adult development class.

General level of fees

The NZPF Approved regulations at 7.3 state *"Exhibitors shall be provided free of all costs, two admission passes for the duration of the exhibition, a copy of the official exhibition catalogue and an awards list."*

In addition, for every entry the organising committee is required to pay NZPF frame fees of \$6.00 per frame, provide a certificate and medal. Jury and other expenses (particularly the space requirements for frames and their transport to and from the venue) are incurred in relation to exhibitors. The organising committee in determining entry fees should take these costs into consideration.

There are suggestions exhibitors are discouraged from entering because of fees charged. Setting a fee that is much lower than other exhibition organising committees because, for example, the venue costs are much lower in one town rather than another (e.g. regional centre compared with major city) or because the parent society wishes to subsidise entrants, has placed unfair expectations or criticism on organising committees of following exhibitions.

6.3 Entries

The prospectus must clearly define critical dates:

- When entries are to be received – this date would typically be no closer than four months before the exhibition.
- When the exhibition committee will confirm acceptance of entries – often four to six weeks after the entry closing date (this provides some scope for extending the entry closing date, receiving late entries or making decisions where entries are over-subscribed, and some have to be declined).
- When the exhibits must be in the hands of either any commissioner or the exhibition organising committee or, if being delivered by hand, with the bin room manager at the venue. Travel plans may require a commissioner to set an earlier delivery and exhibitors must comply. Delivery by hand or courier (note postal delivery is not accepted) to the organising committee is usually set at least three days before the opening day of the exhibit. Delivery by hand with the bin room manager is generally set at 10am on the day before the exhibition opening day or on the day judging commences whichever is earlier.

6.4 Overseas entries

NZPF has formal accords with Australia and the Emirates Philatelic Association. For details see:

www.nzpf.org.nz/exhibitions/exhibition-organisation/contractsaccords/apf-nzpf-accord/

www.nzpf.org.nz/exhibitions/exhibition-organisation/contractsaccords/epa-nzpf-accord/

The accord with Australia applies to every NZ national exhibition while that with EPA applies every second year. Both provide for the appointment of commissioner/judges responsible for bringing exhibits with them to the exhibition and ensuring these entries and any certificates, medals and prizes return afterward.

Only if approved by NZPF, the organising committee may invite other countries to participate e.g. in a Nations Challenge. Invitations of this type would normally apply the provisions in the accords with Australia or EPA to commissioner/judges from such invited countries.

These provisions include:

- Any agreed payment for travel to and from New Zealand, pick-up and drop-off at the local airport and accommodation (including breakfast).
- Complimentary tickets to exhibition functions (e.g. Palmarès).
- Ensuring requirements of NZ Customs are met for the import and export of the exhibits by using the NZPF appointed customs agent including the payment of any fees incurred [see Appendix 6.1 Customs Requirements].

To ensure the efficient and secure handling of exhibits from those accord countries or other invited countries all entries MUST go through the appointed commissioner.

A member of an NZPF affiliated society who lives outside one of the accord or invited countries may enter a New Zealand national and, if accepted, they must take personal responsibility for ensuring the exhibit arrives on time, is taken out of the country and any Customs requirements are met.

A clause in the Regulations for the exhibition should state:

Any item within an exhibit from an overseas exhibitor which may be subject to quarantine on entry into New Zealand (e.g. feathers, straw, wood, etc.) or restriction on re-entry into their own country must be removed from the exhibit and replaced by a colour copy. The Commissioner must be advised such a replacement has been made and will inform the organising committee.

The purpose of the clause is to protect the Commissioner and the organising committee from unnecessary border crossing issues and protect the exhibitor from potential confiscation of the item. The organising committee would advise the Jury chairman to cover any query made by judges of the exhibit.

There will be some cases (e.g. the feathers used on express items pre-stamp period) where the item will have philatelic import or value and in such cases there may be concern an exhibitor might purport to hold an item he or she does not. In such cases if the Commissioner has any concern, they could make suitable enquiry of the exhibitor or seek a more formal certification the exhibitor does indeed have the item.

6.5 Invited displays

Organising committee may wish to include invited, non-competitive displays. Where these displays use the standard exhibition frames the \$6 NZPF frame levy is incurred.

6.6 Envelopes for entries

Envelopes suitable for enclosing a frame of exhibit material, printing of the cover sheet for each and then distribution to individual entrants can be expensive. Exhibition organising committees have tried a range of ways to minimise this cost. These have met with varying degrees of success.

Use of uniform envelopes of a good standard provides a degree of protection for the exhibits, reduces variations between individual entrants, eases the handling task for commissioners, improves efficiency in the bin room, and creates a good image of the exhibition. These benefits generally offset any savings that might be made by asking exhibitors to supply their own envelopes.

6.7 Secure location for delivery and storage of entries

Entries are required no later than a set time. This implies entries will start arriving well in advance. In the case of commissioners, they may decide to travel in New Zealand before or after the exhibition and would appreciate being able to store their exhibits during the time they are here.

The Capital Stamp Show included the Six Nations Challenge and consequently had five overseas commissioners attending three of whom intended to stay for up to a week either before or after the show.

The hotel they were staying in during the show had a secure, walk-in safe but because of the hotel's insurance policy this could not be used for storage while the commissioner was not staying with them. Commercial secure storage was expensive and had limited access times.

The committee arranged for exhibits being couriered to be sent to John Mowbray Collectables who also agreed to hold the exhibits for the overseas commissioners while they were in New Zealand. John Mowbray Collectables regularly deals with significant philatelic holdings (eg before an auction) and the insurance company they used, which happened to be one that many exhibitors use when travelling overseas to exhibitions, had viewed the premises and were happy with the levels of security provided.

While exhibitors are required to insure their own entries, the organising committee has a responsibility to take all reasonable care and this means the delivery address and any location used for storage of exhibits is safe and secure.

There must be a clear procedure for handling exhibits on arrival (see section 13).

6.8 Return of exhibits

The entry form describes the method by which the exhibits are to be returned. Many will be picked up at the exhibit by the entrant, their agent or a commissioner (see section 13).

Where the return requires the exhibit to be couriered the organising committee should ensure this is done quickly and efficiently immediately after the exhibition. It would be desirable to advise the entrant by email that the exhibit has been sent and provide the tracking numbers, so they are able to follow progress of their exhibit.

Appendix 6.1 Customs requirements

NZPF has appointed J F Ross Customs Broker Ltd, Auckland as their Customs broker to prepare and lodge export entry and import entry details with NZ Customs. Full contact details are as follows:

J F Ross Custom Brokers Ltd, Administrator House, Level 3/44 Anzac Avenue, Auckland City
PO Box 1653, Auckland 1010
Phone: 09 379 0973; Mobile 027 477 2760; Fax 09 379 7991; E-mail kevin@jfrosscustoms.co.nz

STEP 1

About 6-8 weeks before the exhibition the person appointed by the organising committee (committee contact) should email the broker as follows:

To: kevin@jfrosscustoms.co.nz

Subject: [Name of Exhibition] – request for export and import entry clearances

I have been appointed by the [NAME OF EXHIBITION] organising committee to be their contact person with you and this email is intended as advance notice for you.

You should already have been advised by NZPF. Could you please prepare Export and Import Entry clearances. The NZPF Customs Client Code should be used.

The exhibition will have commissioners bringing the described numbers of frames of exhibits from the following countries.

Country 1 number of frames

Country 2 number of frames

.....etc

I have written to each Commissioner giving them the details you require asking they provide this information no later than 12 days before their arrival.

We look forward to working with you on this.

[name]

[position in organising committee]

[full contact details of exhibition organising committee]

STEP 2

Each commissioner should be contacted with the following message:

I need your travel arrangements as soon as possible please. This will allow us to arrange for you to be met at the airport and taken to the hotel. It will also allow us to manage your exhibits as securely and efficiently as we can.

Customs and other requirements for entry of exhibits to New Zealand

Customs

The organising committee is obliged by the New Zealand Philatelic Federation to use a nominated customs broker. This greatly facilitates the movement of exhibits into and out of the country. However, it is essential the documentation provided to the customs broker is complete, accurate and on time.

He requires the following information:

Commissioner:

- Full name, passport number, nationality, physical address and contact details (phone, email)
- Date of entry, airport coming into New Zealand, flight number, estimated time of arrival.
- Date of departure, airport leaving New Zealand, flight number, estimated time of departure.
- A table showing the details of each exhibit being carried (for details required see below) and a total of the packages and overall weight of the exhibits.

For each exhibit:

- Full name and physical address (a PO Box or similar is not sufficient) of the exhibitor
- Title of exhibit
- Number of packets the exhibit is comprised of with numbers of pages in each. For most exhibitors the number of packets will equate to the number of frames with each packet containing 16 pages of normal-size or 8 pages of double-size. However, the exhibit may contain a number of double size pages which may be contained in a single packet while the remainder of normal-sized pages are contained in other packages with varying numbers of pages. Please be as precise as you can. You do not need to complete an inventory of each page unless that is requirement of your own Customs authority.
- The approximate total weight of the exhibit measured to the closest 100 grams.

- The stated value of the exhibit.

The suggested format for providing this information is attached.

The customs broker requires this **information in his hands at least 12 days before your arrival**.

Once the broker receives the 'Import Delivery Order' from NZ Customs a copy will be forwarded to you by email.

On the Arrival Declaration Card you must declare **"COMMERCIAL GOODS"** and show Customs a copy of the 'Import Delivery Order'. You should also have a copy of the full details you provided above and have readily available for inspection, if required, the individual entry forms for the exhibits you are carrying.

Once you have arrived in New Zealand the broker can then apply for the 'Export Delivery Order' you will require on your departure. This will be emailed to you and me before you are scheduled to leave.

Restricted material

If any of the exhibits you are carrying contain material other than paper (typically exhibits in the open classes) this material may be restricted for reasons of biological hazards. This would apply especially to bits of wood, feathers, leaves, hair, skins, wool and the like. If such an item is not declared when it should, the New Zealand Ministry of Primary Industries has the right to confiscate it and the commissioner can incur an instant NZ\$200 fine.

The exhibitor should replace the item with a colour photo or photocopy of the same size. They must advise the commissioner who can advise the organising committee the exhibitor holds the original and why it was substituted by a copy.

The suggested format for the information required by the broker is attached at Appendix 6.2

STEP 3

The Commissioner/s response should be checked for completeness and then sent to the broker.

If there are several commissioners coming to the show NZ Customs prefer to have a clear linkage for all the applications made by the broker. A letter should be sent to the broker under the exhibition letterhead which has full contact details for the show (a PDF copy attached to an email is preferred) as follows:

TO: New Zealand Customs Service

The [name of exhibition] is being held in [town] on [dates] under the auspices of the New Zealand Philatelic Federation. We have appointed J F Ross Customs Brokers Ltd as our broker.

Commissioners will be bringing collections on behalf of exhibitors from a number of countries for the show and returning with them after the show.

[signed]

[name]

[position held in organising committee]

The broker then makes the necessary applications to NZ Customs.

STEP 4

The broker sends an email to each Commissioner with an electronic copy of the 'Import Delivery Order' that will be shown to Customs on arrival. A copy of the email will also be sent to the committee contact.

The Import Delivery Order has very basic information but provides a link enabling Customs at the airport to access the full details of the exhibits previously provided to NZ Customs.

STEP 5

On the Arrival Declaration Card the commissioner must declare **"COMMERCIAL GOODS"**. The commissioner will need to advise Customs what they have and show the Import Delivery Order. Customs may want to examine the exhibits or just check number of envelopes against the Import Delivery Order.

The commissioner should have the mobile phone number of the committee contact who may be able to assist if any issues do arise.

STEP 6

Once the commissioner has arrived in NZ the broker can prepare the Export Delivery Order. This will be emailed no more than four days prior to departure to the commissioner with a copy to the committee contact.

The broker does not operate over the weekends and if the commissioner is leaving on Sunday or early Monday it is important the Export Delivery Order is received on the Friday before. If it has not been received by midday the commissioner or committee contact should contact the broker asking them to please email a copy of the Import Delivery Order.

STEP 7

The commissioner will advise Customs what they have and show the Export Delivery Order. Customs may want to examine the exhibits and or just check number of envelopes against the Export Delivery Order.

STEP 8

The broker will email invoices (two per commissioner - one for entering NZ and the other for leaving) to the organising committee's contact person. The invoice will be headed NZ Philatelic Federation as it is their Customs client code that is used in the transactions between the agent and NZ Customs. However, the invoice is a charge on the organising committee and should be paid quickly.

[Exhibition Name, Dates and Location]

Country of origin: _____

Commissioner's Full Name: _____ Passport No: _____ Nationality: _____
Address: _____ Email: _____ Phone: _____
physical address (a PO Box or similar is not sufficient)

ARRIVAL: Date: _____ Flight No: _____ Scheduled Time of Arrival: _____ Airport of arrival: _____

DEPARTURE: Date: _____ Flight No: _____ Scheduled Departure Time: _____ Airport of departure: _____

Name	Contact details	Title of exhibit	Packs	Frames	kg	Value *
		TOTAL				

Guidelines for NZ National Philatelic Exhibition Organising Committees

7 Jury

7.1 Jury chairman

The application form to NZPF from a prospective organising committee to hold a national stamp exhibition requests the name of a proposed jury chairman. For a variety of reasons, the most frequent being the time from application to holding the exhibition, the organising committee may not be able to name a jury chairman. NZPF is unlikely to decline an application where a proposed jury chairman is not nominated. However, whether a nomination is made at time of application or subsequently the jury chairman MUST be approved by NZPF.

Factors which NZPF will consider in approving a jury chairman are:

- The judging experience of the nominee. It would be expected the nominee would be a 'senior' judge – namely one who has judged over many years and has a good standing among their judge peers.
- The nature of the proposed exhibition. If the exhibition is to have a significant overseas presence (e.g. an Australasian Challenge [where up to seven Australian judges will be participating] or a Nations Challenge [where senior judges from other nations could be expected to participate] the nominee would preferably be an International Judge (FIP or FIAP) and one who has been a jury chairman at a national exhibition before.

Because they will have been involved in many exhibitions in the past the jury chairman may be able to provide guidance to the organising committee on many aspects of the exhibition particularly where this impacts on the exhibits and judging. While not normally attending all, or in some cases any, committee meetings the jury chairman should receive meeting minutes and agenda.

While there are advantages from a cost and convenience point of view in the jury chairman being local (e.g. is more readily able to visit the proposed venue and advise on jury room, physically attend meetings of the committee, etc.) increasingly committees are using video conference calls for holding meetings and the jury chairman should be able to attend such meetings as required.

7.2 Jury selection

The jury chairman selects and appoints the jury. While the jury chairman will seek advice from prospective jurors about their potential availability to judge well in advance of the exhibition, final selection generally only occurs once exhibit entries have been finalised. The jury chairman will ensure there is a good balance among the jury so suitable teams and team leaders can be appointed to judge the entries received in each class.

7.3 Jury secretary

The jury chairman selects and appoints the jury secretary. The jury secretary will liaise with the exhibits officer (particularly once entries have been finalised) and, at set-up and during the exhibition, will deal with the hall manager or other relevant support people.

The secretary is responsible for managing the administrative support for the jury including necessary record keeping, printing of judging sheets, feedback sheets, etc. This obviously includes assisting in the specification of equipment needs including printer (most likely an A3-capable, colour printer), stationery supplies, tables, adequate power points and cabling for jurors' laptops, etc.

The secretary should be involved in arrangements for catering of jury meals and refreshments through the period the jury is operating. This may simply be confirming timings and service issues.

7.4 Accommodation and transport

The timing of appointments of the jury and jury secretary may impact on accommodation and transport. Every effort is made to meet any deadlines the accommodation venue has in finalising

room allocation. However, the jury chairman should be made aware of any such deadlines so this can be best managed [see section 8].

7.5 Jury room

The requirements for the jury room should be established when the venue is being investigated. For New Zealand national exhibitions there are often at least 16 jurors including the jury chairman (more if there are apprentices) and the secretary. Each juror is expected to have adequate space at a table and will probably have a laptop requiring charging (power points and cabling). Frequently, the jury are split into four or five teams of 3-4 and the jury chairman might prefer, space permitting, to have a table (or group of small tables) for each team.

The jury secretary and jury chairman should each have a table and for the secretary include space for a computer and printer with adequate nearby space for stationery, etc.

The position of the jury room relative to the exhibits and the path between them can be important. The jury are obliged to walk between these two areas and will be standing for significant periods of time at the frames. The distance to and from the jury room as well as any stairs (a convenient elevator or lift should be available) adds to the physical task for jurors and can impact on timing.

The jury generally prefer having a coffee/tea service available throughout the time they are working but as a bare minimum a water dispenser should always be available in the jury room (see 11.1 Catering).

From the time the jury starts working until they are released by the jury chairman the room must have restricted access. Their deliberations are confidential and while they are judging at the frames personal equipment will be left in the room. While the jury secretary will be present in the room for much of the time, whenever the secretary leaves the room, and it is unattended the door/s providing access must be lockable and the key is normally held by the secretary. Times and purposes of access by venue staff will have to be agreed with the jury chairman, hall manager and venue management.

A suitable sign banning access except by jurors should be on display at any access to the room during the necessary period.

7.6 Timetable for the jury

Jury members are expected to be punctual however, the times available for judging can be affected by issues over which they have little absolute control. These include:

- Judging at the frames cannot conveniently be started before all the exhibits are mounted.

At national exhibitions it is quite common for judges to have been asked to bring exhibits and even if not, they are a knowledgeable and generally helpful additional workforce for mounting exhibits. They recognise their judging would be easier if all exhibits are mounted but timing may mean they have to depart, with exhibits still to mount, to attend the jury chairman's first meeting. This is where the jury chairman welcomes the jury, explains 'house rules', confirms processes and specific timings for the judges during the time they are working.

This first meeting is also an opportunity for members of the organising committee who are likely to have some contact with them to be introduced to the jury. These are:

- a) Chairman of the organising committee – the final stop for resolving issues. The organising committee chairman will welcome jurors and explain how they and the organising committee can be contacted throughout the exhibition.
- b) Hall manager – the person jury members should call on if they notice problems with frames or if they would like a frame opened to review an item. In the latter case, and indeed in any other case where a frame is to be opened, it is critical more than one person is in attendance and, if the entry is from overseas, the commissioner is present.

- c) Treasurer – the person they possibly are most keen to know as payments for travel and other accepted incidentals are made by this person. The jury chairman will have previously agreed with the treasurer when claims from jurors should be received and how, and when, payments will be made. The jurors will be advised of these procedures.
- On the first public day the jury is expected to be present at any formal opening event that may have been organised and would normally be at any Organising Chairman's function if arranged (normally that evening).
- A jury photograph may be taken for inclusion in the Awards List which must be available for the Palmarès.

The photograph would normally have the jury dressed suitably and the best time for this could be immediately before the formal welcome. Note the jury chairman, who should be in the picture, might be involved in taking the VIP around exhibits of interest immediately after the opening. Another suitable time is immediately before lunch is scheduled when the jury would be expected to assemble at the same time.

- Lunches on the days they are working (two days normally) and at least one evening meal must be provided.

Lunches should be at the venue, and these might be a separate meal for the jurors, or they are given vouchers for self-selection at an on-site cafeteria. The evening meal could likewise be at the venue, and this would take place after public closing time with the jury possibly continuing to work for a period after. This approach would likely be preferred by the jury chairman and the Organising Committee. If an evening meal is at another location, even though it might be close, regathering the jurors and arranging for access at the venue outside public opening times can cause issues and delays.

