EAGLE BOOK OF

CONRUNNING

LONDON

CONSCRIPTION POST-CON REPORT

Conscription produced a large volume of information which is summarised in this publication. The major part of which is taken up with summarises of the four sessions that made up the con. Each session consisted of a keynote speech, and then a discussion in which the members split up into four seminar groups, each a tackling particular question related to the topic of the session. Finally the groups reported back to a plenary session after which the audience were able to make contributions.

Each session report consists of a transcript of the keynote speech, a summery of the group reports and questions and answers. Unfortunately, the questions and answers for session one seems to have gone astray. We hope that both the convention itself and these reports prove useful.

CONSCRIPTION

Conscription, like so many cons, started one drunken evening. In the wake of Conspiracy, the enormous amount of argument about convention running finally sparked the birth of Conscription. Conscription was brought to fruition by Henry Balen, Hugh Mascetti, Gary Stratmann and Laura Wheatly. However, the convention could not have been run without many willing volunteers. We would like to thank our session chairs; Martin Easterbrook, who also ran ops and the worldcon game, John Fairey, Roger Robinson and Kathy Westhead. The keynote speakers; Ian Sorensen, Maggie Dalton, Paul Oldroyd and Chris Cooper. The group chairs: Vince Docherty, Steve Davies, Margaret Austen, Pat Brown, Caroline Mullen, Larry van der Putte, Tim Illingworth, Linda-Claire Tole, Lisanne Norman, Rob Meades, Roger Perkins, Hugh Mascetti, Bernie Peek, James Steele, Valerie Housden and Brian Ameringen. Paul Maskins who helped prepare the manuscript and everyone who came and made the convention such a success.

Finally, we would like to apologise for the delay in production of the post-con report. There are a long list of reasons for this but, in the final analysis, they are just excuses and I shan't waste time on them.

Gary Stratmann 1989.

SESSION ONE: ORGANISATION

Session Chair: Martin Easterbrook

Keynote speech by Ian Sorensen

Convention running is meant to be an enjoyable activity. Unfortunately, it can easily become a pain in the neck when the burden of work becomes too great or problems arise with the people involved. In extreme cases this can lead to the convention folding or to some people dropping out—resulting in increased workloads for those remaining. Conventions are run by enthusiasts, but even enthusiasts have their limits. Also, enthusiasm can be directed in directions that do not contribute much to the convention itself. What a convention needs is a method of channelling enthusiasm into action; this is where organization comes in.

Organization directs activity.

The form of organization is determined by:-

a) The required outcome.
b) The people involved.
c) The resources available
d) The amount of thought given to setting up the organization.

In defining the outcome required, one must be aware that making the convention programme interesting and staying on speaking terms with the rest of the committee are both important considerations. If everyone involved has a clear idea of the final outcome they will find it easier to work together toward that goal, in any form of organization.

Traditionally, conventions are run by committees because it spreads the work (and financial risk!), gives a wider ideas base and provides a social group for those involved. It is perfectly possible to organise a convention by yourself, but you still need to be organised. Once the number of people involved goes above a certain number it becomes impractical to have meetings of all of them, and so sub-groups evolve. They may all be composed of committee members or may contain people who have a lesser role in the organization. If this is the case then you have created a hierarchy. In fandom, hierarchies are viewed with deep suspicion.

The resources, including time, money, material and people, that are available to the convention effect the organization in many obvious ways—the real problem is how best to use, say, a surplus of people to counteract any deficiencies in finances.

The thought given to organization shows, not so much in the results achieved, but in the ease with which they are achieved. Thinking through the effects of any organizational methods employed makes for less wasted effort and fewer arguments. In all of this, the importance of good communication cannot be over-emphasised. Good communication is what holds together any organization. Bad communication can destroy it. So, we will have to examine organization and communication together.

Thank you.

SESSION ONE: PLENARY

Group one report:-

Question: How do you set up efficient communications?

Presented by Vince Docherty

Group one concentrated on generating systems that give good communication.

Their conclusion: that communication is fixed by the structure at the start. This will have certain constraints.

1) Geographical limitations.
2) Size of con.
3) Personnel involved—their selection and utilization.

Point 3 is the only factor over which you are likely to have much control. Within this the group made the following points.

a) Do not just stick to those who have run cons for the last ten years—get new blood. People can bring in relevant experience from outside.

b) Use the appropriate people for the job. Get people to realise their limitations and competencies. This can be difficult. Ten years of experience in fandom in not necessarily a qualification for inclusion on a committee.

As to the actual structure:
a) Hierachy is essential. It has become received wisdom that fans do not like hierarchies. This is contested. It is argued that fans don't like being told what to do. A good structure should ensure that you don't *have* to tell people what to do.

b) Have clear areas of responsibility. You need co-ordinators at top, section heads below and each must know what is the appropriate level of detail. You also need, therefore, communication between functional groups. This can be achieved by using common personnel between groups, or area meetings.

The recruitment phase is vital; you must not let people elect themselves. You should know who you want, what you want them to do and what limitations you are going to put on them.

You need an administrator, to direct policy, and to see that things get done—a sort of managing director. He needn't be the committee chairman; possibly personnel director?

Finally a warning—beware of social chitchat during committee meetings. Stick to business.

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Group two report:-

Question: How do you design a concom?

Presented by Steve Davies.

Axiom. Cons start late at night when everyone is drunk. Someone remembers the following morning. The resultant group of hangovers is a *Core*.

You now need to form a committee, You can either:-

1) List jobs, and find people to do them, or
2) Collect useful people and then give them jobs.

You may need to win a bid. A bid committee is not like a normal committee, it needs a front man, to stand up there and spout. It also needs an air of general competence. It should sound good at everything. It also needs recognizable names; people vote for people they've heard of. It also helps to have competition; peps the bid up. So you win. " Whoopee!", but what happens next.

You now have to run a con. Assign responsibilities; decide who does what. You may have some surplus core people; you will have to find them something to do. You organise your committee; don't be too democratic—centralise. Assign specific responsibilities to people who are good at specific things or who have particular contacts. You may also need a bum kicker to keep things going along, this can be achieved through peer pressure.

Decide how big a con you are running. Do you do everything yourselves, do you hive off to sub-contractors, or form subcommittees? If you form subcommittees or have subcontractors you have to keep track of them. You need a reporting structure. You have to know you can delegate, and what you can delegate.

Do not waste central committee time on trivia.

You also need to keep things going, probably by going to the bar. You can then run a con and go to Conscription afterwards.

Group Three report:-

Question: How do you design a concom?

Presented by Pat Brown.

They claimed that you *cannot* design a concom. Cores tend to form by accretion—or rather by coagulation at the bottom of a glass. A problem—the core may not have the mix of skills you need. Therefore set up a vertical structure.

At the top you have the management committee, underneath the subcommittees or subcontractors. You *can* plan subcommittees to acquire skills you want. Look at how good people are, you can't have passengers on subcom; you *can* on maincom.

Size of maincom; it could be one person, but that would create a narrow approach. The whole convention would be one person's vision. Too many leads to anarchy, and long committee meetings. Above a certain number, about four to five, ideas start to bounce. The upper limit is about ten or eleven. Seven may be ideal; scientific journals have suggested this may be a good number. But....

There are only four main functions. Money, hotel liaison, membership, and coordination. All else can be delegated.

An alternative approach might be...

You need a frontman, to stand in front of crowds. You need a chaser, to see things get done. You need a wet blanket to keep everything calm and cool. You need a neurotic to do your panicking for you, a scapegoat to blame, and a passenger. He makes good coffee. You also need a pillock. He is very important; he makes everyone else think to make up for him. You have to invent ingenious ways of circumventing his idiocy. He brings out ideas.

There is, of course, the pro versus amateur controversy. They suggest splitting a big concom. You need a professional approach to certain things, e.g., money. Large cons might need an accountant. Also membership, communications and hotel liaison.

You might be able to get away with a less formal approach to some things e.g., programming and ops, partly because fans aren't (in general) into professional organization of programming—there is a lot more leeway. People laugh if the programme goes wrong; they don't laugh when the finances go wrong. Security, it is argued, should be informal but professional.

Group four report:-

Question: How can effective concom communications work?

Presented by Simon Beresford.

Group four split the problem into three parts.

1) One should define the *purposes* of communication.
2) One should describe the *methods* of communication.
3) One should discuss techniques and practicalities of communication.

The purposes were defined as.
1) To inform.
2) To prompt,
3) To motivate; e.g. pep up a flagging committee.
4) To monitor progress.

Methods.
1) One should define one's available resources. These can vary from telephone lists, to knowing who has an answerphone or a fax machine. Almost half of the group had a fax machine at work - that could be useful to a large con. Other resources, eg Prestel etc., should be borne in mind.

2) Identify people with appropriate communication skills and use them; delegate tasks to the skilled. Organise terms of reference of sub-committees and individuals to cut down the transmission of irrelevant information. Avoid information overload.

Techniques.
1) Regulate actions and meeting through minutes. These should comprise;

a) A record of decisions,
b) An action list.
c) A list of matters not yet addressed, and of structures, aims and objectives. Minutes should be timely; they should not arrive two days before the next meeting.

2) Beware of ad hoc meetings; ensure any decisions made at them are communicated to those not present, or people will feel excluded.