Often the time when most pressure occurs is when completion of all the documentation to be included in the Awards List must be completed for printing. This includes agreement on who prizes are to be awarded to and the jury chairman's report is signed. Typically, the target for this is usually no later than midday on the day of the Palmarès as the content of the Awards List must be printed and available for the Palmarès that evening.

The jury chairman, hall manager and organising committee chairman should agree on timings but be prepared to accept that changes might happen. The amount of time available for the jury has often effectively been decided far in advance when the venue has been booked. Some, more expensive venues (particularly in large city CBDs) mean only one set-up day can be afforded. At other locations, an extra set-up day may prove advantageous.

Having the extra day need not mean extra accommodation costs as a tight judging schedule may still mean the jury have to arrive a day earlier. Options for the evening meal may provide a cheaper but more convivial affair without the pressure of having to return for more judging activity. An extra day can provide more flexibility and less pressure on everyone involved. However, the benefits and costs of an extra set-up day should be carefully evaluated when preparing the budget.

8 Accommodation

It is not common for funding agencies to accept applications to cover personal accommodation costs.

8.1 Who receives accommodation?

Overseas commissioners/judges

In terms of the NZPF accords (i.e. with Australia and EPA) and in line with common practice at FIP and other international exhibitions, overseas commissioners and judges should receive accommodation, including breakfasts, for the length of the stay for the exhibition. Due to travel arrangements, this may effectively mean from one day before the jury convenes until the day after the show ends.

It is also common for accommodation to be provided for overseas commissioner / judge partners when they are accompanied. Accommodation for any assistant commissioner may be arranged on their behalf but would normally be paid by them personally.

New Zealand judges

Under most circumstances New Zealand judges can arrive on the day the jury convenes and leave on the day the show ends. However, individuals may live where travel is less flexible and are obliged to arrive the day before.

Accommodation for judges' partners should be catered for if requested but it is normal for their costs to be covered by the judge. Judges, who are not accompanied by a partner can expect to have to share a room with another judge.

As many judges may travel by car to the event, provision of parking for the vehicle during the length of the stay is necessary. This often provides useful transport options during the show for those judges without cars.

8.2 What accommodation and where?

Some organising committees have reduced costs by billeting visiting judges. This has not proven popular with judges.

- The jury often needs to work late on at least one night to judge the entries which can prove a major issue for their hosts.
- When accommodated at the same location discussion about the entries, exhibition or other judging activities or issues can often extend late into the night. Such discussion is often available only during exhibitions and is much valued.

Motels often provide more flexibility in relation to shared facilities than is generally available in hotels. Both types of accommodation normally have no issue with the provision of breakfast while motels can cope with individuals who may be happy to self-cater in relation to their evening meals.

Location can be critical. The better locations are those where the judges can easily walk to the show venue and where they may also find evening dining facilities nearby if not using the hotel or, if available, the motel restaurant. It is also important to consider the location in relation to any venue used for the Palmarès or other official function (e.g. Chairman's evening).

8.3 Other accommodation issues

Numbers

When investigating options for accommodation it is desirable to have a good idea of possible numbers to be catered for and possible variances. The enquiries are often made well in advance and while there is a need to ensure adequate numbers of rooms are booked the hotel or motel may have limits to the 'shrinkage' or 'expansion' they will accept if too many or too few rooms are booked and may not have scope to adjust the number.

Dealers attending the show may also require accommodation and this increased number may give the organising committee a better lever when negotiating with the provider. Obviously, the dealer representative on the committee should be asked about this before proceeding.

If the venue is advertised in show material as a preferred venue will this give further scope for negotiation?

Timing for confirmation of bookings and paying deposits

It may not be the actual room rate determining the choice of accommodation. Each facility will have its own policies in relation to the time when final numbers (and names of occupiers) are required and, often even more critical (in terms of cash flow), the timing and quantity of deposit payments.

Room charge backs

Many hotels and motels require occupiers to provide credit card details to cover incidental charges such as room service but also meals at a restaurant (sometimes even off-site). It is important the organising committee clearly states to both the accommodation and occupiers what costs it will be covering and any that it will not.

The component of cost for a NZ judge's partner is generally recovered from the judge (and may offset any payments to them for travel) rather than by the hotel or motel.

Special requirements

Most hotels and motels cater for cultural and dietary requirements however, it is important to check in advance with the commissioners and judges if there are any special requirements they have.

Some travellers could arrive late or wish to leave early when the front desk of the accommodation is not manned. Acceptable procedures are required to manage this and be clearly defined.

9 Exhibition catalogue

9.1 Content

The prime purpose of the catalogue is to give visitors information about the exhibition. It is also used by the judges to find their way around the exhibits and for them, the visitors, but more particularly, the exhibitors, it becomes a permanent record of the event.

The organising committee should obtain copies of earlier exhibition catalogues (their members may have copies or contact the previous organising committees) to consider design and content issues.

Typically, the catalogue will include the following:

- Welcome from a local dignitary (e.g. Mayor or Councillor) who may also be the person who is to officially open the exhibition (if such a function is to take place).
- Welcome from the Chairman of the organising committee.
- Acknowledgement of sponsors and a list of special prizes (preferably with some images) on offer.
- Timetable of activities throughout the exhibition e.g. opening closing times, meetings, Chairman's evening (if held), Palmarès, critique sessions, etc.
- Lists of the exhibition organising committee and members of the jury.
- A layout plan of the venue detailing frame numbers, the NZ Post and dealer stands and any other activity area (e.g. Youth Court).
- The description of exhibits by class and a table of exhibits by exhibitors.

It should include a paragraph detailing restriction on the taking of photographs as exhibitors have copyright over their exhibit. The following has been used in the past.

Restriction on photography

No photographs of individual exhibits may be made without the exhibitor's express permission being established to the satisfaction of either the Hall Manager [named] or the Exhibition Chairman [named].

In addition, the catalogue may contain:

- Editorial material – this may, for example, provide background to the theme or logo used for the show.
- Exhibit and class descriptions – a basic introduction for those who are not familiar with these to differentiate the classes of exhibits on show.
- Details of the NZ Post postmarks to be used during the show.
- Any other information relevant to the show.

It is most likely the catalogue will also have advertising – generally, but not necessarily only, from NZ Post and the dealers at the show. This is discussed below and at section 4.6.

9.2 Printing

Most recent NZ catalogues have been in A5 booklet format and printed in colour. The cost for advertising should cover the cost of printing in colour.

As implied in section 4.6 an advertiser (e.g. NZ Post or a dealer) may be willing to arrange the printing or cover a significant part of it in return for preferential advertising space. The committee needs to consider this before committing advertising space.

The elements of the catalogue which determine the earliest the catalogue can be printed are the details of exhibit entries and layout of the venue (particularly frames and dealer stands). Every effort should be made to resolve these issues as early as possible to avoid any undue pressure on the printer to print the required numbers and deliver them. However hard the committee tries there will always be some last-minute changes, but it is imperative the catalogues are available well before the show opens as the committee will have other matters requiring their attention at this stage.

The number to print is always difficult to assess. In section 9.3 the distribution to exhibitors, judges and dealers implies a minimum before door entry issue come into play. Whether the catalogue is free or is linked to any special product [see section 9.3] and other issues should be factored into making estimates of people coming through the door and the numbers of catalogues required.

Of late the number produced has been significantly more than required. While it is always a shame to see waste the cost of printing may well determine numbers. Unit costs generally reduce as volume increases and there may well be a step function in the pricing which allows the committee to be a little more generous in setting numbers.

9.3 Distribution

Before the show opens

Each member of the jury, including the Chairman and the secretary, should receive two copies each. One is for them to make notes while judging is in progress while the second is a copy for their long-term retention.

The exhibits officer will identify the number of copies required for distribution to exhibitors. These are included in one of the exhibitor's envelopes for return after the event. It is normal to keep a record at the front counter of exhibitors who receive catalogues, particularly as they are entitled to a free copy if a charge is otherwise made. The bin room manager is then able to return the extra copies to the front desk.

It is desirable NZ Post and each of the dealer stands also receive at least one copy.

If the exhibition is being formally opened, the dignitary involved should receive a copy beforehand. This will reinforce any suggestions provided to them in terms of the remarks they make but also give them an opportunity to consider which, if any, of the exhibits they may wish to visit after they have opened the show [see section 14.1].

Once the show opens

The organising committee will need to have determined whether a charge is going to be made for the catalogue. This will often be determined by the net cost of the catalogue (i.e. the cost of printing less revenue obtained for advertising it contains) and whether any charge is going to be made for entry to the show [see also section 4.10].

If an entry fee is charged provision of the catalogue would normally be free.

If entry is free a charge for the catalogue is often made and this could be considered a surrogate of an entry fee. The committee might also consider providing a 'free' souvenir with a catalogue.

An exhibitor is entitled to free entry on each day of the show and a catalogue. To avoid an exhibitor receiving two catalogues (with his or her returned entry) it is a good idea to keep a record of which exhibitors have received a catalogue at the door. This is a good opportunity to also check whether they intend coming to the Palmarès.

At the end of the show

Every exhibitor should receive a copy of the catalogue with their returned exhibits (unless they obtained a copy on entry to the show).

A copy of the catalogue (as well as the Awards List) should be forwarded to Federation along with the report from the Chairman of the Organising Committee.

10 Exhibition medals, certificates and prizes

10.1 Medals

The NZPF regulations [clause 6.3] currently state medals shall be awarded for entries in classes where medal levels are assessed except for adult development 8-page (½-frame) and youth development.

In addition, generic medals, the 'Len Jury' medal, are issued for first-time exhibitors to encourage such entrants. The 'Len Jury' medal is provided on request by the Federation once entries have closed for the exhibition and numbers of medal required are known.

Design of medals

The NZPF regulations indicate originality in size or shape of medal is acceptable. The design would usually have a strong link to the exhibition logo, and this will have an influence in the shape of the medal another major factor being cost.

While originality is accepted consideration should be given to the distribution to exhibitors who were not present at the exhibition or for commissioners who are obliged to carry the medals for all exhibitors, they are responsible for. Thus weight, volume and robustness should be considered.

Distribution of medals

Normally medals are given to:

- Exhibitors – one for each exhibit.
- Jury members – one for the Chairman, secretary and each judge (including any apprentice).
- Commissioners – one for each.

Commonly they are also given to:

- The dignitary, if used, who opens the show.
- Each member of the organising committee including NZSDA, NZ Post and NZPF representatives
- Non-committee members who have made a major contribution to the show.

Acquisition of medals

The estimate of the number required is used in obtaining quotes particularly if seeking funding to cover the cost (and some funding agencies do consider requests to cover the cost of medals). The chosen supplier will have lead times for manufacture and delivery to be considered.

Once obtained the medals are stored and handed to the bin room manager when the show commences.

10.2 Certificates

The NZPF Regulations [clause 6.2.8] state 'every award will be supported by a "certificate", recording the award, Felicitations if expressed, the name of the exhibitor and the title of the entry.'

Design of certificates

Most certificates issued by exhibitions are printed on A4 in portrait orientation. There is no requirement for this orientation or size but many of the exhibitors will have received other certificates in the past and may well place them in a folder which benefits from having similar size and orientation.

The certificates are expected to clearly describe the name, date and location of the exhibition and commonly the masthead style including the exhibition logo is used for this purpose.

With colour printers more readily available the organising committee should determine which of the following to adopt:

- pre-print certificate stock and print details onto this stock; or
- print design and details directly onto blank stock.

The former could mean the printing task may be quicker and marginally cheaper in terms of printing cost, particularly if a black and white printer is all that is required, but adequate pre-printed stock is needed to ensure it does not run out. The latter provides more flexibility and less waste stock but could take marginally longer and the printing more expensive.

The certificates are commonly light card with a weight of 160 gsm and although this could be heavier the weight is limited by the capability of the printer used for printing the details of exhibitor, etc.

It was once common for the information to be applied by a calligrapher, but such skills are not common now. In addition, the time between final notification of the awards and presentation at the Palmarès can be extremely short which can create problems with hand-printing. While some people might like the outcome, this method is not recommended.

If pre-printed stock is to be used this should be produced well in advance of the show.

Printing of certificates

The jury secretary now uses a software programme which creates a mail merge file ensuring the correct information, fonts and layout is used to fit within the space available on the certificate.

It is important to note the jury chairman may not be able to 'sign-off' on all the awards until as late as midday on the Saturday, the day of the Palmarès. Consideration should be given for electronic signing of the certificates.

Only then can printing of all the certificates proceed. This task should be completed, and the certificates handed to the bin room manager in time for them to be sorted for presentation to those exhibitors who will be present at the Palmarès.

10.3 Exhibitor prizes

Range of prizes and awards

The NZPF regulations describe general conditions relating to a range of prizes in clauses 6.2.3 to 6.2.5 and 6.4. Specific or additional points the organising committee should note follow.

(a) **Grand Award**

The Grand Award is now provided by NZ Post (previously a committee could arrange for purchase and seek reimbursement). As this is the major award for the exhibition it is normal for the catalogue to contain an image of the prize. The request to the NZ Post representative seeking an award should therefore be made in time to allow for production of the catalogue and the request should also ask for an image suitable for publication.

(b) **Runner up to the Grand Award (Fletcher Cole Memorial Trophy)**

The trophy is funded from the Fletcher Cole Memorial Trust (administered by Federation) and the organising committee may select the object (up to a value currently of \$400) and seek reimbursement through the treasurer or secretary of Federation. An application for this refund before the show is acceptable. Again, an image of this prize should be obtained and included in the catalogue.

(c) **Youth Grand Award**

Recent exhibitions have included a Youth Grand Award (provided by PYC).

(d) **Campbell Paterson Ltd Award:**

The organising committee should write to the sponsor to ensure this award 'for an outstanding exhibit of New Zealand material' will be available for the exhibition and, if so, ensure suitable acknowledgment of the award is given.

(e) **Mowbray Collectables**

Recent exhibitions have included a cash award provided by Mowbray Collectables 'for an outstanding exhibit by a New Zealand resident'. The organising committee should approach

Mowbray Collectables to ask if a similar award will be available and, if so, ensure suitable acknowledgment of the award is given.

(f) NZPF Travelling Awards

The NZPF travelling awards Federation Cup, One-frame Tray, Marcel Stanley Trophy and Banfield Cup are presented on behalf of NZPF at each national exhibition. As described in the NZPF Approved Regulations, this requires the organising committee to ensure:

- Questions on the entry form enable determination whether an exhibitor is eligible for consideration of one or other of the awards.
- The secretary of NZPF has ensured the previous winner of an award returns it to NZPF or the organising committee before the exhibition.

(g) Richard Armstrong Memorial Award

As described in NZPF regulations the exhibition organising committee should, once entries have closed and the potential exists for the award to be granted, write to the Zeapex Trust seeking confirmation an award will be available and its nature. The Zeapex Trust will typically also provide material to accompany the award to give background to it.

Note: NZPF has agreed it will make reimbursement for the costs associated with engraving the recipient's name on the NZPF Travelling Awards and the Richard Armstrong Memorial Trophy. This recognises it is not generally possible to engrave the names on the trophies before they are presented to the recipient. The organising committee should make recipients aware of this. If the engraving is not carried out the secretary is obliged to have this done before making the trophy available for the next exhibition and timing could become critical.

(h) Other Special Awards

The organising committee should seek donations of awards from societies and individuals. Efforts should be made to obtain sufficient prizes to allow most classes to have a special prize (not necessarily 'Best in Class') and most youth exhibitors to receive something.

A donor should be encouraged to suggest a preferred recipient (e.g. a thematic or open exhibit) but it should be made clear the decision about who receives the award rests with the Jury chairman.

Store and list prizes

The prizes and awards will arrive over a significant period before the show and some, e.g. the Federation travelling trophies and late donations, may even arrive on set-up day. A secure place for holding them up to and including set-up is required.

A table should be prepared listing all the prizes. This should include the name of the donor the nature of the prize (e.g. if it were a book the title and author) and any requirement in terms of how it is to be won (this applies to awards (a) to (g) above) or the preference indicated by the donor (awards (h) above). Appendix 10.1 provides an example of the table that should be prepared.

The list can also be used for preparing labels which are used to identify the awards and their donors when they are displayed at the venue (see section 11.6). These labels, apart from informing the public, also assist in ensuring the right prize is given at the appropriate time to the right person.

Information relating to the eligibility of exhibits or exhibitors is entered by the exhibits officer with assistance from the secretary for Federation and the jury secretary. During judging suggestions are made of possible recipients and with the agreement of the jury chairman the name and exhibit details are added by the jury secretary.

The completed table is intended to be used by the committee of judges appointed to recommend appropriate recipients to the jury chairman whose decision is final. Once approved it is the basis for the prizes in the Awards List and for presentation at the Palmarès (see section 15).

10.4 Distribution of medals, certificates and special awards

Palmarès

The best time to have medals, certificates and special awards presented is at the Palmarès. A suggested order of presentation with possible presenters is described in section 15.

It is highly desirable that all relevant committee members know which recipients are going to be present at the Palmarès. This will enable the relevant medals, certificates and prizes (with their packaging) to be taken to the Palmarès venue and organised there to facilitate their presentation.

Presentation at the venue

Some exhibitions have held a special prize and certificate presentation at the venue, often on the Sunday, for those exhibitors, particularly youth, who were not at the Palmarès. Because of other activities on that day, particularly critiques at the frames for exhibitors, there may be limited opportunities to make such presentations.

After the show

The bin room manager will insert medals and certificates not previously presented in the exhibit envelopes for return to the exhibitors by whatever process has been agreed. [Note overseas commissioners may, for weight or other reason, prefer medals to be provided separately.]

Wherever possible, the organising committee should try to identify appropriate people who may be willing and able to carry bulky, weighty or fragile special prizes on their behalf to an exhibitor. Any prizes remaining will have to be sent by an appropriate method to the recipient.

Appendix 10.1 Schedule of special prizes and awards

Example table varied as appropriate for the exhibition. [Notes overleaf]

Prize/Award [Note 1]	Requirements or Donor prefer [Note 2]	Exhibit [Note 3] Recipient [Note 4]
Grand Award – donated NZ Post (detail) [Note 5]		
Runner-up to Grand Award donated Fletcher Cole Memorial Trust (detail) [Note 5]		
Best Exhibit by a New Zealand exhibitor - Mowbray Collectables (\$1,000)	Exhibitor must be domiciled in NZ.	
Best Exhibit of New Zealand Material - Campbell Paterson Ltd Award (NZ\$1,000)	Exhibitor may be from any country.	
Youth Grand Award - Philatelic Youth Council (detail)	Any youth exhibit other than youth development.	
NZPF 'Federation Cup' NZ Novice two or more frame exhibit	Not to adult development class. First or second entry in adult (other than development) classes. Previous winner not eligible. Eligible exhibitors: [Note 6]	
NZPF 'One Frame Tray' NZ Novice one frame exhibit	Not to adult development class. First or second entry in adult (other than development) classes. Previous winner not eligible. Eligible exhibitors [Note 6]	
NZPF Marcel Stanley Trophy Adult development 1- or 2-frame	Any exhibitor in class. Eligible entries [Note 6]	
NZPF Banfield Cup Adult Dvpt ½-frame	1st time 'adult development' of ½ frame.	
Richard Armstrong Memorial Award - Trophy plus sum of money - Zeapex Trust	Youth (NOT Youth development) exhibitor who is considered most deserving (not only worthy but also most likely to benefit most from the prize). Need not be recipient of the highest marks in the Youth classes. Previous recipients not eligible. Ineligible exhibitors are: [Note 6]	
Private [named] donor (detail)	Youth development - any exhibitor in class	
Private [named] donor (detail)	Any exhibitor in Postcard 1-2 frames.	
Society [named] (detail)	Prefers goes to Thematic, Open or Maxi	
Private [named] donor (detail)	Prefer goes to a 'deserving' lady exhibitor	
Private [named] donor (detail)		
Society [named] (detail)		
etc., etc.		