SESSION TWO: HOTEL

Session Chair: John Fairey

Keynote speech by Maggie Dalton

I came to be here, I think, because prior to working for Conference Support, I worked at various hotels that did in fact run S.F. and Trek cons. I was the main point of contact for the various committees, so I do have experience of being the hotel contact. I was asked to write a small piece on the hotels' views of conventions, and that I did, it's in your programme book, I understand that it's unlikely that any of you will have had a chance to read it yet. Which is a matter of great relief here, if any of you did read anything in there, and would like to ask me questions on it, do please feel free.

The organizers of Conscription have pulled out points within that article and said that these should be the key questions for discussion this afternoon. The first: Should there be a hotel contract or not? The answer is, of course; yes! You must have a contract of some description. The real question is what constitutes a contract and what should be included in this contract. There's no such animal as a watertight contract, not in any walk of life. I would say, treat hotels kindly and try and keep it simple, a simple letter stating what space you have reserved, for what times and how many bedrooms, for what nights; will do the job just as well as a forty page booklet, notwithstanding and withheretoing.

The vital point is that the hotel or venue confirm back, accepting what you have written out, I know people in this audience who have had very bad experience with people not honouring contracts but, unfortunately, if they are not going to honour a contract, the fact that it is written on fifty pages or two does not make an awful lot of difference because they are just not going to come up with what they promised you. The other point is that the contract does work two ways. Because of the way that your bid system works, in a lot of cases you can be asking hotels to commit themselves, in writing, and in return, you can't be specific about numbers, timings or anything else.

There is obviously a lot to be said about hotel contracts. But, you know, when you're in discussion, you all have a lot more experience between you than I do. My experience has been that anything promised in writing has been delivered. This is just my own personal experience.

The second area is related and it is concerning hotel to committee communications and vice versa and how to approach hotels and venues. As I'm sure you've all found, the initial approach is very, very important. There is loads of luck involved, let alone skill. There's fewer and fewer suitable venues around and the bigger the movement gets the harder it's going to get.

The really big ones are so hard to place now (I can see people nodding) because there are so few places that can take the eight thousand, what have you, delegates. How many cons, I mean the really big cons are being run in split venues, is this quite a new thing? I think it's something that you probably will have to go towards more and more as you get bigger, because people aren't building the huge convention centres, with the accommodation on site, anyway, that's going off the point a bit.

When you are approaching hotels and venues there are three different ways of doing it. You can walk in the door, you can write them a letter or you can telephone. Each of those three has pitfalls. I have personal experience of sitting at my desk at five-thirty on a Friday night, I've had a bloody week, I absolutely banjaxed and all I want to do is get changed, go out and have a few jars. And the receptionist phones up and says, "Oh, Mr Bloggs is downstairs, he's come to enquire about running a convention for three hundred people five years from now."

You can imagine the response, and it doesn't matter what time of day when you got in, if you walk in without an appointment, nine times out of ten, you are asking for problems. If you sit down and write a letter; again this is personal experience, the sales manager gets the letter because they are

supposed to deal with all inquiries and they read it and say,

"I don't like the look of that, you can do that;"

It goes round five or six different departments and it can land on the desk of the wrong person who will just say,

"I can't be bothered to do this, I'm not going to do it."

You can't gauge the reaction, this is not true in all cases, a lot of places will get a letter and say, that's fantastic—let's get in touch with these people straight away. But you can't judge the actual response of the letter because you are not there when it's opened and that does slow things down considerably.

And, if you are contacting lots of venues, I should think that it's quite a slow procedure. The third option is the telephone, which I prefer, but this is what I do for a living. What you have to watch for on the telephone, regardless of who you ask for, and if you phone a hotel and say, I want the conference and banqueting department. You don't know who you're speaking to there, you might be speaking to the secretary or the tea-lady—anybody. It's a real hit and miss affair, altogether; but if you approach a hotel via a telephone and the person on the other end of the telephone is not receptive, then nine times out of ten you can tell.

But basically every committee must have, should have, in my opinion, a salesman or man manager, because you need the skills of being able to persuade these hotels and venues, in a lot of cases, that you're not going come in and rip the carpets and throw up all over the place and be badly behaved.
Nine times out of ten it's the accountants and solicitors that do that. There's no one worse than general managers; there's no one worse than hotel people, really, for being badly behaved. I've yet to come across a con where there has been any trouble at all, you're very well behaved, actually, as a group.

As far as the approach to the hotel is concerned, it is a problem: If I could sit up here and say, O.K., this is the way to do it, then I'd be putting myself out of a job because the largest part of my business is approaching hotels on behalf of commercial companies that identify that there is no one in their company that can do this job, specifically.

The second phase of that particular key question was communication with the hotels. The reason has got be that you need to speak to the right people at the right time about the right things. Try and speak to the salesperson initially, they will be interested in getting you down on their sales report, basically. But they will give you the space and the prices. It's no good asking them, "Will we be able to have six microphones plugged into this room?" because they will say yes. They will say yes, regardless of whether the room will only take four or five.