Notes

- (1) 'Prize/Award' should provide the details of the donor and the description of the prize or award.

This column is useful in preparing labels for the prizes/awards where they are displayed at the exhibition.

- (2) 'Requirement or Donor prefer' should detail the specific eligibility requirements for the Award/Prize. Where the Donor has indicated a preference, the awards committee will consider eligible awardees in this category but may recommend an alternate.
- (3) As some exhibitors could have multiple exhibits and more than one may be eligible for consideration for a prize it is important the exhibit is clearly described to ensure there is no doubt as to which receives the prize / award.
- (4) 'Recipient' is clearly the exhibitor (and the related exhibit) which is to receive the prize / award. This information is entered by the awards committee for the jury chairman's approval.
- (5) 'Grand Award' and 'Runner up to the Grand Award' is determined by secret ballot by the jurors and announced at the Palmarès. The nominees for these prizes are generally listed in the Awards List.
- (6) These cells should include the names (and exhibit) of those eligible and, where appropriate, the names of those who are not eligible. This information can be completed before the exhibition by the exhibits officer, secretary of Federation and the jury secretary.

11 Venue

General aspects

11.1 Security

Security is an important consideration for the organising committee, exhibitors and trade stands. There are several key periods which must be covered:

Set-up and break-down of stands and exhibits

During this period there will be considerable movement of the many people present during this time. All volunteer or other staff of the organising committee should be clearly identified (normally by wearing high-viz vests and having identification cards unique to each person and clearly recorded in a register). Venue staff, including their preferred suppliers (e.g. electricians, equipment installers, etc), should be clearly identified by uniform and known to the management. All dealers and their staff should have identification cards as should jurors.

Outside public opening times during the show

The venue should have in place an acceptable security monitoring system. Typically, this could include control of entry to the venue during set periods (including cleaning staff) and known to the organising committee, motion detection surveillance and random external security checks.

During public opening times

Some venues may require a security presence by their preferred supplier. However, even where this occurs it is still desirable the organising committee ensures presence of volunteers (preferably wearing high-viz vests) circulate around the venue. Their task is to assist answering queries from public visitors but also to provide a subtle level of security and people from whom stand holders can seek support (and they can also assist any formal security presence with queries).

If professional security people are used a good use prior to opening each day is for entry control. Once briefed the security people will only allow those wearing IDs or are otherwise identified as bona fide. Volunteers may be less scrupulous letting people they 'know' enter or be reluctant to ban entry when they should.

Trade stand requirements

Dealers and NZ Post must ensure the security provisions during each of the above three periods are adequate to meet the expectations of their insurers. Consequently, it is imperative the NZSDA and NZ Post representatives are provided with information of the security that will be in place and have signified their satisfaction.

ID cards

For a discussion on use of and options for ID cards see Appendix 11.1

11.2 First aid

Some venues have a policy of requiring a first aid presence during public visiting hours. Given the type of visitors to a stamp exhibition this type of presence is not necessarily unreasonable. However, the organising committee needs to consider whether the suggested level of presence is appropriate and ways they might be able to mitigate this. For example, there may be registered medical professionals (nurses and/or doctors) present who could fulfil this service adequately.

During the set-up and break-down periods it is desirable a first aid kit is readily available – particularly disinfectant and plasters to treat minor cuts and abrasions.

11.3 Catering

The venue may have a cafeteria operating as part of their normal activities, have other in-house catering services or a contract with a supplier of catering services. In these circumstances it is likely the organising committee will be obliged to use these services.

Some relaxation may be negotiable outside public opening hours (e.g. during set-up and break-down) or in limited cases (e.g. in the jury room where no public access is permitted and where the jury is often also working outside public hours). Some limited self-catering might be possible for such circumstances but will have to be agreed, clearly defined and conditions complied with.

During set-up and break-down volunteers need to be fed and watered. It is desirable there be water dispensers available during this period, but the volunteers would also appreciate a sit-down period where other drinks (tea, coffee, juice, etc.) and food are available. A frequent option if the venue agrees is pizza, sandwich or filled roll-type food which can be collected by a member of the committee (rather than delivered by the food outlet).

During public opening hours volunteers are best given vouchers which can be redeemed at the cafeteria operated at the venue. Such a system should have been discussed with the caterer or venue management and a procedure for acceptance of the vouchers and subsequent payment by the organising committee agreed. Practice has been to produce a standard voucher for say \$5.00. The Hall Manager (or other committee member) may at their discretion issue two or more vouchers to individuals because of the observed extra efforts they have provided.

Catering for members of the jury is covered in section 7.

Staff on trade stands are generally happy to arrange their own procedures but given some trade stands may be occupied by only one person the organising committee should provide some support by having a relief known to the dealer available to stand in for short periods. This should be discussed with the NZSDA representative on the organising committee well before the exhibition.

11.4 Venue furniture and equipment

The venue is likely to have a wide range of material that may be used by hirers with or without additional costs. Obviously, the terms of use need to be understood along with those of other possible suppliers.

Furniture

Most venues have a good supply of tables and chairs. The number, size and shape of tables as well as the numbers of chairs the venue will make available should be identified. Some venues can have multiple hirers at the same time which will complicate their task in setting numbers. Additional chairs and tables may be available through the venue and terms for hire should be identified. Note also some uses might benefit from table covers which the venue might be able to supply.

Tables supplied by the venue are unlikely to be suitable for trade stands.

The hall manager identifies the furniture requirements for various uses and prioritise where venue numbers do not match need. Typical uses needing tables and chairs include:

- Cafeteria – see section 11.3. The need for setting out chairs and tables will be dependent on the venue's normal planning for such areas.
- Jury room – see section 7.
- Bin room – see section 13.
- Trade area – chairs for staff and customers – see section 11.5.
- Exhibition area - see section 11.6.
- Youth Court – see section 11.6.
- Entrance/front counters – see section 11.7.
- Meeting room/s – see section 11.8.

Equipment

Public address system/s

If a VIP is to open the exhibition it is desirable, they have available a sound system suitable for the area in which their presentation takes place. The venue will likely have equipment suitable for this purpose.

During the exhibition public announcements about upcoming meetings, events, etc within the venue are useful. This clearly can be used for other more general announcements. Some consideration might be given to having 'quiet' background music. Such background provides a general 'hum of activity' but should not be so loud it interferes with normal conversation.

Direction and programme boards

Boards providing directions to meeting rooms, the exhibits, dealers, etc. may be necessary particularly if the exhibition is being held on several floors.

Many venues have programme boards (often now electronic screens) at the entry to the venue. These can be used to publicise upcoming events at the venue (and the organising committee should provide material for their event to use on such a screen) or give daily programme details (e.g. what, when and where activities are going to be held that day).

White boards, projectors and screens

In the meeting room/s and possibly the jury room such boards or screens might be useful. Potential users should be asked for their specific needs.

Some restrictions might be placed on use of projectors and screens but as they become increasingly used at venues, they are often more readily available for venue hirers. Indeed, use of private projectors may have more limitations placed on them at some venues.

Microphones

Attendance at exhibition meetings is rarely so large or boisterous that a microphone is required. However, consideration should be given to the need for a microphone at any expected larger meeting – for example, the judge/exhibitor critique session on the last day.

Activity areas within the venue

11.5 Dealer / trade stands

Trade stand furniture is often provided by a venue preferred supplier. The cost of stand equipment could be open to an approach to a funding agency and they often require at least two quotes. However, in many regions there is only a single supplier, and it is essential the situation is clearly stated in any funding agency application.

Trade stand holders are managed by the NZSDA representative. The minimum standard adopted for each stand – e.g. numbers of tables, chairs, display cabinets, lockable cabinets, partitioning, etc – is however, subject to the agreement between the organising committee and the representative and the contract with the supplier is the responsibility of the organising committee.

NZ Post generally arranges their own trade stand equipment, and this may circumvent preferred supplier agreements.

Additional issues to be taken into consideration is any additional stand lighting, power supply, access to ATM facilities (and advised to trade stand holders so they can advise their customers). Cables and safety implications during installation and during public opening periods should be considered. As these are generally also supplied through the preferred stand supplier there should be no issues of concern for the venue.

When the trade stands are set-up depends on how many pre-public days are available. If there is only one set-up day trade stands can be installed concurrently with the frames although generally,

they can be installed later. If there are two pre-public days more flexibility is available, and stands are more likely to be installed on the second day and dealers arrive later that day.

Typically, the supplier arrives very shortly after the close of the exhibition on the last day. Normally their activity, including the packing up by dealers of their stock, does not interfere with the dismounting of exhibit frames but this does need to be confirmed and any suitable arrangements made to minimise any potential conflicts.

11.6 Exhibition area

Frames

For details of frame requirements see section 12.

Youth Court

Normally the PYC operates a Youth Court with any local youth club. The Court commonly is comprised of four frame units installed in a square (and therefore compact and stable). The 4-frame display area is filled with relevant youth material. The Youth Court staff require at least one, probably more tables particularly if any youth activity is planned in this location. Chairs for the staff and attendees (possibly including parents / caregivers) are also required.

The PYC should be approached for details and any preferences in terms of layout, etc.

Other special interest groups

The organising committee may wish to invite other special interest groups (e.g. cartophilatelic society, numismatics, etc.) to have a stand. Note any NZPF frames they may use are subject to the NZPF levy.

There may also be displays of model trains, etc. and even antique cars. Requirements for such displays should be clearly identified and placement and conditions agreed with venue management

Display cabinet/s with special prizes

Donors of special prizes appreciate having their prizes on display. Special lockable cabinets with glass fronts (and possibly all sides) provide the opportunity to display the prizes, each labelled with donor and, in some cases, the specific purpose of the award (e.g. Grand Award). It is desirable for any such stand/s to be located close to the entry point to the exhibition area but preferably not in the direct path of entering movement.

Variations of the stands include horizontal or vertical. The horizontal stands are possibly more stable but often have inadequate depth to hold some of the larger prizes that are offered. They also occupy more space than the vertical options. The vertical stands often have variable shelf heights thereby allowing larger prizes to be accommodated. However, they may be less stable and labels and prizes on top shelves may not be so readily seen by some people.

Prizes will be placed in the cabinet/s prior to public opening but as most will be required for presentation at the Palmarès (and are removed for that purpose after closing on the day of the Palmarès) the stand/s will be largely empty for the last day although labels should still be on view.

Seating and tables in exhibition area

It is highly desirable to have seating scattered around the exhibition area. Older and less mobile people appreciate being able sit for periods during their inspection of the displays. If space permits grouping a few chairs together might allow people to sit and chat together. Likewise small tables, if available and can fit, may also be valued.

11.7 Entrance area

Equipment at the entrance will include tables and chairs as required for the various counters required. Here, maintenance of suitable safe access and egress is imperative and venue management advice on placement to achieve this must be followed.

Prior to opening each day additional chairs on the approaches to the entry (but not in the access area) may be desirable to allow those who need it a place to sit.

Entrance area on set-up day/s

Access to the venue should only be by presentation / display of suitable identification. In the first instance many will not have this identification, but cards may be already prepared for them (e.g. Committee members, jury members, bin room personnel, trade staff, etc.) and are held awaiting pick-up, or they are on the list of volunteers and a named or generic 'helpers' card is available for them on signing the register available at the counter [see Appendix 11.1 for more information].

Entrance counter on public days

Volunteers manning the entrance are the exhibition's first and important public face. Briefing of people operating the entrance is essential. This should cover advice on **what they should be doing** and importantly **what they should not**. A suggested sheet for guiding counter staff on their roles and activities is provided at Appendix 11.2. This, or a similar sheet should be made available to those who are to serve in this area beforehand (at least several days) and be available at the counter throughout the show.

Prior to opening times, counter staff (or preferably 'security') should only allow people to have access to the venue if wearing an appropriate ID card. This is essential not only for security but also for public relations – public waiting to enter should clearly recognise the people gaining entry are exhibition personnel. [The counter staff will find this easier to explain in response to any enquiry.]

There are several areas of the entry tables covering different aspects. These should preferably be clearly defined and maintained in a clear, cohesive manner.

Sales table of Exhibition product

Obviously if an entry fee is being charged this is the critical service provided here.

A range of product commemorating the exhibition and raise funds to support it will be on sale. This generally includes:

- Catalogue (see 4.10 for comments on whether to have a fee for this publication).
- Palmarès (Awards Dinner) tickets. A register of those who have pre-purchased Palmarès ticket/s should be available so they can be noted when they pick them up. Generally most Palmarès tickets will have been pre-purchased but a limited supply may be available for sale.
- CALs (personalised stamps), Cinderellas, postcards or maximum cards, etc. produced by the organising committee. **NB** the NZSDA/NZPF agreement and the NZ Post/NZPF contract provides NZSDA and NZ Post with some control over the material sold at this table. It is important the organising committee has conferred with the NZSDA and NZ Post representatives to ensure they are satisfied with the product proposed to be sold.

Exhibitors at the sales table

Exhibitors are entitled to free entry throughout the exhibition and are also entitled to a free copy of the catalogue. A suitable register of exhibitors which can indicate whether they have picked up their catalogue should be available. It is useful to know whether an exhibitor has picked up their free catalogue (it is one less to be sent back with an exhibit).

This is also a time when it is useful to know whether they have pre-purchased one or more Palmarès tickets and if not, whether they wish to purchase any (if they remain on sale). If the exhibitor receives tickets this should be noted in the register as knowing they will be present at awards dinner is of value during medal and award presentations.

Clearly, this table should have access to a cash float to manage money paid for product and the possibility of a credit card option should have been agreed and suitable training given to the staff. If the exhibition has been GST registered purchases, particularly by dealers, will need GST receipts.

NZPF and society table

A separate table, or part of another, is set aside for NZPF brochures and other material and similar material supplied by other philatelic societies or stamp clubs. These will be free to pick up by attendees and largely provide general advice on issues for stamp collectors or encouragement for them to join a club.

Public notices

There may be occasions when notices to the public are to be drawn up. It always looks better if they are typed and presented professionally even though many of them might be short-term or presented at short notice. Thus, if stock has run out, or numbers are number limited, etc. being able to produce typewritten information to this effect is good. This discipline also ensures the entry area does not get cluttered. This suggests access to a PC and printer for such purposes is desirable.

A notice, duplicating that included in the catalogue (see 9.1), indicating the restriction on photography in the exhibition area should be displayed in a prominent location as people enter that area. The following has been used in the past.

Restriction on photography

No photographs of individual exhibits may be made without the exhibitor's express permission being established to the satisfaction of either the Hall Manager [named] or the Exhibition Chairman [named].

11.8 Meeting room/s

Some venues may have a small theatre set up with seating and presentation area at the front with access to projector and screen. However, most meeting rooms used have been rectangular and rarely have they had a built-in projector and screen. Meetings will vary in size and activity. The organising committee should check with those seeking to book meetings what the anticipated audience size is, what equipment would be wanted and any other relevant information. This information will allow the committee to determine the overall requirements and plan accordingly.

Most meeting rooms (not theatres) do have chairs and tables but this furniture is often stored centrally within the venue and is relocated where needed. At least one table at the front with chairs suitable for the Chair of the meeting and the speaker/s and the seats for the audience in rows suffice. Other equipment such as projector and screen, white board, etc will have been identified and suitably located.

Most meeting rooms are separate from the exhibition area and often on a different level. Ensure meeting locations can be readily located and accessed by attendees.

Appendix 11.1 Identification cards

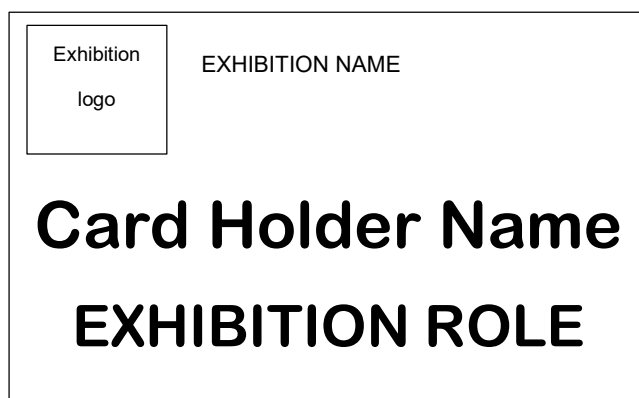
Keep the design as simple as possible.

The logo and name of the exhibition need not be large but sufficient only to clearly state the ID card is for use at the event.

The name of the holder should be capitalised (i.e. the first letter of first names and family name in capitals the rest in lower case). Such a format is easier to read.

If need be, the Exhibition role of the holder can be in capitals as the range of roles is not that great. If colour is used it is suggested it be placed behind the 'Exhibition Role' title and the colour reinforces the role i.e. each role (or area of the venue access is permitted) has a different colour.

The size depicted is 9.0 cm wide by 5.5 cm high which should fit into a standard plastic name badge.



Typically, the 'EXHIBITION ROLE' is one of the following:

- DEALER or TRADE STAND
- JURY
- COMMITTEE
- VOLUNTEER or HELPER

For those volunteers or helpers who may only be present for short periods of time it has been found rather than a 'Card Holder Name' being entered on the card a number, of say three digits, is used and a register is kept of when the numbered card has been provided and to whom. Once their need for a card ceases, they return the card and the date and time is noted in the register.

Appendix 11.2 Notes for volunteers

The following information should be provided to all helpers preferably before they arrive for duty.

ID badges

Badges identifying you as a helper will be given to you after you sign for its receipt. You are asked to wear your badge whenever you are on duty (and even while you remain in the exhibition venue). In addition, you might be asked to wear a high-viz vest. These will help the organising committee recognise you and provide a contact for people, including dealers, who want information or assistance. Please sign out and hand in the badge and high-viz vest if issued one, when you leave the venue.

Security

We have a need to ensure security for our dealers and exhibitors. However, we do not want there to be an aura of suspicion and concern which might arise if we had to cover our security to a professional level which would also be costly. [There will be some professional security presence, but we hope this sets the necessary visual standard we wish to achieve.] By wearing your badges and high-viz vests (where supplied) you may dissuade people from taking material. Please keep your eye out for such activity but you are NOT expected to confront or waylay anyone involved. If you do see someone acting suspiciously advise the dealer or another helper / committee member. Taking such steps may be sufficient to deter the activity.

Checks of areas such as meeting rooms, foyers, toilet areas and cafeteria [as appropriate for the venue] will form part of our security check plan.

Relief

It is hoped there will be sufficient staff rostered to handle most demands. If you need a short break during your scheduled time do not hesitate to take it as long as there are other people to cover the demand. It would be helpful if you advise your colleagues of your need to take a break.

If you want a break from the exhibition or dealers, please join those at the entry counters and help with enquiries. The more there are of you the better.

Organising committee

If you want assistance at any time, please get a message to [name], Hall Manager, in the first instance or [list of other names from the Committee]. There should be at least one of these people in the venue throughout the exhibition.

Emergency evacuation procedure

In an emergency e.g. fire alarm, helpers are to assist the organising committee and venue management to clear the venue of all visitors via their nearest emergency exit. Visitors, taking their personal gear, are to be ushered in an orderly manner to the nearest exit. Under no circumstances is anyone to be left in the venue, including dealers. All side rooms, including toilet areas, are to be checked to ensure everyone has been evacuated.

The assembly area for everyone is [specific to venue]. When your area has been cleared report to the Chief Warden [committee member named or venue management title] to confirm this.

A committee member will be placed at each exit to ensure no one enters the venue until the 'all clear' message is given. At that stage all exit doors should be securely closed. Entry back into the venue will be via the main entrance with the committee, helpers and dealers being the first group in. Later public will be re-admitted.

[Note these procedures should be reviewed by the venue management and any agreed alterations made.]

Enquiries

- Please be as friendly and as helpful as you can.
- Publicise the hobby of stamp collecting and philately – the fun, the interest, the range of the hobby and the people who take part in it.

- Advertise the existence of the wide range of societies and clubs in [location] and New Zealand. By all means describe your club because you know it best but do not forget there are others.
- Promote membership of philatelic societies and stamp clubs and encourage people to consider joining any one of these.
- Provide them with brochures from societies (when they are available).
- Let them know there is a well organised network of societies in New Zealand and extensive links through the NZ Philatelic Federation (www.nzpf.org.nz).

It is NOT your task to give advice on the value of stamps people may wish to sell but certainly advise them of the range of options they may have (including sale through or donation to societies – see NZPF pamphlet *'I have inherited a stamp collection. Where do I go from here?' - which provides useful guidance for people with a collection they do not know what to do with.*

DO tell people who wish to sell material of the range of dealers available inside the venue but DO NOT direct them to a specific dealer.

Thanks

The organising committee is extremely grateful for your help. We hope you enjoy your participation and contribution in what we are sure will be a special philatelic event.

Appendix 11.3 Venue Run Sheet

The following is an example of a run sheet proposed for use at the Capital Stamp Show 2015. It was used to assist both the venue and the Hall Manager to define known times, etc. when activity was expected. The text in red was directed at venue staff seeking confirmation or asking questions. Consequently, after the queries were answered, the venue established a run sheet for their own staff.

Wednesday, 21 October morning

If possible, the hall manager would like to mark out locations of our exhibit frames with tape on the floor so we will be ready to set up the next day. At least a minimum of 15 minutes, more would be useful. Even if something is going on in the hall could the hall manager also enter for the purpose of laying out the frame rows? The hall manager, in a pinch, should be able to start promptly at 5.00am Thu with the first four rows so our installation teams can get started.

Could we park a small truck with frames overnight either in the loading dock or in one of our parking areas at the south end on Wednesday night?

On Fri, Sat and Sun when do the café staff need entry and when do they leave? Need to provide for access. Same issue for operations staff, cleaners, dealer stand supplier, etc.

Thursday, 22 October

5.00 am	Venue open – loading bay only. <i>It is imperative that we can have access promptly at 5.00 south end. Please provide venue contact phone. Need space in Side Store.</i>
5-8 am	Unloading and erecting exhibit frames – rugby club. Frame numbers, sponsor labels, class labels
6-8 am	Bin room set-up: 5 x 75 cm tables, 3 x 45 cm tables; 10 chairs. Locate in SE corner, preferably <i>in the side store area – also extra table and chair by entry for our security checker.</i>
8.00 am	Access control imposed: entry only by correct badges <i>[can usher help here?] Will make allowance for deliveries to bin room, but any further access to the main floor needs badges.</i>
8 – 12	Mounting exhibits
9-10 am	VGM Room (Jury room) set-up: <i>75cm tables - 2.1m x6 + 1.8m x4, 45cm tables 1.8m x 6, 30 x chairs, water cooler, whiteboard incl. markers & rubber, (computer, power cords, power board etc.) Key for VGM room (essential)</i>
10am	Morning Tea for helpers – upstairs foyer – <i>Restaurant Associates</i>
10am-1pm	Dealer stand supplier erects stands at north end of main floor and drops power supplies <i>Hard hat area confined to that end of hall. PWV technician needed throughout this time unless electrical work is finished earlier. Need access barrier across main hall while this is happening.</i>
12-8.30pm	Jury to have access to main floor for judging
11.30 -12	Lunch upstairs foyer – 15 people – <i>Restaurant Associates</i>
11.30 -12	Jury lunch (20) delivered to VGM room – <i>Restaurant Associates</i>
12-5.30pm	NZ Post erects its stand at north end of main floor.
1-5.30 pm	Dealers and NZ Post to occupy stands; access of dealers to loading bay to be coordinated by David Holmes; one car park to be allocated to dealers (throughout exhibition)
5.30-6.30	Jury buffet dinner in APW Room – <i>Restaurant Associates schedule.</i>
5.30-8.30	Venue cleaners <i>(security issue) Please no cleaners in VGM room; instead provide rubbish bin to be left outside.</i>
8.30 pm	Jury leave Security system turned on

Friday, 23 October

7am	Security system switched off. Cleaners + Operations staff onsite (security issue) Hall manager onsite
8.30 am	Venue open — access control imposed. No entry south end, security north end; Committee, Jury & dealers arrive
9.00 am	Supervisor front desk, arrives to set up.
10.00 am	Opening by Mayor – outside front door unless raining, alternate inside foyer
12.30-1.30	Jury lunch VGM room. <i>See Restaurant Associates schedule</i>
5 pm	Exhibition closes. Only authorised people to remain. Access control imposed
5-7 pm	Venue cleaners (security issue) Please no cleaners in VGM room; instead provide rubbish bin to be left outside.
6 pm	Jury leave
7pm	Security system turned on when cleaners finished

Saturday, 24 October

7am	Security system switched off. Cleaners + Operations staff onsite (security issue) Hall manager onsite.
8.30 am	Venue open — access control imposed. No entry south end, security north end; Committee, Jury and dealers arrive
9.00 am	Supervisor front desk, arrives to set up.
10 am	Exhibition opens
5 pm	Exhibition closes. Only authorised people to remain. Access control imposed
5-7 pm	Venue cleaners (security issue)
5.30-6.30	Committee etc. leave for Palmares, shift prizes.
7pm	Security system turned on when cleaners finished

Sunday, 25 October

7am	Security system switched off. Cleaners + Operations staff onsite (security issue) Hall manager onsite.
8.30 am	Venue open — access control imposed. No entry south end, security north end; Committee and dealers arrive
9.00 am	Supervisor front desk, arrives to set up.
10 am	Exhibition opens
3.30 pm	Shift furniture to bin room
4 pm	Exhibition closes. Only authorised people to remain. Access control imposed
4-7 pm	Take down – exhibits, frames, dealers etc. Dealer stand supplier access south end once exhibits down

12 Frames

12.1 Numbers required

The number of frames used in the show may be limited by:

- the size of the venue (for typical layout dimensions which determine space requirements see section 12.3); or
- the number that can be transported economically to the venue (primarily dictated by the quantity in the two locations in the North and South Island and the implications this will have on transporting the frames to and from the venue).

The formula used in determining the payment schedule in the NZ Post contract (\$4,000 for >100 [50 units], \$10,000 for >250 [125 units] and \$16,000 for >350 [175 units] frames entered in the competitive classes) will also clearly influence the budget and the number of frames aimed at by the organising committee.

A source of major confusion can arise in terminology. In relation to exhibits a frame (containing 16 'normal-sized' pages) represents one side of a physical frame (now commonly referred to as a 'unit'). Thus, an exhibition with 400 competitive frames (the term used by exhibitors and the NZ Post contract) has 200 units.

In addition to the competitive exhibits most exhibitions also have other displays which may include:

- Material relating to the theme of the exhibit or the local area.
- A special display from the Jury Chairman (who cannot enter a competitive exhibit at the show) or some other notable local philatelist or an archival collection.
- A separate competition of philatelic or postcard entries not judged by the jury but rather by public vote or some other method.
- Material from a hobby other than philately or deltiology (e.g. cartophily, phillumeny or numismatics).

A Youth Court generally also has frames (commonly four units) and the committee may also find mounting exhibition notices or publicity for local stamp societies in frames may be effective.

It has been found a contingency of say 10% extra frames is desirable to allow for frames that may be damaged in transit or fail at the venue and cannot (or should not be used).

Note the NZPF \$6 frame levy applies to every side (whether fully occupied or not) used for display (i.e. not only competitive) but does not include any spare (contingency) units transported to the venue.

12.2 Location and quality of frames

The NZPF has refurbished its frames – primarily replacing pockets – and has 640 units available for use at national exhibitions with 250 units located in Christchurch and the balance of 390 units at Speldhurst, near Levin.

The legs have generally been found to be in good order. However, some may have one or more of the mounting holes distorted and these should not be used until repaired or are discarded. In addition, it is essential the bottom of each leg (i.e. the end which rests on the floor when installed) has a plug inserted – if need be, a plug can be removed from the top and reinserted in the bottom. Without the plug the surface of the venue floor could be damaged and incur costs.

12.3 Frame layout plan

The layout of the frames will be affected by the need to ensure:

- good circulation for people viewing the exhibits recognising many could have mobility issues and some may well be in wheelchairs;

- access for emergency exits remain clear and any other areas where the venue management may have restrictions are avoided (noting the venue contract will provide for venue management approval of any final layout plan);
- adequate space is provided for the trade stands (noting they should have a say in the space and its location relative to the exhibition entry, etc.);
- the optimum amount of illumination reaches the frames

For the Capital Stamp Show 2015 it was found necessary to ask the venue management to allow tests of levels of illumination on a display frame when the lights were turned on for a prior event. As the frames are vertical and the top is some 1.8m above the floor this can reduce illumination to the bottom rows of the frame. All four rows on a frame need to have good illumination. By holding the test frame vertically and rotating it horizontally through 360 degrees the best lighting alignment could be determined, remembering both sides of the unit had to be equally lit. This was checked in several places within the venue to ascertain the evenness of lighting. This was particularly important near each side as the lighting distribution could have meant excessive shadow onto any vertical side facing a side wall. These tests enabled the best orientation for the frames to be determined and the closest the frames could be mounted to the sides of the venue.

Diagram 12.1

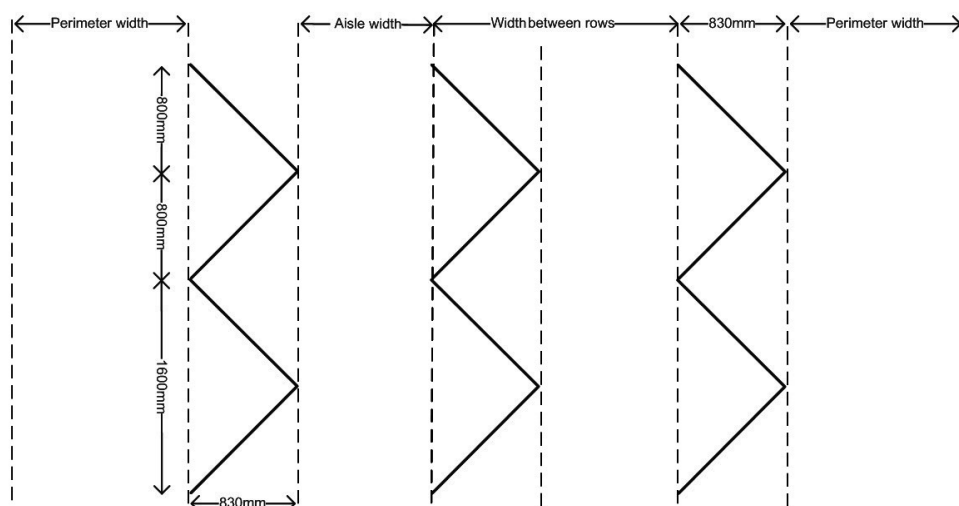


Diagram 12.1 shows dimensions required for the correct layout of each frame and indicates important elements of spacing between rows and the perimeters at each end.

Typically, the end of each row of frames is positioned with a mark (chalk, tape or other means acceptable to venue management). Taking the 830mm width required for the frames, allowing for some small inconsistency in laying the frames out, it is suggested these marks be at least 1750mm apart. The dimension described as 'width between rows' should thus be at least 1750mm.

This means the 'aisle width' would be at least 920mm which is just above the minimum for wheelchair movement. It is desirable for the aisle widths to be wider and commonly the aim is to have 2000mm for the width between rows implying an "aisle width" of around 1170mm. Such a dimension provides a reasonable space for small clusters of people in front of each frame yet still allow some movement by others along the aisle. Obviously, if space permits, a "width between rows" of greater than 2000 is desirable as this frees up movement along the aisles, improves lighting at the exhibits and occupies space where otherwise the venue might look less 'occupied'.

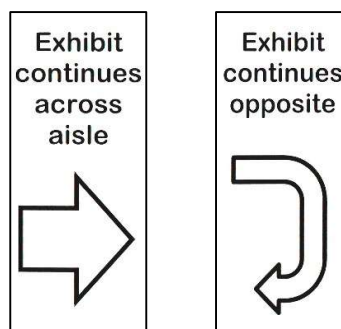
Around the perimeter of the area occupied by frames it is important there is adequate space for the larger number of people moving in these areas. A desirable perimeter width is 3000mm. This becomes more critical where there are trade stands with customers standing or sitting and possibly encroaching into the perimeter space. Where the perimeter is bounded by a wall some relaxation may be acceptable.

Unless it is absolutely necessary (i.e. the shape of the venue or the numbers of frames that have to be installed), it is recommended a row should generally be 12-16 units long and no longer. This provides good circulation and flexibility in terms of layout but also provides a degree of stability.

The numbers of frames in each row and block of rows will not be determined until the exhibit allocation has to be made as the size of each exhibit and of each class has an impact. There is a need to minimise the number of split exhibits – i.e. those having to continue across a gap in the frames or continue onto a facing frame. It is important to avoid any exhibit having to continue by wrapping it behind the frame or frames it starts on. Where an exhibit does continue across an aisle or to a facing frame a label mounted on the right-hand surround of the frame can prove useful to ensure the whole exhibit is seen by an observer (see Diagram 12.2).

Diagram 12.2

Laminated labels approximately
5cm high by 2 cm wide



Layout of classes and exhibits in the frames can be an intricate task and is usually led by the exhibits officer with input from the hall manager, bin room manager and the jury chairman.

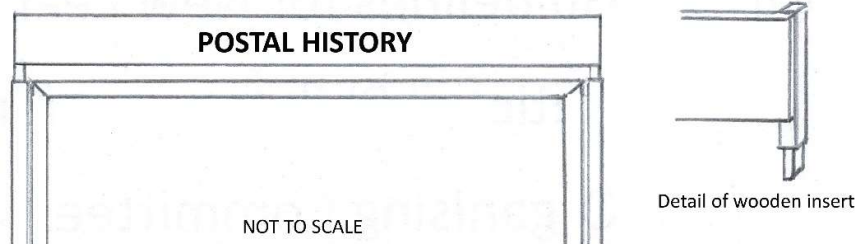
Once the layout has been approved suitably detailed diagrams are developed for inclusion in the show catalogue (see 8.1), provided to the bin room manager (see section 14.5) and the hall manager (see section 12.6).

12.4 Preparation of labels

There are a range of labels mounted on the frames.

- a) Frame numbers, mounted at the top left of the frame surround, which are absolutely essential to ensure the exhibits are mounted within the correct frame; the jury are able to mount the correct awards once decided; viewers are able to locate those exhibits of interest to them; and, helpers and jury members are able to suitably reference a frame requiring attention from the hall manager or some other official.
- b) Frame sponsorship labels (see 3.7) for mounting on the top middle or right of the frame surround.
- c) Labels for exhibits that continue across aisle or behind [see Diagram 12.2].
- d) Class labels are not obligatory but provide useful guidance to viewers. National exhibitions have used labels as shown in Diagram 12.3 mounted above the first frame for the relevant class. The top cap of the legs on each side of the frame are removed (and carefully stored for later replacement) and shaped wooden inserts fitted inside the legs. The 'class label' (normally made from flute board) is then screwed onto the wooden inserts.
- e) Awards labels which are mounted by members of the jury on the centre, top surround of the first frame of an exhibit, usually on the second day of the exhibition.

Diagram 12.3



These labels are best prepared in advance of the exhibition and given to the appropriate person [labels (a) – (d) hall manager, labels (e) jury secretary] on set-up day.

At several exhibitions labels (a) to (c) and (e) have been printed on standard (80gsm) paper, laminated and then cut to size. These were then affixed to the frames using 'White tac' or a similar product which allows them to be lifted easily after the show and any 'White tac' removed. Other methods such as 'removable' self-adhesive labels have either failed (i.e. fallen off during the show) or are difficult to remove at the end of the show and, if not removed then often cannot be removed completely later leaving a residue of gum or paper on the frame requiring special effort to clean.

12.5 Transport of frames to the venue

Weight and dimensions

The following uses the weight of each unit and legs to calculate a weight for an example 500-frame (250 unit) exhibition. Obviously, similar calculations can be made for differing numbers of units.

The units weigh approximately 16.5kg each. Thus, 250 units would come to around 4,125kg. However, for contingencies we always take more frames than the minimum required. Unfortunately, some stress does occur through transport and handling and repairs at the venue are not always possible. Based on say an additional 25 (10%) for this it would mean an additional 412kg.

The legs are wrapped (using pallet wrap – say 125mm wide – at each end) in bundles of 16 – four wide by four high – preferably aligned so the tops are at the same end of the bundle. This number can be carried relatively easily by one person and if bundled firmly they generally travel and store well. [Note the wrap is easy to remove at destination leaving no residue (unlike adhesive tapes) but the committee clearly should have rolls of pallet wrap available for the bundles' return.] With a weight of 10-12kg a bundle. 250 units will mean 250 legs plus an additional leg for each row of frames. This suggests say 18 bundles (288) should be ample leading to an additional weight of 180-220 kg.

Based on these figures for 250 units with legs the total load would be in the order of 4,750kg. Such a load cannot be loaded onto a truck and then legally driven by a driver with only a car driver licence.

Vehicles used for transport of frames

Private trailer/s

Trailers can, of course, vary considerably in size and load carrying capacity. The trailer should be matched by a suitable vehicle with adequate coupling, towing and braking capability. A typical private trailer towed by car of suitable power is generally limited to around 750kg. This potentially allows for a maximum of 40 units with say 3 bundles of legs if the dimensions (width and length) allow. Clearly this is inadequate for carrying the numbers of frames required for a national exhibition but may suffice for transporting a small holding of frames to supplement frames transported in truck that can be driven by a car-licensed driver. It should also be noted the trailer must have a suitable cover to ensure the frames do not get wet or dirty during transit.

Container

A container is transported by a commercial heavy vehicle with a fully qualified driver and the container will also be required to be mechanically sound (particularly in terms of its attachments to the truck).

A possible advantage of a container is it might be possible to load it at the storage site for later pick-up by the truck and the container then deposited at the venue ahead of schedule (venue permitting). Similar capability might occur for return trip after the event.

However, as this is likely to be carried by a commercial operator, they will have obligations regarding loading and may insist on their staff loading and unloading at each end.

Truck/s

The all-up weight of truck and load (frames and legs) is considered in determining whether it may be driven by a person without a heavy transport driver licence or correctly qualified driver is required. A vehicle's gross laden weight rating will determine the maximum load it can carry.

As an alternative to a single, heavy truck capable of carrying all the frames and legs with a commercial driver, two smaller hired trucks that could be driven by drivers with only car licences were considered by the Capital Stamp Show 2015 committee. The two-truck hire option gave more flexibility and less cost.

Loading

At both storage locations (Christchurch and Speldhurst) the units are stored and would be loaded loose (i.e. not in boxes as did occur for some sites in the past).

The frames are stored with a cardboard sheet between each unit and must be loaded into the carrying vehicle the same way. The cardboard provides protection against scratching and provides some buffer while the units are in transit. [However, cardboard can sometimes become tightly impressed into some screwheads requiring removal before the screws can accept a screwdriver.]

When loaded 'loose' it is essential they are loaded upright and fit snugly. This means each unit is loaded as close to the previous one as possible as it is nearly impossible to push more than two together at a later stage. Any obvious gap between the bottoms of the units will allow movement while in transit and provide potential for damage.