If they are not going to be honest, it falls to you as the organizers to know who does what in each organization. Now the sales person usually won't know the nitty gritty, they will show you the venue and you can say, this is going to take 100 or 400 or 6,000, whatever. Then you've got to go to the next person. Once you have won your bid, confirm the outline, and I mean the outline, to, probably, a conference coordinator or their secretary. Just get broad agreements on what sort of food is going to be available and bar times. Don't say to them; we want a table in that corner. Because it puts them off, they are very busy people. conference coordinators are the most overworked people in hotels and if you are talking to them about an event that's eighteen month's away they don't want to talk about tables because they know that they can put anything you want in the space. The important thing is to get the broad agreement, that they will provide the bars at the times you want and the food for the right sort of money or whatever. Equipment wise, any hotel can get any chairs or any tables that you want, it really is nitty gritty.

About six months prior, I suggest you contact the hotel, nine times out of ten, it will be a different person from the first one that you dealt with. We move about. Just check through then on anything you're not sure of. I've done all these jobs, I've been a salesman, I've been a conference coordinator, I've sat in a bar with committees for 5,6,7 hours 12 months before the event—and they say;

"Can we have a tablecloth on this table?"

It's not what you want to hear.

Two month's prior, tighten everything up, tighten the numbers if you can, a lot of a con's members book very, very late. It's a bad habit, it's a very bad habit, it makes life difficult for everybody. If you can, as organizers, persuade the rest of fandom that they need to book these conventions earlier, it just makes everybody's job easier. As early as possible, especially members arriving at the con for bedrooms, non-residential delegates are not such a problem. The only thing I can compare it to: You're asking hotels, in a lot of instances, to give you their entire bed, stock and all their function space and they've held it for you two years prior because that's the way the bid system works. And six months before you're not really sure on numbers.

Now if someone was going on a summer holiday, not only would they book it in advance and pay deposits, they would pay for it in advance as well. It's the road to perhaps look towards going down, where you're getting people to book much more in advance because hotels get tetchy, they get nervous, general managers are accountants, nine times out of ten. They are just looking at the bottom line, they are saying to their people within the hotel: "Hang on a minute, it's six months prior to this and you're telling me that you've only got fifty registrations, or 80, or whatever?"

I've yet to come across a committee who will say, in writing to a hotel; if we don't fill your bedrooms, we are going to pay for them anyway - sunshine! And the other thing as well, when you are selling, to a hotel, the idea of running a convention, one of the major things is not the bed and breakfast because they don't make a lot of money on it. It's the spend, at every given opportunity you will run off to the bar and sink as many pints as you can.

The last thing that I wanted to say, is that three month's prior to your event, get back in there, meet the people, I've met a lot of committees that have said they want to meet the operations people. Meet them the day you get there, they're ever likely to change anyway. And once you get into the hotel, they're the people you want to be talking to, the porters, the banqueting managers, the duty managers - you don't really need the conference coordinator at that point.

So anyway thanks for being very, very well behaved. You've treated me wonderfully well. And I'll look forward to speaking to you all in sessions and hearing how, usually, things between hotels and committees go.

Thank you.

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SESSION TWO: PLENARY

Group one report:-

Question: Hotel to concom communication (and vice versa) - How to approach hotel?

Presented by Tim Illingworth.

The group produced the following points:-

1: It's important to pay attention to the details involved with a hotel. Don't let these slide by.

2: Confirm everything in writing, whether this be by formal contract or letter was not considered important, but everything should be in writing.

3: Confirm all details on the order of one month before the convention. In other words go and see the hotel about a month before, and confirm that everything you think they're going to do—they agree that they are going to do.

4: Inform the con attendees of any variation from what they might expect. If they were attending three/four star hotel as a private guest, things might be different. You'll avoid a lot of complaints if you inform them of what to expect as well.

Group two report:-

Question: Hotel to concom communication (and vice versa) - How to approach hotel?

Presented by Caroline Mullen.

Group two considered the problem in five stages. They felt that in liaison with the hotel the five stages were:

1: The approach.
2: The planning session.
3: The confirmation stage.
4: The arrival.
5: The convention itself.

There was an emphasis placed on taking care to avoid misunderstandings, particularly those on your part, because the hotel probably knows what it means by the terms it uses. You may not be so familiar with them - and vice versa of course.

Be aware that personnel changes can be a serious problem. You must ensure that if there is a personnel change, the new staff are familiar with all the details that have been sorted out with their predecessors.

This applies to both sides, hotel and committee. There was an emphasis on preparations for the convention. The feeling was that if you prepare for the sort of problems that may occur with an hotel, then you will find it much easier to deal with those that actually do occur.