For a standard truck with hard canopy (say 2.4m internal width) around 48-50 units can be loaded vertically across the deck. The units are 1.3m wide so it is not efficient to load them lengthwise (and that can lead to other problems as well). Units should desirably not be loaded on top of the units stored on the deck but, if they are, they must be well padded from the units below and are loaded flat and are able to be tied to minimise movement.

Timing and manpower

Generally, the most critical aspects of timing are when the organising committee can access the venue or its parking or loading area, on or before the set-up day, and how long they might be able to remain after the show closes. In the first instance, the extent to which the organising committee can afford to book the venue prior to public opening day plays a major part.

Under normal circumstances the venue should be available from around 6:00am on the 'set-up day'. Earlier access to the venue itself could likely impose additional venue charges or may mean waiting for access to parking space or loading docks to allow the previous user to vacate the site. Careful negotiation with venue management may allow the frames to be delivered to the site before set-up day even if this only means the trailer, truck or container is parked in the loading dock the night before.

If using a commercial operator for transport the operator needs to know in plenty of time to ensure driver hours are not exceeded and the organising committee should be aware of charges from truck operation outside normal hours might incur (particularly any activity on a Sunday).

Manpower for loading or unloading the transport at the frame storage site and at the venue before and after the show could have major timing implications.

If a commercial operator is being used the loading and unloading at each end will be part of the contract. It is imperative there is a clear understanding of the timing and access issues.

Typically, if the frames are to be manhandled onto a trailer, truck or container from the storage area this will take place at least the day before set-up. If the organising committee hopes to use local resources, they may only be available for certain periods of the day (e.g. school students after school, service clubs after work, etc). This may mean loading will have to take place one day earlier or travel to the venue much later in the day or alternative manpower might have to be located (e.g. MenzShed or other service club who have retired personnel or others with less time restriction or consideration of paid labour from a local employment centre).

At the venue, the manpower requirements are often more time constrained (a need to have exhibits mounted and ready for judges to start their work) and require a level of general fitness not normally associated with retirees (arising due to the lifting and placement of the frames into the legs). Sports

clubs (e.g. rugby, cricket) could provide a good source of fit, disciplined young people and give their club a source of funds.

Note applications for grants from funding agents to cover any costs stressing the use of sports clubs, community groups or local labour as appropriate for these activities may well prove successful.

Equipment

Various trolleys or other wheeled devices may assist in moving frames. These may be available at the venue or could be hired or borrowed. It is essential the venue management accepts their use within the venue. It is important any such devices are safely loaded both in terms of protecting the helpers but also to reduce the likelihood of the frames falling off and being damaged or damaging venue property.

12.6 Installation of frames at the venue

Tools and equipment

The hall manager should assemble all the tools, equipment and materials required. See Appendix 11.1 for a suggested check list of tools, equipment and materials.

Marking of layout

If possible, the hall manager should have marked the beginning of each row of frames and, if the number of frames differs in rows, the number of frames for each row. Venue management may well have restrictions on the form such marking takes but options such as chalk or tape that can easily be removed afterwards may be acceptable.

Work team

Installation of frames, particularly if there is a strict timetable to meet can be a physically demanding task. As the set-up day is typically a Wednesday or Thursday and therefore a workday it may be difficult to obtain enough volunteers from the philatelic society who are able to do the work. As described above, use of service clubs, community groups or sports clubs with a suitable, agreed payment has been found to be an effective way of obtaining the numbers and at the time required.

The society volunteers, who will be needed for mounting the exhibits later, will still be of value during the frame erection stage by supervising or providing guidance to the work team.

The number of people required will be dependent on the time available. But it has been found desirable to have no more than two or three people erecting each row.

Organising work team

If possible before set-up day the hall manager should brief the society volunteers who will be supervising or guiding the teams. Their level of briefing will depend on any previous experience they have had erecting the exhibition frames in the past.

Once all the work team has assembled on set-up day the venue management will, in terms of their OSH plan, be required to brief everyone regarding emergency procedures and any specific site risks or procedures. The hall manager then provides an overview of the tasks and arranges a demonstration of how the frames are erected. The hall manager and the society team volunteers will be wearing hi-viz vests and, depending on the security arrangements to be applied at this time, every other team member may also be given a hi-vis vest to wear.

The work team should then be split into small teams of 2 to 3 people. One or two of these sub-teams will be responsible for bringing the frames and legs into the venue for the other sub-teams who will each be responsible for erecting a specified number of rows.

Each of the erecting teams should ensure:

- The bottom of each leg has a plug to avoid floor damage.
- There are no obviously damaged frames erected – if any are found they should be carefully placed in an agreed location for closer inspection by the hall manager.

- The rows should be aligned reasonably accurately with adjacent frames set with the internal angle no less than 90 degrees to each other (this allows the doors to be opened without hindrance).

Layout and condition check

The hall manager arranges for:

- Confirmation the layout is as planned.
- A check of frame condition, making simple repairs or replacements from spares.
- Cleaning any frames requiring it (often some cleaning needs are not seen until the frames are erected.
- fixing frame numbers (on the top left surround corner of each frame) using 'White-tac'.

Exhibits can now be installed [see section 13 Bin room management].

Mounting exhibits and required frame maintenance

The bin room manager should release the exhibits to be mounted to avoid both doors on a unit being 'open' at the same time (i.e. 'open' means both screws on a door are not fully engaged). If both doors are open at the same time, there is a strong likelihood the frame will distort making it difficult to close the doors or at worst the frame may collapse and must be replaced.

When an exhibit is to be mounted in a frame, repairs will become evident. Typically, these include:

Screws

Issues include screws:

- Cannot be turned – head appears to be the wrong size, threads have been stripped, screw is bent or screw not standard. The screwdriver being used may be a square drive size 1 (smaller) or 2 (larger) and one of the proper size may enable the screw to be removed. In the other cases pliers are required to firmly grasp the screw head to turn it out. A replacement screw (a size 2) can be installed once the old one has been removed.
- Are so loose the door is not held at the top, bottom or both. The screws that should be used are square head 6- or 8-gauge. If the screw is a 6-gauge going to the larger 8-gauge should suffice but if it is already an 8-gauge a new screw hole should be drilled and the old hole covered so it will not be reused ('White-tac' could be a useful short-term option).
- Cannot be screwed in – i.e. the hole is misaligned. This may be solved by unscrewing both screws and lifting that edge of the door slightly to realign.

There should be an adequate supply of replacement screws. Any pre-used screws that have failed for any reason should be discarded and not mixed with the supply of new screws.

Pockets

The NZPF refurbishment of frames has largely removed problems with pockets. However, there may be some issues.

- The top pocket of a frame has been dislodged when the insert was fitted into the frame. These can be readily seen and need to be retaped before use. These frames should be put to one side, and it may be possible to retape them (or it may become necessary to fix them due to reduced numbers of acceptable frames).
- The pockets were covered with a protective plastic sheeting which is not always easy to see. In some cases faint lettering might be visible on one of the pockets. In this case the covering plastic is relatively easy to remove and all other pockets on that side of the unit possibly have similar, less visible, covering which should be removed.

Under no circumstance should any additional tape be applied to the pockets (as they were in the past). They are sufficiently robust and strong enough to hold material without the use of any reinforcing tape.

Other issues

A range of other issues could occur including:

- Broken hinge – is generally only evident when the door is opened. This cannot be fixed on site and the frame needs to be replaced as otherwise it is insecure.
- Frame moves relative to the others in the row. This may arise because the screws inserted into the legs need tightening (this requires the frame to be removed from the legs, screws tightened slightly, and the frame reinserted) or the holes in the legs have been enlarged or have become misshapen (this will require a replacement leg and some assistance to allow this to happen as the frames on either side will no longer be self-standing).
- Frame distorts when opened. This may arise because the door on the other side is not properly closed, or a corner fitting has broken. In both cases the frame will need to be taken down. It is possible some adjustment can be achieved which allows both sides to be closed and if this can be done the frame can be returned. Otherwise, the frame will have to be replaced as it will if a corner fitting has broken.
- Recent use of the frames has found the occasional and unexpected collapse of the bottom of the frame. It is thought this is largely a sign of the age of the units (built for NZ1990) and the corner plastic fittings are no longer fulfilling their task. When this happens the inside board and pockets also falls, and repair is made more difficult if material has already been mounted. Care is needed to ensure no unreasonable pressure is put on the surrounding units while trying to remedy the problem. Opening both sides of the unit and carefully reinserting the board and pockets, followed by taping the bottom rail to the inside bottom (inside the door) and closing the unit doors should suffice. A record of the issue (particularly frame numbers) should be made, and the hall manager should ensure any such frame is monitored during the exhibition.

NB Where a unit is replaced there may already be an exhibit mounted on one or both sides. Care is needed to ensure such exhibits are remounted into the new unit and this process should be overseen by the hall manager and, where appropriate, a commissioner if it is an overseas exhibit.

Priorities for erection of frames and labels

First, those frames and frame numbers for competitive entries should be erected first. This allows exhibits to be mounted and the jury can start judging when the exhibits are mounted.

Frames and frame numbers for non-competitive displays should be erected next. This allows the bin room actions, including mounting of these displays, to continue while volunteer labour is available.

Other frames e.g. those for the PYC Youth Court and any to be used for notices, posters or other material that is not a responsibility of the bin room team should follow.

The Class signs, exhibit continuation signs and sponsorship labels should then be installed.

Checking

Once all the material has been mounted and labels installed the hall manager (and his assistants) should check every frame to ensure the frames are properly aligned (often having moved during the mounting exercise), all the labels are correctly installed, there are no obvious errors in the mounting of material and, most importantly, all the doors are securely fastened.

12.7 After set-up and during the show

Only the hall manager or designated relief should assist judges correct any errors in the mounting of exhibits (e.g. pages in the wrong order, material not properly mounted or even upside down) or where they wish to study an item within a frame.

The hall manager or designated relief should remain in a high-viz vest as this helps with location and identifies their status if frames are to be opened. During the exhibition opening of frames should only be done at the behest of the jury chairman and should never be done alone.

Throughout the exhibition the frames should be regularly checked to ensure they remain secure.

12.8 Dismantling

The hall manager should assemble tools and equipment that will be needed.

Once the exhibition is closed, the public have vacated the venue and the work team have donned their high-viz vests the exhibits will be dismantled (see section 13).

Some work team members should be assigned to loading the units not used during the show.

- First will be those which are damaged and have not been able to be repaired. These should have a label on each identifying the nature of the repair required. When returned to their origin these should be the last off and stored separately so remedial work can be carried out.
- Second are those spare units that were not needed.

The class signs can be taken down carefully (they may be wanted for future shows), and plugs reinserted into the top of the legs.

As soon as all units are emptied of exhibits the dismantling team may begin.

All labels remaining and any residual 'White tac' can now be removed from the units. It is essential units are returned in a clean condition with all labels removed.

Teams of 2-3 are best as fewer can put strains on the individual, the frames or the legs while more can be inefficient.

The working team will be keen to dismantle the units as soon as they can but they should be urged to maintain a steady flow, rushing can cause injury or damage.

The frames must be packed carefully - see 12.5.

12.9 Return delivery

Unless previously agreed the venue management will expect the units (and other material from the show) to be removed immediately after the show. The organising committee should therefore plan for quick removal of the units from the venue (unless overnight storage has been agreed and this could depend on whether the venue has a client coming the following day) and arrange overnight storage if it is unlikely they could be returned to their normal storage site and unloaded that night.

In most cases the means of delivery to the storage site and unloading, if required, will follow the reverse of the original pick-up.

Appendix 12.1 Checklist of tools, equipment and supplies for frames.

Square drive screwdrivers - no. 1 and no. 2 [Note replacement screws have been for size #2 and more of this size screwdriver will be needed.]

Philips screwdriver

Flathead screwdriver

Drill and bits. NOT to be used for routine opening and closing of frame doors but rather for drilling new holes in the frame or mounting top corner plates.

Hammer

Mallet

Utility knife

Marlin spike (or similar) for cleaning cardboard out of screw heads where necessary to allow removal of screw.

Pliers – primarily for undoing stripped screws

Razor blade scrapers – mainly for scraping old label and tape residue from frames and legs.

Screws: square drive, 20 mm., N° 6 and N° 8 gauge

Corner plates – for use at the end of rows (not always used but do ensure greater stability of the frames)

Step ladder for fixing corner plates

Double-sided tape for fixing pockets to backing board (requires specific product c.f. standard option)

Pallet wrap (say 125mm wide) - several rolls for binding legs after exhibition

Duct tape (or equivalent) – temporary fixing of bottom plates, etc

Nylon washers - for side screws on each frame unit [if needed could be taken from discarded frames]

White tac (or equivalent)

De-Solv-It (or equivalent)

Methylated spirits

Turpentine – found most useful for cleaning legs and aluminium frame surrounds

Jif (or equivalent)

roll of superwipes or similar (approx. 150 wipes/roll)

Gloves

Pen and Post-it notes

Wooden inserts for class labels

Class labels

13 Bin room management

13.1 Introduction

The bin room holds exhibits on behalf of the organising committee and so has a responsibility for the following broad objectives:

- A receiving process that ensures the organising committee knows exactly what is received into the bin room:
 - exhibits;
 - frames within exhibits; and
 - pages per frame.and the exhibitor agrees by signing off
- A mounting process that ensures exhibits are mounted safely (two people mounting, one side of a frame opened at once, etc.) and efficiently (a pre-planned process that supports the needs of the Jury and others).
- Collecting material (e.g. medals, certificates, catalogues, etc.) on behalf of the organising committee to be provided for each exhibitor.
- A dismounting process that quickly and safely get exhibits back into the bin room (a pre-planned process supporting the needs of the Hall Manager).
- A distribution process that ensures exhibitors get their exhibits back safely for which they sign out taking back responsibility for their exhibit from the organising committee.

The system detailed below describes a process which has critical elements that should apply to any system used. However, there is no ONE prescriptive process but the overall objectives of the bin room should guide whatever system or variation is used.

The main point is the bin room manager must have carefully thought through each stage of the process for themselves.

13.2 Security

As security of exhibits is of utmost importance access to the bin room area behind the front desk should be restricted at all times to the manager and bin room staff. Admission of other personnel should be on the authority of the manager only.

No exhibit or exhibit envelope should be removed from the bin room without a signature first being obtained for the exhibit or envelope on the official receipt.

13.3 Organisation

A bin room is the nerve centre of any philatelic exhibition during the preparation, mounting and dismounting of exhibits and their return to the exhibitor. A bin room will invariably be the first point of contact an exhibitor has with the exhibition management and first impressions are lasting impressions. It is therefore imperative that a bin room operation is efficient at all times.

At no time should any signs of crisis be shown and any discussions or differences should be settled away from public view.

A bin room organisation consists of a bin room manager, bin room staff and mounting/dismounting teams. The bin room should be staffed by a minimum of two persons at any one time.

Bin room manager

- Discusses with the organising committee issues relating to the entries, floor plan, planned timing of frame erection and commencement of judging.
- Plans the layout of the bin room and identifies the equipment required for the operation.

- Prepares instructions for the operation of the bin room.
- Conducts training of mounting and dismounting teams prior to the exhibition.
- Supervises the overall operation of the bin room and mounting teams.
- Ensures security of the bin room at all times.
- Ensures correct procedures are followed to allow for maximum security of exhibits at all times during mounting and dismounting.

Bin room staff

- Process and store exhibits received from exhibitors and commissioners.
- Issue exhibits to mounting teams and envelopes to dismounting teams.
- Receive and process dismounted exhibits from dismounting teams.
- Assist with the manning of the bin room as required.

Mounting and dismounting teams

- Mount exhibits received from the bin room.
- Dismount exhibits and return them to the bin room.
- Ensure the exhibit is mounted neatly and in the correct sequence.
- Process exhibits in accordance with instructions.

13.4 Before the exhibition

(a) Paperwork

The exhibits officer provides the following:

- (i) A tracking form for each exhibit [See examples in Appendix 13 A1 and A2]

Note the tracking form is a key element of the system described below. It is used to track each step a single exhibit goes through; has the necessary signatures to demonstrate who has been involved in the mounting and dismounting of the exhibit; and, provides a record of any special processes for the exhibit. Another successful bin room system uses a process of recording a single process (e.g. mounting or dismounting) for all exhibits. This process is described in more detail in Appendix 13C – alternate to Tracking Form.

- (ii) One receipt form personalised for each exhibit (three to an A4 sheet) which is stapled to the bottom of the exhibit's tracking form. [See example in Appendix 13 A4] OR

A combined receipt form for each Commissioner which details all of the exhibits brought by the Commissioner. [See example in Appendix 13 A3]

- (iii) An A4 sheet for each exhibitor with name and entry number(s) printed at the top. This sheet is placed in a plastic pocket which will contain all the material (such as certificate, critique form, medal, future exhibition prospectuses, etc.) to be handed to each exhibitor when exhibits are uplifted at the close of the exhibition. [See example Appendix 13 A5]

- (iv) Lists of

- exhibits in class order;
- exhibits in frame order;
- exhibitors in alphabetical order of surname/first name;
- exhibits being sent by courier; and
- exhibits being returned by courier.

Exhibits are not necessarily in frame order in exhibition catalogues and the first three tables are useful for a number of purposes including cross-referencing and queries both before and during bin room operations. The courier listings enable checks at appropriate times in the bin room procedures.

(b) Frame layout

From the 'exhibits in frame order' list a frame layout plan on A3, or even A2, size is prepared (printed or hand drawn – for examples see Diagrams 13.1 and 13.2 below) with individual

frame numbers beside each frame. With a coloured pen (red) the start and end of each exhibit is marked. This enables quicker marking of the plan during mounting.

Diagram 13.1 – example layout plan (partial from Royalpex 2017)

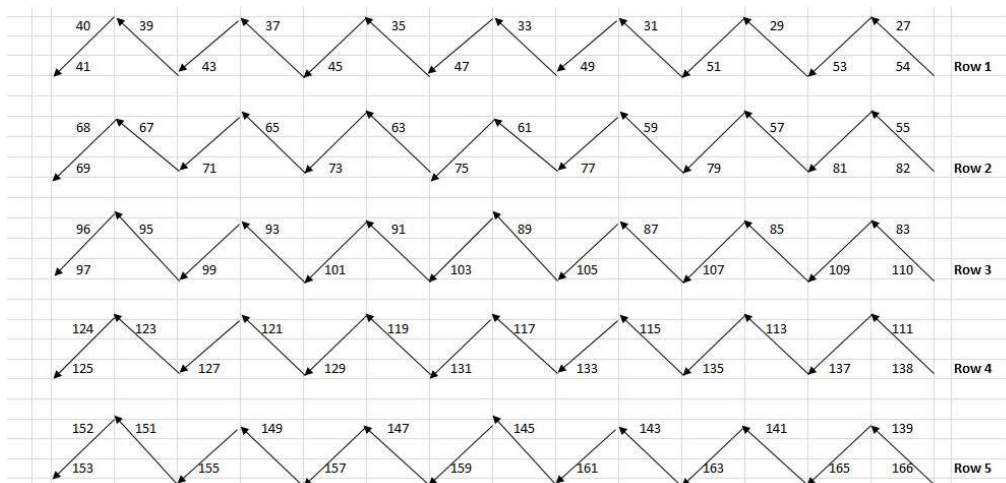


Diagram 13.2 – example layout plan (partial from Christchurch 2016)

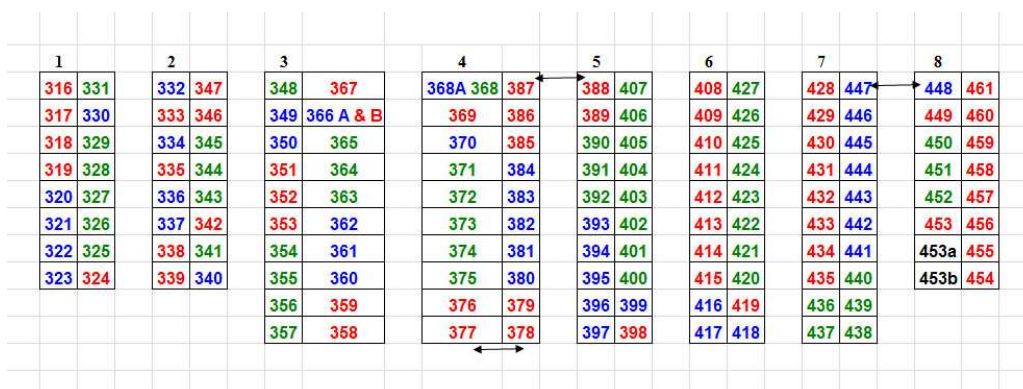


Diagram 13.2 is a diagrammatic version of a layout. The advantage of this format is the relative simplicity of developing the layout with an Excel spreadsheet and formatting it, as shown here by the use of colour, to identify individual exhibits. However, some people might prefer the more representational effect of Diagram 13.1. It is this format that is most likely to be included in the exhibition catalogue.

Having the rows of frames numbered and these numbers affixed at both ends of each row helps the mounters more quickly locate the row they are to work in. The numbers remain throughout the exhibition and are useful for the hall manager during and at the end of the exhibition and for the dismantling teams.

There will be many factors outside the control of the bin room manager which will determine the order in which exhibits will be mounted (e.g. the erection of frames, affixing of frame numbers and, most importantly, the arrival of the exhibits). However, the manager needs to consider how these might impact on mounting and how the effect might be minimised.

As frames should not be opened on both sides at once any mounting plan should reduce the likelihood of this occurring and/or mounting teams being held up until the other side of a frame is secured.

The processes described below for marking the frame layout are aimed at providing regularly updated information for the bin room manager. This includes identifying exhibits and frames as:

- the exhibits arrive and are 'checked in';

- an exhibit leaves the bin room to be mounted; and
- empty envelopes return to the room with the exhibit mounted.

These markings provide the bin room manager (and other bin room staff) with a clear graphical representation of progress and identifying frames likely to be open on one side for mounting and therefore those which may not be available for mounting on the other side.

(c) Storage boxes

Sufficient numbers of boxes to store ALL the exhibits in their envelope should be gathered before the exhibition. It may be desirable the boxes are all of the same shape and size to make storage in the bin room more efficient and tidier. However, assembled boxes do take up space and differing sizes can allow storage of boxes within others.

‘Banana boxes’ are often ideal because of their size and strength and these large boxes can more easily cope with larger or double-page sizes. However, 12-bottle wine cases or similar sized boxes have been found adequate.

The local supermarket may be a good source of such boxes but they will have to be approached well before the event to ensure the numbers can be obtained. This does mean as the boxes are acquired storage will be needed. Commercial file storage boxes can be an ideal size; often come flat (reducing storage space) and are then assembled at the venue. However, there may be a cost associated with this option.

The number of complete exhibits which can fill each box is estimated. At one end of each box a printed label is affixed which details the frame numbers in which the exhibits it will contain are to be mounted.

(d) Other bin room equipment

- highlighters (pink and yellow), scissors, pens (red and black or blue), note paper (e.g. ‘Post-It’), packaging tape, etc.
- square head screwdrivers (note there are two sizes) for opening and closing frame doors
- [the Hall manager is responsible for spare square head screws]
- plastic pockets for exhibitor sheets (see 11.3(a)(ii))
- large ring binders (suitable for A4 paper with 8cm width spine).

(e) Bin room layout

Every bin room will be different in terms of location, size, shape, access / egress, etc. but in general the set-up will have the following features.

- At the front, three to four tables/trestles – the ‘front desk’. This helps control access to the working area of the bin room and are used in the process of receiving exhibits as they are brought to the exhibition; during mounting and dismounting of exhibits; and, when the exhibits are returned after the show has closed. A separate table may be set up on one side for handling exhibits of commissioners.
- At the back of the room, tables/trestles for storing the boxes, preferably on top but numbers and size (of boxes, tables or space) might require some being stored below.
- Exhibitors should be encouraged to take away any of their packaging, but some space does need to be set aside for exhibitor packaging coming in couriered deliveries and the cases used by Commissioners.
- A table for checkers (see 13.5(c) STEP 3).
- Chairs will be required for checkers and for the staff receiving exhibits however, unless the bin room is very large, chairs for others may create barriers to movements within the bin room.
- Security and OSH (including fire safety) issues must be carefully considered and addressed appropriately.

Note the bin room manager should liaise closely with the hall manager to ensure necessary furniture (tables, chairs, etc.) is available for the mounting and dismounting stages of the bin room operation. Additional furniture may have to be hired if there is insufficient available with

the venue. In this case some flexibility, in terms of alternate use during the exhibition, may reduce the amount and therefore cost, of furniture hired.

(f) Other bin room factors

The location and/or size of the bin room may have an impact on the environment in which the staff is working. If excessive heat is likely to be an issue a check should be made of ventilation options (e.g. windows or fans). If the room is likely to be cold can any heating be provided?

The Capital Stamp Show bin room was in an ideally sized, secure corner within a loading bay area but was adversely affected by the fact the loading bay doors were open. The Wellington 'breeze' that arose meant the bin room staff were cold and paperwork required weighting down.

During the period when exhibits are being received and then mounted (often running to several hours) consideration needs to be given to refreshment and relief for staff. It is generally undesirable for drinks to be consumed in the bin room (or at least in the area where the exhibits are being handled).

(g) Exhibits delivered by courier

Couriers' delivery dockets are to be signed by the recipient (appointed by the organising committee) of the package who should also record on a simple receipt list the name of the sender (and tracking number) of each package and when received.

The couriered packages are NOT to be opened and are delivered, along with the receipt list, to the bin room manager at an agreed location and time generally before the day of mounting exhibits. The bin room manager should check the details of the packages against the receipt list then sign and file it appropriately.

The manager should also check the couriered exhibits against the list of entries that were to be couriered (see 13.4(a)(iv)).

13.5 Receiving the exhibits at the exhibition

(a) Delivered by courier (as per 13.4(g))

As these will have been received by the bin room manager prior to the day of mounting exhibits they will generally be available for checking first. In some cases, the bin room manager may have, with assistance, carried out checking and completing all the required documentation prior to arrival at the venue. Otherwise, the procedures described in 13.5(c) below would be followed.

If the exhibit is to be returned by courier and the necessary return packaging or label is not present, the exhibits officer should be advised as it may be possible to obtain these from the exhibitor before the end of the exhibition. The absence should be noted on the tracking form and later amended if the missing material arrives before the end of the exhibition.

(b) Delivery by commissioner

A specific member(s) of the bin room staff should be assigned to look after Commissioners.

(i) In some situations, the Commissioner may have arrived in New Zealand well prior to the exhibition and has arranged special storage for the exhibits (generally all within a locked, case) with the Organising Committee and may pick up their case on the day before mounting. In this situation, if previously arranged, (ii) may apply otherwise when they have picked up their case (iii) applies.

(ii) The Commissioner may have arrived with their exhibits the day before mounting and by pre-arrangement meets with the bin room manager who carries out, with assistance, checking and completing all of the required documentation. This process provides a service Commissioners often appreciate but also ensures there are a reasonable number of exhibits ready for mounting the following day.

At the Capital Stamp Show this process was used as the cost of the venue limited the set-up time – frames were erected in the morning and ready for mounting exhibits at 7:30am. The night before all of the couriered entries and many of the six Commissioners' exhibits were processed by the bin room manager and an assistant in a large bedroom at the exhibition hotel hired expressly for this purpose. The manager and assistant slept in the room overnight providing necessary security and the exhibits were transported to the venue early on set-up day using a van that had been hired by the organising committee.

- (iii) The Commissioner arrives at the exhibition with exhibits.

Every commissioner will (or should) have checked the accuracy of the documentation and completeness of each exhibit they are bringing to the exhibition. Instead of receipts for each individual exhibit the Commissioner has brought, an excerpt from the spreadsheet of their exhibits is used and the Commissioner is asked to sign for all of these entries in bulk on the sheet. See example page at Appendix 13.1 A3.

The person responsible for Commissioners should check/confirm when the exhibits arrive whether there are any specific arrangements that may be required for the Commissioner to dismount their exhibits due to travel arrangements (it is desirable for the bin room manager to sight the commissioner's travel tickets) after the exhibition (or if the Commissioner is staying in NZ for a period after the event and has arranged special storage for the exhibits with the Organising Committee). In either case, the information should be recorded if this has not been done already.

The bin room manager has to ascertain whether each Commissioner:

- (i) wants their exhibits to be entered into the bin room AND
 - (A) mounted in the same manner as other exhibits (i.e. they are included in the standard bin room procedures); or
 - (B) they wish to mount them themselves; OR
- (ii) wants their exhibits to be kept separate from the standard bin room procedures and to mount them themselves (i.e. they take full responsibility for the exhibits in their charge).

Case (i)(A) the exhibits are received into the bin room once they have been checked by bin room staff and the Commissioner simply signs the bulk schedule of the exhibits he or she has passed over to the bin room. The mounting of the exhibits follows the steps shown in 13.6(c). There is an expectation the Commissioner will check the mounting of the exhibits in their charge to ensure no errors have been made in the mounting.

Case (i)(B) the exhibits are received into the bin room once they have been checked by bin room staff and the Commissioner signs the bulk schedule of the exhibits he or she has passed over to the bin room. The relevant tracking forms are handed to the person designated to the Commissioners' table who

- provides a brief for the Commissioner on the relevant mounting procedures detailed in 13.6(c) and provides a tracking form for an exhibit. [It is best not to have too many exceptions to the overall plan and thus, while it is ensured the Commissioner and his or her helper mounts their exhibits, it is best if they follow the bin room manager's mounting plan. Some flexibility may be required but this should not disrupt the overall mounting process.]
- requests the Commissioner return the tracking form when that exhibit has been mounted; and
- goes to STEP 3 of 13.6(d) when the tracking form is returned.

The Commissioner should be provided a helper to assist with the mounting.

Case (ii) the exhibits are NOT received into the bin room and the Commissioner signs the bulk schedule duly annotated to state the Commissioner is taking full responsibility for mounting the exhibits and full responsibility that all exhibits are correct as per the descriptions. The relevant tracking forms are handed to the person designated to the Commissioners' table who:

- provides a brief for the Commissioner on the relevant mounting procedures detailed in 13.5(c).
- arranges a helper to assist with the mounting
- requests the Commissioner return the bulk schedule and empty envelopes when their exhibits have been mounted; and
- when the empty envelopes and bulk schedule are returned the tracking sheets, duly annotated, are given to the front desk and the floor plan is marked off with PINK highlighter and the empty envelopes are kept separate within the bin room (and generally within the Commissioner's case).

(c) Delivery by hand – exhibitor or their agent

An exhibit receipt is to be issued for each exhibit and the full procedures described below should be followed.

STEP 1 Front desk - exhibit check-in

- Find tracking form in ring binder – complete the top half of the top panel. Record if someone else is picking the exhibit up.
- Check the correct number of envelopes are being handed over and the details on the front of each is correctly filled in.
- Check the exhibitor's return instructions are shown and confirm they still apply.
- If the exhibit is to be returned by courier, is the required packaging and labels included? Mark YES or NO.
 - If YES the packaging and labels should be placed in the relevant exhibitor's plastic pocket – see STEP 2.
 - If NO the exhibitor or agent should be advised they need to obtain the necessary item/s before the end of the exhibition.
- Sign the receipt stapled at the bottom of the tracking form; detach it; and, give it to the person delivering the exhibit.

Stress the importance of producing this receipt at pick up time.

STEP 2 Bin room staff 'runner'

- Give exhibit and tracking form to a checker.
- Place any courier packs/labels in the exhibitor's plastic pocket so that it can be readily extracted when needed.

STEP 3 - Checkers

[A copy of these bullet points can usefully be affixed to each checker table.]

- If you are unsure of anything please consult the front desk.
- Make sure the envelope contents agree with the plan on each envelope.
- Check pages are numbered and named.
- Check contents on each page look OK (i.e. if there are any obvious missing items or material loose in a sheet protector). If not, advise the front desk.
- If there are any large/double pages in separate packaging record this on the tracking form.
- Complete the receipt details in the top panel of tracking form and sign with your number.

STEP 4 – Bin room staff 'runner'

- Show front desk the completed tracking form
- Put the tracking form in front of the specific exhibit envelope(s) and place them in the appropriate place in a box.

STEP 5 – front desk

- When the 'runner' shows the completed tracking form [STEP 4] circle the relevant frame numbers on the floor plan in RED ball point.

(d) Exhibitors delivering and mounting own exhibit

Some exhibitors insist on mounting their own exhibit. The exhibit must enter the bin room in the normal way and the only difference is that the exhibitor becomes one of the mounting team for the exhibit.

13.6 Mounting of exhibits

(a) Timing

The mounting sequence may depend on the Hall Manager (who might have to put frames up in a certain order due to physical constraints or other set-up requirements) or Jury Chairman (who may wish to have certain classes up first). The bin room manager should have discussed this issue with the Hall Manager and Jury Chairman beforehand, but circumstance may arise on set-up day that requires change and some flexibility is required.

Mounting can only start once the frames have been erected and numbered; once enough exhibits have been checked in; and, volunteers have turned up. The exhibition relies very heavily on volunteers to help set an exhibition up. When a volunteer turns up they need to have something to do as otherwise they determine they are 'not needed' and leave. It is important the Hall Manager and Bin Room Manager understand this and have clear priorities for assistance on set-up day.

(b) Helpers

Many organising committees are constrained by venue rental costs and have less time to set-up than they might prefer. This often means the Jury is obliged to start judging early on set-up day leading to mounting of exhibits having time pressure. This is exacerbated due to the need for jury members, who have been helping to mount exhibits, having to attend a Jury meeting reducing numbers of potential mounters at a critical time. Discussions between the Hall Manager, Jury Chairman and Bin Room Manager should clarify priorities and timing on the day.

All helpers **MUST** sign the 'helper' register and obtain an ID card. [For details of register and ID cards see Section 11.1 Security.] They should use the name or number on their ID card for receipt and return of envelopes. Use of a number is generally more identifiable on the paperwork and quicker than signing.

Helpers will also be issued with a high visibility jacket. [The jackets are passed on from the previous National exhibition.]

(c) Instructions for mounting teams

Mounting teams should consist of two or three persons. While full briefing of teams on mounting is desirable prior to the exhibition this is rarely possible. The following instructions should be provided. This may be given verbally, or you might consider handing out written instructions, as shown in Appendix 13D, so the helpers can read while waiting for the first exhibits to be mounted.

- One member of a team will sign the tracking form when an exhibit is handed over.
- Take a square head screwdriver if you do not have one.
Note powered drivers **MUST NOT** be used. The powered driver might screw too tight for manual opening or worse, and more frequently, strip the screw thread or the screw hole meaning the frame cannot be secured.
- Before opening a frame door ensure that the other side is not open and is securely fastened. Both sides of the same frame **MUST NOT** be open at the same time or the frame can collapse.
- Mounting of material within the frame.

- Once the material has been mounted in the frame close the frame door and screw securely.
- If you have problems opening a door (e.g. the screw is damaged) or securing a door (e.g. the screw turns but does not secure the frame) notify the hall manager or an assistant to resolve the issue.
- Return empty envelopes and tracking forms to the Bin Room and collect and sign for another exhibit.

(d) Procedure for mounting exhibits

STEP 1 – Front desk

- A bin room staff member locates the required tracking form and relevant exhibit checking if any large pages are stored elsewhere and places them on the front desk with the tracking form on top.
- A member of the mounting team signs the tracking form. [Note mounting teams may be given the equivalent of three one-frame exhibits at a time, along with their tracking forms which they must sign.]
- Just before the exhibit is handed over mark off the frame numbers being handed over in YELLOW highlighter on the floor plan.

STEP 2 – Mounting team

- Mounting teams proceed to mount the exhibit(s) and when completed return to front desk handing over tracking form(s) and empty envelopes.

STEP 3 – Front desk

- When the empty envelopes and tracking form are returned the floor plan is marked off with PINK highlighter (YELLOW out + PINK back = ORANGE when exhibit mounted).

STEP 4 – Bin room staff

- File empty envelopes back into the boxes in frame order.
- Sort tracking forms into frame order and file in ring binder. This task can be done later.

13.7 During the exhibition

- Discuss with the Hall Manager any priorities for dismounting.
- Confirm with Commissioners the planned procedure at dismounting time and any priority for their exhibits.

Prepare the dismounting plan [see 13.8(b)] including any urgent dismounts that have been pre-notified and agreed. (It is desirable for the bin room manager to sight the travel tickets of anyone, including Commissioners, seeking urgency.) Having a clear plan beforehand is essential as the exhibits come down very fast and a bottleneck at the bin room should be avoided.

This plan may be drawn on a diagram similar to those shown in Diagrams 13.1 or 13.2; by using a list such as that shown in Table 13.1; or, by laying out the tracking forms (with or without envelopes) in the order proposed.

Table 13.1 – example of tabular form of dismounting plan (partial plan for Royalpex 2017)

Row	Frames			
1 left	27-34	35-40		
2 left	56-63	64-68		
3 left	83-90	91-95		
4 left	111-118	119-124		
5 left	140-147	148-152		
6 left	167-174	175-178	179	180
7 left	200-204	205-206	207-208	
8 left	224-231	232-236		
9 left	etc.	etc.		

10 left	etc.	etc.		
11 left				
12 left				
1 right				
2 right				
3 right				
12 right				

Reference to Diagram 13.1 will show the 'left' refers to one side of each row while 'right' to the other. By working through this table the chances of frames being open on both sides at once is minimised. The bin room manager will obviously have to be conscious of the 'urgent' dismantles; those being taken down by any Commissioner; and recognise that some teams will be quicker than others in dismantling frames.

- c) Gather up any certificates, medals and special prizes not collected at the Palmarès. Add the critiques; catalogues; awards list; future exhibition prospectuses; and, other literature for each exhibitor and insert appropriately into each of the exhibitor's plastic pockets distributing the pockets out into several big ring binders in order of exhibitor surname/first name.
- d) Check the table of exhibits to be returned by courier (see 13.4(a)(iv)) against the information detailed on the relevant tracking forms making any necessary changes or notes on the table.

13.8 Dismounting of exhibits

(a) Dismounting requirements

Providing tables for exhibitors to check their exhibits (if they wish to) can be desirable.

Six bin room staff at dismantling is considered useful, one each to:

- do all the floor plan highlighting out and in;
- find the envelopes;
- find the tracking form and put on top of envelopes;
- give out the envelopes and signed tracking form;
- receive back the envelopes and sign tracking form; and
- sort returning tracking forms into SURNAME order.

(b) Dismounting plan

The bin room manager has prepared a plan (see 13.7(c)) for dismantling exhibits taking fully into account the urgent requests, those exhibitors who mounted their own exhibits and who probably wish to dismantle them as well, Commissioners and their preferred method of operation (see 13.5(b)) and trying to reduce the likelihood of any frame being opened on both sides at the same time.