One particular point; who on the committee deals with whom in the hotel? In other words are all your committee going to be prepared to deal with the hotel if necessary? If so, do they all know who in the hotel they should get in touch with for various problems?

Group three report:-

Question: Hotel to concom communication (and vice versa) - How to approach hotel?

Presented by Linda-Claire Toal.

The group started off by defining the problems in terms of the ethos of your convention, the ideas you have for your convention and what you want to do. They felt that the hotel will have a concept of what they expect from a convention. The negotiation process is you persuading them of your ideas and them persuading you of their ideas, and coming up with a mutually acceptable pattern of ideas.

They remarked that the hotel liaison shouldn't be just one person, there should be a backup. If your hotel liaison falls under a bus, you need someone else who has some idea of the contacts at the hotel.

They felt a formal contract was extremely important.

They felt that continuous contact with a hotel was important: This allows you to develop your ideas clearly without ambiguity.

They felt that it was extremely important that the representative should be familiar with as many aspects of convention organization as possible. In other words the hotel liaison is not a minor post, it's a major post. It should involve an experienced person who is likely to spot difficulties that might occur in almost any area of the convention.

They also raised the point that one should speak to the hotel staff at the convention. Welcome them, say "It's nice for you to be here, helping us out with this convention—we're going to give you a tip later if you're good" or whatever. Actually speak to the staff that are involved, as well as the management. Make them feel part of the convention so that they provide a good service.

They also raised the important point that there are things that happen after the convention. The hotel liaison's job is one of the two or three jobs that don't end when the convention finishes. There are still going to be questions of non-payment of bills and various other things - damage, statistics, gratuities, thanks and references.

The hotel liaison's job is going to continue after the convention has taken place, and like the treasurer's job and the chairman's job they should be aware of this when they take it on.

Group four report:-

Question: Should there be a contract or not?

Presented by Larry van der Putte.

The very basic question of should there be one? They all agreed yes—there should be an hotel contract.

The next question was: should it be written? The answer to that was, yes—it should be. However they felt that it could be either in the form of letters, or in the form of a formal contract with each of the points stated separately, and signed as a single large document. Either of these may be suitable depending on what the convention is planning to do.

As to the question of what is on the contract, they started out by emphasising that there are details that are often overlooked and that should be taken into account. There are also difficulties when you actually turn up and where the contract is not the same. You must make a point, you must state that something is unsatisfactory if the contract is to be enforced. The example they gave was if you have a dirty hall, if you don't say to the hotel "Really this hall is dirty, it really isn't satisfactory" they are under no obligation to clean it up. If you don't tell them there is something wrong they're not going to solve it, they're not going to fix anything.

On discussion of what should be in the contract, the three main areas that should be involved are: your programme side of things, your ops side of things and (just as important but tends to be forgotten sometimes) the finance side of things. You need both programme, ops and finance involved in coming down to the detail of the hotel contract.

Professional experience of contracts was felt to be of value. If you have someone on the committee that has actually dealt with contracts this does make a difference, they're used to the fine print etc.

The vegetarian food at the worldcon. Yes, by all means ask for "vegetarian food", but an expert asks for "a variety of vegetarian food"—and defines a vegetarian!

They felt that there were some things that might be better left out of a contract. The example they gave was corkage (which raised an interesting response and might be worth taking up later). But they clearly felt that there were some things where ambiguity was in favour of the convention committee.

They felt that paying a deposit demonstrated good faith, and the hotel was far more likely to stick with its agreements if you demonstrate good faith by paying some sort of deposit in advance.

This particular group felt that it should be made clear in the contract that damage that occurs during a convention is a matter for the hotel to sort out with the individual delegate or attendee or even fan, not something from the committee and the hotel.

Other items that should be in the contract were things like sufficient staff and the consideration of people who might be coming along for more than the core days of your convention. Can you obtain them the same room rates if they should be there for two days beforehand or a day afterwards?

SESSION TWO: QUESTIONS AND ANSWERS.

JOHN FAIREY.

I have one question to ask Maggie before I throw questions open to the floor. Something that came up in our group and I gather may have been related in other groups, is to ask Maggie can she provide a summary of the points that a hotel would consider beneficial or attractive about a science fiction convention and the points that they might not find so attractive and which you might need to work on to convince the hotel that you're a good deal.

MAGGIE DALTON.

This is always assuming of course that the hotel's run a convention before a lot of these (sic.) points are on the basis that hotels have done a convention. I know we're stuck for time so straight into them...

The first is that conventions are very difficult for hotels to organise. It is difficult for them, they don't set out to say "Oh we're going to upset these people" - it's very difficult. There's a hotel of individuals (and you're fiercely individual) as opposed to usually. It's a group where the chairman will say "You will sit down at six o'clock" and everyone trots along and sits down. So they're difficult to organise for the hotels. The business is out of the ordinary, the clientle are out of the ordinary, it's just difficult for them you know?

Here we go again, cash food. It's so hard for them, it's a real step into the unknown, nobody knows from the hotel point of view how much they should have, when it's going to be required etc, etc. I think we could talk and very possibly argue for a long time on this issue, but it's very hard for hotels to provide cheap food. I mean if you want to pay rack rates for food they can provide it any time. But if you want cheap food and vegetarian food it's very difficult for them not knowing too well on numbers. When the different groups were summarising I'd written a few things down and one of the things that I've brought up into this question, one of the bad things about cons—don't hide things, don't be too contrived. You're talking about leaving things out of contracts, "let's not upset them too much". Don't do it because you're just asking for trouble.

Because if you go in and say something untrue then you are really going in under false pretenses. I agree about the PR leaflets. If your general manager reads "please don't bring weapons" OH MY GOD!! They'll have a heart attack. Once they get used to it and understand what you mean by that then that's OK. It's just a point to remember, don't hide things because then if you have a problem you've got no one to blame but yourself.

On the good side, and there's a lot of good.
Try to choose out of season. Now off peak; there's 365 off-peak days in this country somewhere. Everywhere is off peak, I mean every day is off peak somewhere. The trick of course is to take your convention to the hotels in the areas and locations where it's off peak. It's interesting that Larry said there's a lot of people who are staying, coming Tuesday—staying Monday (is that big conventions only?) I think maybe then what I was going to say, if there is an option to run midweek cons they can run because midweek is out of season for some people, somewhere.

Right, fine, end of that. But whatever, what I'm saying is what's good for hotels is that you are filling beds that would otherwise be empty. The profit on the beds is usually very, very minimal. What they do is fill the Hotel and rely on the bars and the general spend. Someone said something upstairs which really killed me, because it's so true.

He said "Why do hotels discount their rates if they're not going to make that much money on it?". I said "Oh well, because you know they want the spend over the bars." Then the guy said "Yeah, but then they close the bars!". Now I didn't say that general managers were clever...

Another good thing is that (it might surprise a lot of you) but with I think one exception, one only exception the staff enjoy these conventions. Because they're sick of insurance agents and God knows what else, and you talk to them, you make them laugh and they like that, they do enjoy them.

And last but not least. I can't tell you who the one exception is... they're not here.

Somebody, right, Larry's group I think, brought out the subject of deposits. It's not normal hotel practice, most commercial clients would fall over

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dead if you asked them to pay a deposit. But it's very true, the group's points were very true, I've never considered it before. But it's very true that if you go to a hotel manager and say "OK, we're going to fill your Hotel and we're so confident that we're going to pay you a deposit". I really do think it's a matter for consideration, very much so.

So that's it, the good and the bad... Back to the ugly.

JOHN STEWART

The question of leaving things out of the contract mentioned specifically corkage and damage. In fact these are items which are covered under the law anyway. The hotel is entitled to charge corkage, unless they waive it. I don't see that being at all likely personally, because they want to encourage you to spend the money over their bars, not bring it in from the off licence down the road.

On the question of damage, it's such a horrendously complicated one to write in advance that to cover it properly you'd need about two sides of A4 close typed full of legal jargon, which really in the long run wouldn't get you anywhere. It's best left, considering the very small amount of damage we do get at conventions. It's either obviously an individual's problem i.e. they've smashed up their room, or it's the convention's problem because they were in charge of security on that room and they didn't do it properly. I think it solves itself afterwards far more easily than ever you could try to write it in advance, that was really why it should be left out.

VINCE DOCHERTY

Addressing the question of deposits. What used to happen I remember in the early 80's was that you would pay a deposit on booking a room. Something like five pounds or something. Quite often for big conventions we have a graded, or stepped, increase in membership fees. Particularly for Worldcons. Has it ever been considered to have a stepped increase in hotel registration? Trying to encourage people to register early, or even pay early.

WOLF.

A point on that. One of the problems with doing that is that you're going to get hotels starting off at their base, at their full rate price and then give you their discount two years away. And then step up to their main rate price right before the con. And therefore you're not actually going to gain anything, possibly. This is one of the possibilities you might have.

JOHN FAIREY

I think the idea that was being suggested was in fact that the con committee steps up their prices, not the hotel. I agree with you entirely one doesn't want to encourage the hotels to do such things.

QUESTION

When statistics were put on there [the flipchart] it made me think of a couple of things. The cash food problem seems to be pretty much insuperable in a sense, because nobody at a con is going to commit themselves to eating specific goods at a specific time at a specific price. Therefore, hotels are never going to like cash food. But they might like it a bit better if you could give them statistics. They were saying "but they'll never give us statistics". It was suggested in Group 1 that if one said beforehand "Please keep a record of how many meals you sell" they would write it down and you could get statistics of how much cash food is actually sold.