(c) Dismounting exhibits

STEP 1 - Bin room

- Following the dismantling plan bin room staff select tracking forms and get the appropriate envelopes, including any filed separately for large pages, from their box. This must be done carefully and check frame numbers.
- Have a table of exhibit envelopes laid out in the plan sequence with tracking forms on top in advance of starting dismantling. Once started dismantling happens very quickly.
- Highlight dismantling plan in YELLOW as dismantling teams sign each tracking form.

STEP 2 – Dismounting teams

- Dismounting helpers, properly identified (ID card and high visibility jacket), sign tracking form and take it with exhibit envelopes to the frames.
- Return exhibit envelopes and tracking forms to bin room.

STEP 3 – Bin room

- As exhibits and tracking forms are returned check all envelopes are present and use PINK highlight on the dismantling plan.

- Bin room staff member puts exhibits back into boxes in frame order.
- Another bin room staff member progressively sorts the tracking forms into alphabetic order of surname/first name.

(d) Commissioners' exhibits

As with mounting there is a range of possible scenarios. The bin room manager or person designated to the Commissioners' table must know whether a Commissioner:

- (i) wants their exhibits to be returned to the bin room AND
 - (A) dismantled in the same manner as other exhibits (i.e. they are included in the standard bin room procedures); or
 - (B) they wish to dismantle them themselves; OR
- (ii) wants their exhibits to be kept separate from the standard bin room procedures and to dismantle them themselves (i.e. they take full responsibility for the exhibits in their charge).

Case (i)(A) the exhibits are received into the bin room and passed to the Commissioner who checks each envelope. Once all of that Commissioner's exhibits have been returned and checked the Commissioner signs the bulk schedule for their exhibits.

Case (i)(B) the frame numbers comprising the Commissioner's exhibits have been marked in yellow on the plan and the tracking forms and bulk schedule for the Commissioner is held by the person designated to the Commissioners' table. A tracking form for an exhibit is presented to the Commissioner who dismantles the exhibit removing the need for the Commissioner to check the exhibit is complete. When all of that Commissioner's exhibits have been returned and confirmed by the person designated to the Commissioners' table the Commissioner signs the bulk schedule of the exhibits. The tracking forms and bulk schedule are passed to the front desk and the frame numbers are marked in PINK.

Case (ii) the frame numbers comprising the Commissioner's exhibits have been marked in yellow on the plan and the tracking forms and bulk schedule for the Commissioner is held by the person designated to the Commissioners' table. The bulk schedule for the Commissioner's exhibits is passed to the Commissioner who dismantles the exhibits removing the need for the Commissioner to check the exhibits are complete. When all of that Commissioner's exhibits have been dismantled and confirmed by the person designated to the Commissioners' table the Commissioner signs the bulk schedule of the exhibits. The tracking forms and bulk schedule are passed to the front desk and the frame numbers are marked in PINK.

(e) Exhibitors who insist on dismantling their own exhibit

The exhibitors who have insisted on mounting their own exhibit are also likely to want to dismantle them and this would have been factored into the dismantling plan. When they receive their envelopes and tracking form request they return the tracking form when their exhibit has been dismantled.

When the tracking form is returned go to STEP 3 of 13.8(c).

13.9 Return of Exhibits

The bin room manager obtains the hall manager's assurance that all frames are empty before returning any exhibits.

(a) Commissioners

Whichever method the Commissioner has opted for in terms of dismantling (13.8(d)) the final outcome is each will have in their hands all of the exhibits, special prizes and exhibitor pockets they are responsible for. All necessary documentation will have been provided for the bin room records and the Commissioner is then free to leave.

If a Commissioner intends staying in New Zealand for a period after the show and has arranged for their locked case containing exhibits, etc. to be stored by the organising committee this should be passed by the Commissioner to the person designated by the Organising Committee. It is NOT a bin room manager's responsibility.

(b) Collection by hand - exhibitor or agent

- Deal with any pre-arranged returns first.
- People who wish to collect exhibits from the bin room **MUST** produce the original copy of the exhibit receipt to obtain the exhibit. Note an exhibitor or agent (who may be acting for more than one exhibitor) may have several exhibits to collect.
- A bin room staff member gets the tracking form and exhibit for one receipt at a time, doing it carefully, checking frame numbers and for any over-sized pages stored elsewhere and any packaging detailed on the form.
- The exhibit is handed over as the exhibitor or agent signs the tracking form. If the person collecting the exhibit differs from the person who delivered it ask them to print their name clearly as well as signing.
- Once all of a single exhibitor's exhibits have been handed over the exhibitor's appropriate plastic pocket of paperwork, plus medals and special prizes, etc. is handed over.

(c) Delivery by courier

At the end, the only exhibits, tracking forms, pockets and special prizes uncollected should be those which are to be returned by Courier.

The Bin Room Manager should check these exhibits against the table of exhibits that were to be couriered (see 13.4(a)(iv) and 13.7(f)) and once satisfied sign the table and have it countersigned by the relevant member of the organising committee who will be arranging for the exhibits and associated material to be couriered.

13.10 Retention of paperwork

The Bin Room Manager transfers the files containing tracking forms and Commissioner's receipts to the Organising Committee which should retain the receipts for a suitable period in case of subsequent queries. A period of one year should normally be more than adequate although a policy for longer term retention should have been established by the organising committee (see section 2.4).

Acknowledgements

Federation would like to acknowledge the contributions to this chapter of Jenny Long, Pat and Colin Capill and Leigh Gravestock who have managed the bin rooms at several recent national exhibitions.

Any person seeking advice on running a bin room should contact one or more of these people who have indicated their willingness to assist.

Jenny Long, Christchurch jennylong@xtra.co.nz


Pat and Colin Capill, Tauranga colinpat2525@gmail.com

Leigh Gravestock, Wellington suzie.is@gravestock.co.nz

Appendix 13.1 Example forms

Information contained within << >> is variable and is provided from the exhibition's exhibitor database.

A1 Example tracking form for NZ exhibitors [see 13.4(a)(i). The form is printed at A4 size].

Royalpex 2017 Stamp Show 	Bin Room Tracking Form	Frame Range: << >>
	Exhibitor: << >>	Frames Required: <<>>
	Class: << >>	
	Title: << >>	

Receipt Details:
☐ Commissioner ☐ Courier ☐ Hand ☐ Post
☐ Other.....
☐ Additional packaging enclosed
Return Intention: << >>
Page and Frame Count Matches Exhibit? YES/NO
Bin Room Person:
Comments
.....
.....
.....

Mounting
Mounting Team Received Exhibit:.....

Bin Room Received Empty Envelopes:.....

Dismounting
Dismounting Team Received Empty Envelopes:.....


Bin Room Received Envelopes:.....

Page and Frame Count Matches Exhibit? YES/NO

Return Details:
Entry collected from Bin Room by:
(Print Name).....
I acknowledge receipt of exhibit from Royalpex 2017 Stamp Show Bin Room.

Signed:.....

A2 Example tracking form for overseas exhibitor delivered by a Commissioner (A4 size)

Royalpex 2017 Stamp Show 	Bin Room Tracking Form Exhibitor: Class: << >> Title: << >>	Frame Range: << >> Frames Required: << >>
Receipt Details: <input type="checkbox"/> Commissioner: Australia - Commissioner - Australia Page and Frame Count Matches Exhibit? YES/NO Bin Room Person: Comments:		
Mounting Mounting Team Received Exhibit:..... Bin Room Received Empty Envelopes:.....		
Dismounting Dismounting Team Received Empty Envelopes:..... Bin Room Received Envelopes:..... Page and Frame Count Matches Exhibit? YES/NO		

A3 Example Commissioner's receipt table (A4 size, landscape)

Family Name	Given Name	Title of Exhibit	Frames Required	Frame Range	Received on (date)	Returned [date]

AUSTRALIA

Accepted into Bin Room by:.....

Commissioner confirmed return of Exhibits Listed Above:.....

Notes:

A4 Example entry receipt form – see 13.4(a)(ii) (one third A4 size)

Royalpex 2017 Entry Receipt

Frame: << >> **Envelope(s):** << >>

<<exhibitor name>>


<<exhibit title>>

Accepted into Bin room by:.....

Exhibits will be available once all entries have been returned to the bin room on Sunday 26th November. 6pm to 6.30pm is the estimate time the exhibit will be available for collection.

Return this receipt to collect this exhibit.

A5 Example sheet for exhibitor's pack - see 13.4(a)(iii). Printed A4



ROYAL 2017
STAMP SHOW

Exhibitor:
«Family Name»,
«Given Name»

24 - 26 November 2017

N^o of Exhibits:

Return: «Return»

List of Exhibits

Frame	Num of Frame	Title
318	«e1N»	«E1T»
«e2F»	«e2N»	«e2T»
«e3F»	«e3N»	«e3T»
«e4F»	«e4N»	«e4T»

Palmares: YES / NO

Collected Catalogue: YES / NO

Items for Inclusion if NO to above:

«Count of ID» Certificates

«Count of ID» Medals

1 Catalogue

1 Awards List

Items to be included:

«Count of ID» Critiques

1 2018 Prospectus

1 Other Material (if any)

Thank you for supporting
Royal 2017 Stamp Show!

Appendix 13.2 Instructions for mounting teams

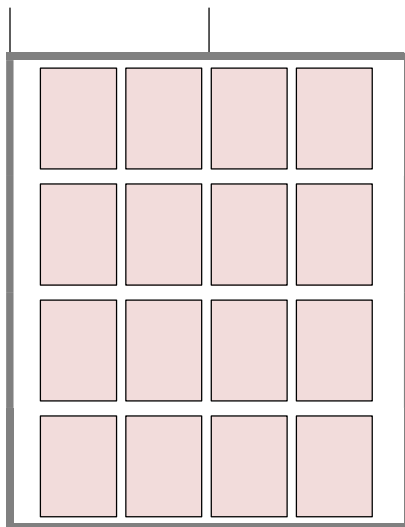
Your mounting team will consist of two or three people ALL of whom will have an ID card and be wearing a high visibility jacket. Security of the exhibits is very important. The only people permitted in the exhibits area during mounting will have ID badges.

- One member of the team will sign the tracking form when an exhibit is handed over.
- The team should have a square head screwdriver.

Note powered drivers **MUST NOT** be used. The powered driver might screw too tight for manual opening later or worse strip the screw head making it difficult to remove or strip the screw thread or the screw hole meaning the frame cannot be secured.

- Before opening a frame door ensure the door on the other side is not open and is securely fastened. Both sides of the same frame **MUST NOT** be open at the same time or the frame can collapse.
- Particularly at the end of each row ensure the frame door is supported when opened (to prevent twisting and potential damage to the frame) and a chair can usually be used for this purpose.
- Mount the material within the frame carefully and neatly.

A standard 16-page exhibit should be mounted so the pages are distributed equally around the centre of the frame width as shown below.



However, some flexibility is required as pages can vary between 21 and 23cm and sometimes there may only be two or three larger pages in a row.

Match the layout that the exhibitor describes on the exhibit envelope but **make sure the exhibit looks good in the frame.**

- Once the material has been mounted in the frame close the frame door and screw securely.
If you have problems opening a door (e.g. the screw is damaged) or securing a door (e.g. the screw turns but does not secure the frame) get help from the hall manager or an assistant to resolve the issue.
- Return empty envelopes and tracking forms to the Bin Room and collect and sign for another exhibit.

Appendix 13.3 Alternate to Tracking Form

The following form can be generated by the exhibits officers. One is used for the mounting of exhibits while a second is used for dismounting – the form being suitably titled for each situation.

Exhibit detail						Helper name/number	
Class	Fr	Fr Numbers		Exhibitor	Title	Envelopes OUT	Envelopes IN
4.2	8	1	8	Exhibitor name 1	Exhibit title 1		
4.2	3	9	11	Exhibitor name 1	Exhibit title 2		
4.2	5	12	16	Exhibitor name 1	Exhibit title 3		
4.2	4	17	20	Exhibitor name 1	Exhibit title 4		
7.1	7	21	27	Exhibitor name 1	Exhibit title 5		
7.1	5	28	32	Exhibitor name 1	Exhibit title 6		

The mounting or dismounting team member signs or marks the appropriate box when picking up the envelope and then when returning it. With this process if there were say 150 exhibits the list might be contained on 4 sheets of paper rather than the 150 individual tracking forms.

While this is one of the benefits of this system it does not provide for specific notes that are otherwise contained on the tracking form. Any such notes would likely be made by the bin room manager but these may not be as readily accessible to other bin room staff as they would on the tracking form

14 Activities at the Exhibition

Exhibition activities provide organisers with an opportunity to engage dignitaries of the local community, gain news coverage and enhance the overall status of the exhibition before and throughout the course of the exhibition. Activities also provide an opportunity to co-ordinate with societies or clubs, so they can run meetings and seminars during the Exhibition.

Activities should be run as a dedicated stream and not left to happenstance as far as planning before and co-ordination throughout the exhibition. An activities co-ordinator would be key to success as there is a lot of communication and co-operation required before and during the exhibition period. Where this has been left to an already busy executive occupied with other duties issues will arise as conflicting priorities are always a feature at exhibitions with much to do and few people to spread the activities across.

14.1 Opening ceremony / opening day

The opening ceremony / opening day is an opportunity to create a positive start to the overall exhibition. Invitations to a Member of Parliament, or Mayor or other holder of a local public office to officiate at the opening of the event are common options.

Once you have identified the person you would like to open your exhibition write to them as soon as possible to see if they are available and get the event date confirmed into their calendar. A sample letter of invitation is provided in Appendix 14.1. This could be used as a starting point to shape your own message of invitation to the dignitary chosen.

Ensure there is also a plan B and C candidate just in case the first choice is unavailable. Write the letters at the same time but only send them out in order when an apology is received.

Will the dignitary be asked to provide a welcome for the catalogue? If yes, ensure a print ready photo of the dignitary is requested. A suggested welcome message could be provided for them to review as the welcome in the catalogue. This way the dignitary's public relations or marketing team has something meaningful to work with and it could influence the type of message that gets across. The dignitary should be advised when the welcome message is required for inclusion and printing.

It is important to ensure any protocol required for the invitee is understood and they are given advice on any protocol the organising committee will be using for the opening ceremony. Items needing co-ordination and advice will include the following:

- Where will the opening ceremony take place?
- What are the important timings of the event?
- Who will receive the dignitary on behalf of the exhibition and the committee?
- What will happen after the opening address, such as a tour of the exhibits?
- Will there be refreshments provided, any side meetings, etc.?

At least two weeks prior to the event arrangements and programme should be confirmed with the dignitary's office to ensure everything is in order and allow any last-minute changes to be addressed.

For the opening day the following should be considered:

- Crowd control - maintain security, no public entrance to venue until ceremony complete, dealers prefer not to attend (security issues and preparation for public).
- Meet and greet – introduction to whom?
- Opening ceremony – need for an effective sound system.
- Tour of exhibits (as appropriate) [providing the dignitary's office with a copy of the catalogue may allow them to review the exhibits to determine if any have particular interest].
- Presentation (medal or other) and farewell.

14.2 Chairman's evening (if held)

A Chairman's evening is an opportunity to create an event for people visiting and staying around the exhibition to get together for fellowship and entertainment and as a way of thanking them for participating in the exhibition. Generally, these activities are well patronised and give the committee an opportunity to put on a good show and, if a charge is made, gain some revenue.

It is essential a good location is secured, and if there is to be a speaker, use this to drive your marketing and ultimately the numbers you get to the event. Advertising needs to be included in bulletin updates and your website (if you have one).

Select a venue and determine the maximum number of people that can attend. Think about mobility access to the venue as many visitors are of an age that this may make a difference to the numbers attending. Many events of this type are 'stand-up' affair but given the likely attendees a reasonable number of seats should be provided. If a speaker is to be used, it is more likely seating will be required for everyone and this clearly impacts on numbers who can attend.

Decide what food will be provided – normally finger food but some evenings have included a sit-down meal. The choice will be determined by the normal service provided by the venue and cost. Self-catering may be cheaper, but the venue may not allow it and it does require more planning and co-ordination along with someone to manage and make this all happen – someone who may have more critical activities at the exhibition.

Normally a licensed premise is used, and limited complimentary drinks are provided (often controlled by use of tickets / coupons) after which guests may purchase at the venue bar. A minimum spend may be set by the venue and this should be considered when setting ticket prices, etc.

If having a speaker determine the subject / speaker and prepare a programme to go in the Bulletins as soon as possible.

At the exhibition ensure there are flyers advising where the location of the Chairman's evening will be held, how to get there and what time people should be at the location prior to the event. An alternative is to ensure this information is contained on the ticket.

The Chairman's evening might follow a general format of:

- Meet and greet (don't forget Health and Safety briefing).
- Drinks and general discussion.
- Finger food or meal (whichever option is chosen).
- Chairman's Welcome and introduction of the guest speaker
- Guest speaker
- Thank you, close out, discussion and dispersal

14.3 Society meetings, seminars or lectures

Exhibitions are a great time for clubs and societies to get together and hold meetings. National organisations will generally seek to hold a Society meeting or in some cases hold their AGM in conjunction with a national exhibition.

The organising committee should make provision for New Zealand clubs and societies to meet or hold seminars, talks or lectures. While any society might wish to hold a meeting those most likely to want to hold a meeting are national ones such as Postal History Society, Postcard Society, Airmail Society, Thematic Association, NZ Society of GB, Judges' Association. Invitations to all New Zealand societies should be sent to get a view of those likely to want space to run a meeting as early as possible. The organising committee should also discuss what international societies or organisations may want to run seminars / meetings and reach out to these bodies as well. [For example, the NZPF and APF often wish to hold a meeting of such executive committee members as are present, the

Rhodesian Study Circle and other specialist societies with New Zealand members often wish to take advantage of the opportunity an exhibition provides.]

Communicating with societies early helps the organising committee determine how many meeting rooms are required; what equipment might be required (e.g. screens, projectors, etc.) and possible implications arising from venue-preferred supplier and technical requirements; and, provide information to start a schedule of meeting times over the course of the exhibition.

The organising committee should also consider seminars or lectures (e.g. Robert Samuel Memorial Lectures where some support might be obtained from the Philatelic Foundation, Christchurch) suitable for the theme of the exhibition or take advantage of the presence of overseas participants at the exhibition. Good seminars or lectures provide extra value to attendees at the exhibition and increases the value of the event above a general exhibition.

Summary of activities for the planning and implementation of meetings

- Communicate with entities which might wish to hold meetings / seminars to determine requirements.
- Identify key people to communicate with during planning and at the exhibition.
- Based on inputs, determine a schedule of meetings at the exhibition.
- Evaluate room requirements and rework schedule as required.
- Publish meetings / seminars in bulletins and/or website as the programme develops.
- As necessary send out separate communications to the individual societies around their event, timing, requirements, etc.
- Plan equipment and access requirements i.e. which room/s, number of people (remember need for mobility access).
- Ensure final details for activities (meetings / seminars) including the rooms in which they are to be held are published in the catalogue.
- At the beginning of the exhibition ensure co-ordinators from the entities holding meetings are located and instructions provided them for the room, equipment, health and safety, etc.
- Ensure meeting room locations are clearly signposted.
- Provide communications and announcements of activities during the exhibition. This will include public announcements over venue loud-speakers and event programme boards at strategic locations.
- Close out each activity with the co-ordinator from the entity concerned.

14.4 Youth

The exhibition should accommodate any youth attending the exhibition. While exhibition material and activities are great for adults some thought needs to be put into engaging younger people with activities more suitable for them.

The Philatelic Youth Council should be contacted and brought into the planning processes as they can assist with ideas and resourcing. At a minimum, the committee should allocate space for a youth court and provide space and resources for youth activities within the main exhibition.