CAROLINE MULLEN

I just want to point out the problem with that is the usual one. You may write it into your agreement that they'll keep statistics but whether the person on the day will do it ? If they can't keep track of their bar tab properly I wouldn't put much reliance on that kind of thing anyway.

MAGGIE DALTON.

Food might be, it might be a little difficult to keep a very close track of food. But as far as bars are concerned they can tell you to the penny what they take—as long as you have exclusive use. Obviously if you haven't got exclusive use then they can't (without asking every person "Are you with the con?") tell you what's what. But if they can't tell you how much they took on the bar when you have exclusive use of that Hotel then their bars manager is onto a good thing and I would like to go and work in that Hotel.

CAROLINE MULLEN.

I'd like to ask a question which is a perennial bugbear of con committees:-

Why, when the profit margins on drinks which are not beer are so much higher than the profit margin on beer, hotels will cut the beer prices for you sometimes but can very rarely be persuaded to lay on say, orange squash at reasonable prices for a pint. Or any kind of cut to the soft drinks, to the non-alcoholic drinks.

MAGGIE DALTON.
I can only answer from managers that I've dealt with. It's because that's where they make their money, on soft drinks.

The other thing is if you get to a point where you've spent two years negotiating with someone in a Hotel and they can sit there and look you in the face and say "No, I am not going to give you a special rate on orange squash" then you ain't done your job, liaison-wise.

Sometimes committees have gotten things out of me as a hotel representative that, no way, absolutely no way - but you've been sitting there for four hours, you're half cut and you think 'Ah, well I like these people, Oh yeah why not?'. Which is another option you know; get the hotel person drunk in the first place.

The other thing is you must put it down in writing. I always put everything down in writing, as much as to protect—it's in everyone's interest. But no-one has said yet, and it is important, that both parties must confirm. You can write all the letters you want, if the Hotel don't write back and say "Yes, we agree" it's not worth squat.

And on the soft drinks, there's a guy here who's listened to a radio program, it isn't just hotels it's pubs, it's universities, everywhere. Everywhere charges a fortune for pop. We'll all have to start drinking non-alcoholic lager!

JOHN FAIREY.
I would like to emphasise Maggie's point that your letter is of no value unless you have an agreement between both parties. In other words if you want something from a Hotel you must get a letter of agreement from them. It's not sufficient merely to have written to them saying this is what you wish.

QUESTION.
Just a point on that, that might be useful. We had problems at one stage getting a response to our letters because we knew we had to get the re-sponse and confirmation in writing. This comes back to the looking businesslike. Fortunately I had access to a telex, I sent a telex to the guy's boss, I got a response the next day.

If you have got any business-type means of communication, perhaps even use of business cards, then use them because they are idiots, they will respect this sort of thing.

MAGGIE DALTON.
That's a bad attitude. You must not approach hotels saying "well, they're all idiots", because they wouldn't like that any more than if a hotel approached you and said "my god, you're a weirdo": you wouldn't like it. You must educate them. Yes I happen to agree with you, some of them are, but you mustn't treat them as idiots.

The thing about the telex, very valid point, but the most important thing there in what you said was that you spoke to the guy's boss. Whether you telex him or send him a pigeon it doesn't really matter—get to the guy's boss and say "your minion..."if the guy happens to be—there's people here who've been dealing with the general manager and he ain't playing ball, that's fine, we'll write to the chairman! Everyone's got a boss; talk to the boss.

SESSION THREE: PROGRAMME

Session Chair: Roger Robinson

Keynote speech by Paul Oldroyd

Speaking as one of the ageing generation, I can't boogie until four o'clock in the morning any more, it's a shame.

When I was asked to do this, I thought "Yeah, talk about programme, do that, fifteen minutes, easy". The first version of this talk lasted round about an hour, and I'd just started. Obviously I'm not going to be able to cover everything that anybody might possibly to want to know about programme. I'm going to concentrate on three areas; why do you have a convention in the first place on the structure and content of a programme and how to organise the programme.

What I'd like to think about first of all is, what's unique to a convention? Why do we come and spend anything up to two or three hundred pounds in a weekend, when we could fly to the Mediterranean and have a good time—why do we do it?

It's presumably not for anything that you can do somewhere else. You can buy books in a bookstore, you can look at artwork in a gallery or you can buy art books from a bookstore. You can watch TV, you can watch videos.

I'd suggest there's two things that are unique about a convention. One of them is the bar and the socialising that goes on, and the other is the programme. The programme is the truly unique, I don't think you'll actually get that anywhere else unless you happen to have an SF festival somewhere.

If that's the case, why doesn't the programme really rate anymore? People don't really want to talk about it. It's boring. Bid sessions come and go, bid sessions talk about hotel facilities. The location of the hotel. Whether you can fit all the book dealers into the book room. If you're lucky, you might get the odd question from somebody saying "But what are you going to do about the programme?". And you'll probably get a stand-

ard answer something along the lines of "Well, we will have 30% of our programme will be hard SF" - whatever that may be.