Some thoughts on activities that could be run at the exhibition are as follows:

- Make a Christmas card or other using old stamps.
- Send a postcard – get sponsorship from NZ Post to cover the postage.
- Write and send a letter to a friend or family member from the show. NZ Post to cover postage and special cancel at the show for the letter.
- ‘Find the facts’ competition based on the exhibits noting this is finalised once exhibits are in place.
- ‘Design a stamp’ Have children draw and design their own stamps and have these displayed in a prominent place and have a prize associated.
- Get the children to vote on the ‘Best Youth exhibit’ as chosen by them.

- Consideration should be given to including local schools in some of these activities including possible class visits to the exhibition.

Whatever activities are chosen there should be an active attempt to get names, addresses and other contact details to enable follow up from the local junior stamp club (if any) or at least by PYC after the event.

14.5 Feedback sessions

Exhibitor feedback (previously called a critique session) is an important part of assisting exhibitors gain an understanding how their exhibit was marked and how they might improve their exhibiting.

The feedback sessions are normally held in the morning of the last day of the exhibition in an allocated meeting room or area with the jury and all interested exhibitors. This is followed by sessions at the frames between an individual jury member and exhibitor.

The Jury Chairman should advise how and when the feedback sessions will be run. Once the time and location have been determined this should be incorporated into scheduling of any rooms and included in the exhibition catalogue and programme timetable. Additional notification or clarification may be required for exhibitors so they can assemble at the right place at the right time. This will include public announcements over venue loud-speakers and event programme boards at strategic locations.

14.6 Programme and communication

It is essential there are systems and people available to provide clear and up to date information on events, timing, locations for exhibitors, staff, the public and Jury. Having a system and identified people to communicate any changes or relevant information will help to keep the exhibition flowing smoothly. Generally such people would be found at the entry table for the exhibition but any volunteer circulating within the venue should, with suitable supporting documentation, be able to assist.

Appendix 14.1 Sample letter of invitation to VIP opening event

[Exhibition letter head]

[Date]

[Title name and address]

Dear [Title and name]

Opening of [Stamp Show] [DATE]

I wish to extend an invitation to you to formally open [the show name] at [time] on [day][date] .

The event

The show is a NZ national stamp exhibition which will contain competitive philatelic and postcard displays. We are planning on having over [x] exhibits containing well over [y,000] pages of material. The show will also be ...

Exhibitions of this type provide opportunities for the public whether exhibitors, collectors or interested observers to view a wide range of material, meet with others of a like mind and purchase material from the dealers who will be present.

I have enclosed a copy of Bulletin 1 for your information.

Opening ceremony

We are still developing final plans for the opening. If you accept our invitation our current plans would be for you to be greeted by the Chairman of the organising committee, briefly introduced to representatives of the countries involved in the Nations Challenge, ... followed by a brief welcoming address (say 5 minutes) from yourself. We would then be pleased to provide a tour of the exhibit tailored to suit the time you have available and any specific interests you may have.

Conclusion

We do hope you are able to accept the invitation to open the show. I would be happy to provide any further information you may require.

We look forward to your reply.

Yours sincerely

Secretary

15 Palmarès

15.1 Choice of venue

Before any enquiries can be made of possible venues an estimate of numbers likely to attend is needed. This number will include any complementary tickets e.g. jury, commissioners, NZ Post, trade stands, MC, committee, etc.

It is important not to consider these complementary tickets as 'free' tickets. Most jury members limit the claims they could make for travel; commissioners generally also accept a lot of personal cost to support the exhibition; NZ Post and NZSDA have contributed significantly to the income and interest in the show; and, the committee have contributed a lot of personal effort, time and cost to ensure the show is a success. However, it should not be expected the paying attendees will necessarily be covering the full cost of the event – this might lead to excessive ticket prices.

Consider the type of meal – often a buffet style as this provides choices for guests – and what options there may be for any special dietary requirements. Those who do have dietary requirements generally make these known but it is still wise to ask for advice of any they do have.

Should there be complementary drinks? It is becoming more common to not provide alcoholic drinks. Many of the attendees may have to drive and therefore limit any drinks they might like, and some do not drink. Both groups may 'object' to subsidising those who drink. However, the venue should be able to provide a bar service so those who wish to drink may choose to do so.

When investigating venues critical factors will include:

- Cost including any confirmation fee, progress payments, etc. all of which can impact on the cash flow for the show and the final cost.
- Location and accessibility. How easy is to find and get to the site from the main accommodation locations – particularly for jury, commissioners and dealers? Given some attendees may have mobility problems is the site easily accessible and what provisions can be made for their movement during the evening or in the event of an emergency.
- Shape and capacity of area. Sufficient space is needed to ensure people can easily, and quickly, make their way to the presentation area from any position and this area should also be visible to everyone at the venue.
- Impact of other users of the venue. Where the venue caters for multiple groups, it is important others do not impinge visually or, more importantly, audibly on the Palmarès proceedings. Consideration also needs to be taken on any impact the Palmarès may have on other users to reduce any likelihood of complaint during the event.
- Equipment. An important aspect is to ensure the MC and other speakers can be easily heard. There is a need to check what speaker systems are available and whether use implies additional costs. Many venues also supply background music and it is important this can be controlled both in terms of volume and timing by the hirer.
- Flexibility on numbers. Unfortunately purchase of Palmarès ticket are often the last choice for attendees at the exhibition but the venue generally wants confirmed numbers at the opening of the show – i.e. at least two days before the Palmarès. The organising committee will have to make a judgement call on how many tickets they will be able to sell recognising any unsold tickets will incur a cost (as charges will normally be based on a per head basis whether people arrive or not). Place settings will be based on the number provided by the committee and clearly selling more tickets than have been catered for can create major issues.

For the Capital Stamp Show 2015 the venue chosen for the Palmarès had a minimum 'spend' requirement. This 'spend' included purchases at the bar (as the organising committee decided not to provide alcohol) as well as a per head dinner charge. This provided a good degree of flexibility, and the committee were, with some degree of confidence, able to take a risk on last minute sales. As it happens, they had fewer ticket sales than hoped for, but this meant there was plenty of food for those who were present and no unexpected, additional costs were imposed.

After considering the options, including menu and drink provisions, the committee will agree on a preferred venue and make bookings.

15.2 Contact with venue

Once the contract with the venue has been signed it is important to maintain a liaison with the venue contact person, particularly in the last few weeks leading up to the event. This contact will often provide dividends in terms of making last minute adjustments arising from attendee numbers (e.g. layouts) or in the programme (timings of courses). It is also possible changes in personnel at the venue may occur and the on-going contact ensures no glitches arise because of that.

For the Capital Stamp Show 2015 a change took place at the Palmarès venue in the original specifications relating to food service areas and this had implications for the 'head table', the speaker's podium, and the numbers of people that could be catered for. Because good contact had been maintained alternatives were able to be discussed with the venue and a solution, better than the original, was arrived at.

15.3 Tickets

Based on the costs that have been established for the venue a ticket price has to be determined. While it could be very desirable to fully cost recover the event, the aspect of 'complementary' tickets described above needs to be considered. While ticket purchases can be used to cover some of the complementary pass 'costs' the level of price should be carefully assessed to ensure those who should be present (i.e. the exhibitors) are not deterred from attending.

Once the ticket price has been established sales should be advertised in the next Bulletins and, where this is possible, also be on sale at the entry to the exhibition.

The tickets are designed and printed. Some exhibitions have numbered the tickets for the purpose of providing random prizes for attendees as well as assisting with recording those who are to be there.

It is important to record the ticket purchaser name, particularly exhibitors who will be receiving awards, as this will have a big impact on the Palmarès programme. The MC needs to avoid naming people who are not present and ensure naming everyone who is.

The committee will determine when the last time tickets can be sold or, alternatively, determine the maximum number to be sold. Both will depend on the contract with the Palmarès venue and when they need final numbers. If the venue has adequate space and has sufficient flexibility to allow sales up to a certain time, then setting a final sale time is clearly the option. However, if the time set is limited (e.g. before or shortly after the opening time for the exhibition) or space is restricted the committee has to make a decision as to how many additional tickets they may be able to sell before the event and set a maximum number.

15.4 Master of ceremonies

It is important the MC is a confident speaker and is familiar with Palmarès functions and well known to the audience. These latter qualities are probably more important than their ability to tell good jokes or otherwise entertain a crowd. Consequently, the MC should be conscious of factors that can make a Palmarès run smoothly and of things that should be avoided.

It is important the MC is involved in the planning of the programme and time is provided to allow the MC to have a full briefing prior to the event with everyone involved in running it and to gain some familiarity with the venue if they have not already visited the site.

15.5 Awards List

The Awards List contains the Jury chairman's report and often a photograph of the jury (see 7.6); the list of special prizes and the recipients (see 10.4) with the exception of the Grand Award and Runner-up to the Grand Award; and, the list of all exhibits with the award each achieved. This information is provided by the jury secretary.

The content is often only finalised around midday on the day of the Palmarès which means the award List is printed during that afternoon, commonly a Saturday. To ensure this can occur, prior arrangements with the selected printer should be made so the print job can proceed without delay.

It has been common for the Awards List to be produced with a light card cover, printed in colour and containing advertising to defray the cost of printing. This generally matches the exhibition catalogue in size and design. It is important to determine whether the printer can:

- Print the entire publication (including cover) and assemble, staple and fold.
- Print the enclosed material and insert into a pre-printed cover, assemble, staple and fold.
- Print only the enclosed material.

If only the last option is available the cover is pre-printed and a small team of volunteers are required to manually insert, assemble, staple and fold the Awards List.

Sufficient copies of the Awards List for one per attendee should be available at the Palmarès. The remaining copies should be sufficient to allow every exhibitor not at the Palmarès to have a copy inserted in their exhibit envelope. It is normal to print additional copies for distribution at the exhibition the day after the Palmarès. However, these should only be released by the bin room manager once they have ensured there are sufficient for the exhibitors.

15.6 Certificates, medals and prizes

As noted in chapter 10 the certificates, medals and prizes required for the Palmarès should be assembled and transferred to the Palmarès venue under the guidance of the bin room manager before the guests arrive.

The certificates should have been sorted to match the programmed delivery to recipients and the prizes, preferably labelled, should be on display and readily accessible for distribution.

15.7 Reserved tables / places

Head table

Normally the only table which is reserved and has place names is the 'head table'. This table should normally have at least the following people:

- The MC (who should be able to easily access any podium and microphone used).
- Chairman of the organising committee.
- Senior representative of NZ Post present (often the Manager Collectables).
- NZSDA representative on the committee.
- Jury chairman.

If space permits, the head table could include any Commissioner and the partners of these people.

Other reserved spaces

There will be a number of people who are required to assist in the running of the evening and it is desirable they have reserved, suitably located, places. Such people will include those who:

- Man the door and check tickets (they may also be used to pass out the Awards List).
- Assist with the distribution of the certificates, medals and prizes.
- Assist the auctioneer in displaying the lots or, because of their seating position can readily identify the successful bidders.

If someone has a mobility problem, particularly if they are in a wheelchair, they should be located where they can gain easy access to their location, the meal, toilets and emergency exits. The venue management should be happy to assist in siting any such person as they will have the best idea of location and will need to ensure the person is suitably aided if an emergency should occur.

15.8 Auction

This can provide a real boost to funding and details of the type of material that can be included is described at 4.11. The material will have been assembled well before the exhibition and is transported to the Palmarès venue on the evening.

An auction list should be prepared and be available at each seating position. At some exhibitions this list is on the reverse of the menu or on an insert for the Awards List.

Well before the Palmarès the committee will have decided on an auctioneer and that person has agreed. An experienced stamp auctioneer is preferable as they will be familiar with the audience and have a good understanding of possible prices that can be attained.

The organising committee will have discussed and agreed with the auctioneer the expectations for each lot including a starting price and 'good' price. These will hopefully be very conservative figures, but the auctioneer does not have the time to second guess what might be acceptable during the auction.

The lots should be available for inspection before the auction starts and time allowed for this.

15.9 Photography

Photographs of the evening should be taken and a person with suitable equipment appointed to do this. The photographs will appear in various later society newsletters reporting the event and on the exhibition webpage.

The 'official' photographer will take photographs throughout the evening but most importantly will be taking photographs of the various presentations. The photographer needs to assess the best position for taking these presentation photographs to minimise any obstruction to the view of the audience and, because of the location of windows, glass or other reflecting surface may have a say in the position of the presenters and the recipients to ensure the best images.

At some Palmarès the presentations to individuals have been obscured from the audience by the presence of individuals wishing to take photographs of partners or friends. This problem has been exacerbated in some cases, with recipients being asked to come up *en masse* (e.g. all the Silver medal winners at once). The committee needs to consider whether they can call one person up at a time or determine what form of control, if any, in positioning photographers. In the latter case the MC should be briefed and announce the policy.

15.10 Programme

While the venue management has some degree of flexibility when the programme is being established this flexibility may be constrained on the night because of the need to ensure the various courses can be served at their best and due to staff rostering, other activities at the venue, etc.

It is probably easier for the MC to work around service times than expect the venue to vary their times. Venue management should ensure any delays that might arise with service are made known to the MC who should be able to adjust the programme of presentations accordingly.

The MC should welcome everyone and provide the normal information about emergency exits, toilets, etc and any procedures to be followed (e.g. photography as in 15.9) and provide a broad outline of the evening's programme particularly when the various courses will be served and how.

Normal schedule of activities at past exhibitions is as follows:

- Chairman of the organising committee welcomes everyone, makes a small speech and makes presentations to:
 - NZ Post and NZSDA representatives
 - NZPF co-ordinator
 - Committee members, any special helpers or other person who is to be recognised; and
 - Jury chairman.
- Jury chairman then makes presentations to jury members.
- Certificates and medals are then presented. The MC reads the names in order from the schedule provided starting with any Bronze awards and working up to Large Gold. These are generally grouped by medal level (although serious consideration should be given to bringing

people up one at a time rather than having all recipients of a medal type at once) and breaks for meal service can be inserted as appropriate.

A committee member (often the exhibits or bin room manager) or jury secretary passes the appropriate certificate and medal to the jury chairman who passes these over with congratulations to the recipient and pauses for any photograph.

- Presentation of prizes then commences. These are normally presented as follows:
 - Special prizes – handed over by a selected person e.g. President of the host society.
 - NZPF travelling awards – handed over by NZPF President or NZPF executive member.
 - Campbell Paterson Award and Mowbray Award – handed over by a representative of the respective companies.
 - Youth Grand Award– president or executive member of PYC.
 - Grand Award and Runner-Up to the Grand Award – presented by senior NZ Post person present.

These last two awards are voted by the jury members and the result is not known until a count is made at the venue at this time by two people (normally the jury secretary and an apprentice neither of whom vote). The votes are in an envelope and only if the votes are tied is the Chairman's casting vote, held in a second envelope, used.

Normally there are two nominees, and both are present (or are represented by another person e.g. the Commissioner if it was an overseas exhibit) at the presentation area. The result of the vote is made known to the MC who announces the winner and runner-up who are then presented with the appropriate award.

- A representative of the organising committee for the next national Philatelic Exhibition makes a brief presentation describing and inviting everyone to attend their event.
- Auction.
- Closure and farewell from MC.

16 After the show

Once the exhibition is over most of the committee will be keen to relax confident it was a job well done. Unfortunately, that is not quite how it works. There remain many tasks to finalise but at least these can be completed without some of the pressure that built up as the exhibition approached and during its short life.

16.1 Returns

This covers return of many things to people and organisations who have provided material on loan throughout the exhibition. It encompasses the return of frames to their storage (see section 12); furniture that was hired (e.g. display frames); return of exhibits (see section 6.8 and 13.7); ensuring overseas commissioner/judges are transported to their flights; and, so on.

No matter how well everything appears to go there will always be little things arising needing to be addressed. For example, an exhibitor hasn't received their medal or critique sheet, etc.

It is important to recognise an exhibition is judged not only what happens at the event but also what happens afterwards. For example, did the organisers follow up on concerns expressed?

16.2 Letters of thanks

One of the positive things to follow the exhibition is ensuring people who have helped in whatever way are properly thanked. This can simply be a formal letter of thanks but, if possible, a certificate of appreciation (using the certificate stock used for exhibitors) and/or an example of the medal will be gratefully received. Obviously, the number of certificates and medals might be limited so some assessment of who might receive such 'awards' will be required. The sooner such thanks are acknowledged the easier and more effective it is.

16.3 Committee debrief

A meeting of the organising committee should be held as soon as feasible to allow thoughts of things that went well or less well can be discussed. This discussion will help the Chairman and others to formulate the reports required by various contributing parties (see 16.4).

16.4 Reports

New Zealand Philatelic Federation (NZPF)

The Approved Regulations for National Exhibitions require reports from individuals to be forwarded to NZPF with an expectation this be at their next executive committee meeting (although some leeway is provided where this may be shortly after the event). These include reports from:

Chairman of Jury

This will cover issues primarily concerning the operation of the jury, recommendations about apprentices, etc and is largely encompassed by the report the Jury Chairman makes for the Awards List (see section 15.5). However, the Jury Chairman may have issues, normally only about jurors or jury processes, he or she raises with NZPF of a confidential nature which the organising committee is not, nor should be, made aware of.

NZPF co-ordinator

The co-ordinator is expected to provide a report no matter how short the timeline might be. They may be limited in what can be said other than providing a general view of how the exhibition appeared to go. If there are concerns, these might be raised with NZPF who will then request the co-ordinator investigate these and report to the next executive meeting of NZPF. The co-ordinator continues to operate as the main conduit between Federation and the exhibition committee until a satisfactory conclusion has been reached.

Chairman of the organising committee

As with the NZPF co-ordinator it is expected a report from the Chairman is provided no matter how short the timeline might be. At the executive committee meeting following the exhibition a report from the Chairman is expected and desirably at every subsequent executive committee meeting thereafter until a satisfactory conclusion has been reached. The Chairman's final report is accompanied by the reviewed exhibition accounts.

Treasurer

The treasurer is in the position that tends to determine when the financial outcome of the exhibition is resolved with Federation (and the parent body if the organising committee is operating as a subcommittee of a society). The reporting requirements are contained in clause 8 of the NZPF Approved Regulations for National Philatelic Exhibitions.

Funding agencies

When making a grant a funding agency would have explained what reports would be required in relation to how their grant has been expended and when any portion of a grant not spent must be repaid. It is imperative such reports, and any repayments are made in good time to maintain the reputation of the organising committee and the hobby if other organising committees were to make future requests.

16.3 Closure of exhibition account

The treasurer proceeds to finalise the accounts.

Repayment of loans

Any loans received must be repaid. Where a suspensory loan was made there generally is no obligation to pay any interest on the amount of the loan. However, where a surplus has been made the organising committee of recent exhibitions have made a nominal payment to the provider of such a loan as a thankyou and recognition of the use made of their money.

Debtors and creditors

There are always a range of miscellaneous debtors and creditors who should pay or be paid.

GST returns

If the exhibition has been GST registered final payments to, or refunds from, IRD arising from the exhibition activities are made.

NZ National Philatelic Trust 'clawback'

The NZPF Approved Regulations at clauses 8.1.3 and 8.1.4 describes the obligation of an organising committee to reimburse a necessary portion of the Trust's grant based on the level of profit made by the exhibition.

Disbursement of surplus

The NZPF Approved Regulations at clause 8.1.2 indicates the NZPF co-ordinator must be involved in discussions regarding distribution of any surplus and use for the good of philately in New Zealand.

Accounts to be reviewed

Once all receipts and payments have been finalised the exhibition accounts (which cover the whole period from the start [probably the application fee to NZPF] to closure) must be reviewed.

The reviewed accounts will accompany the final report from the Chairman of the Organising Committee to NZPF and, where the committee is a sub-committee of a society to that society.