All of this, I suspect, is because what we're doing at the moment is putting on 'Identikit' conventions. If you've been to two convention programmes, you've probably seen all the programme items there are around.

There's no new slants on stuff, and it gets totally boring.

As it's the most important thing about a convention, as I think it's the most unique thing about a convention. I think that if we don't restore some sort of interest in programme, we lose what a convention ought to be about. We'll lose any point in having an SF convention. You may as well get together, have fun, go to the bar, drink, but you might as well do it on the Mediterranean as go to a four star hotel and pay a fortune for it.

So I'd suggest we have to do something fairly radical about programme. To generate interest, new ideas and get the thing moving again.

What doesn't seem to happen at the moment, and I'm sure I'll be shot down, is that there doesn't appear to be a coherent vision about conventions. You don't sit down at the beginning and say "This is what we want to project as our idea of a convention.". I'd say that you need a vision at the very beginning, and that programme ought to be involved in getting that vision together. Everything else ought to be geared to reflect the vision.

Once you've got the vision, you can develop themes from it, set them in concrete. Say this is what we're going to do and no matter who else comes along and say "I've got a really good idea here. Hey, can I do it, please, please?". You don't take 'em on unless it fits what you want to do.

Nothing is sacred. You don't have to have a masquerade, maybe you do want to put it on for a certain reason but you don't have to have it. You

don't have to have video rooms, you don't have to have games rooms, you don't have to have anything. What you have to do is set up something that you want to put across. Now you may have games rooms, you may have a video programme. You may have them, because they will reflect certain points that you're trying to put across.

So to stray into something I didn't particularly want to do too much of and go on to a specific. If you were having as one of your themes "Cultural differences within the SF community" or something like that - sounds deadly boring, jazz it up a bit don't put it across like that. You may want to put on an item something along the lines of "Why does America produce Star Wars where Luke Skywalker goes around and kills off at least as many baddies as the Imperial Storm Trooper kill off goodies, and Britain produces an SF program where a mad scientist runs around in a Police Box and is a pacifist?". And then you may want to show items in your video room to illustrate that. So you put on Dr Who items and you re-run the Star Wars stuff .

But really you need to get hold of the idea that nothing is sacred, you can do anything you like. You don't have to take anything on board that you don't want to do.

Lastly in this section, I'd like to consider the amount of programme you actually put on. There seems to be a feeling that the more programme you put on the better it is. You know; the more choice you've got. I'd suggest that, if you had six really good programme items a day, that won't necessarily appeal to everybody, but that everybody in the convention will want to go to at least one or two. You're hoping to succeed with your convention, and have people talking about your convention an awful lot more that if you have bland three-stream, 24-hour programming that nobody really wants to go to or is interested in.

So to summarise, the content and structure bit. I think you need a vision to start with, and that needs to start with programme. You need to develop themes from your vision. Nothing is sacred. Anything can go, and you can put in anything you like. Keep the programming content to the stuff that's the best. Weed out all the ideas that just might work and just concentrate on the ones that definitely will.

And I'd like to finish by talking a little bit about organization.

Obviously the first thing that you need to do is to get your programme sub-committee together. Work out what functions a programme sub-committee needs to do, fit people to the functions. Make sure you've got the right people doing the right jobs. You may have an ideas co-ordinator, or a secretary—somebody who likes writing all those letters to programme participants and getting mail back—me! me! me! Make sure you've got all the angles covered and get the structure right and get the people in there.

At this stage you need to attain, somehow, visionary status. You've got to have the idea of what your convention is going to be about. You then develop the themes, everybody ought to be involved in this bit—not just the programme sub. The programme sub. ought to set up the meeting, but all of your convention committee are involved here. Once you've done that you can actually get round to the stage where you ought to be prepared for a bid. If you're going to bid for a convention you ought to get that far at least.

Now, I'm going to skip a bit here and go on to talk a little bit about programme participants, which doesn't follow straight on, but I'm aware of the time. Programme participants are probably the most ill looked after part of a con in general. Certainly—I think that's changed recently in several conventions but, on the whole, programme participants put in a lot of work, a lot of time, a lot of energy and they don't get anything back for it apart from appearing on a panel or a talk. They ought to be cosseted, you need to be polite to them, even if they get right up your nose—there's no point in getting up theirs.

As soon as you know you're going to be putting them on you need to write and let them know when they're going to be on, what times they're going to be on and where the green room is. I think you need a person specifically to deal with programme participants, a sort of participant liaison person, who's available before the con and at the con; and all the participants need to know exactly where they can get hold of him or her.

And finally, jump again to talk a little bit about the Green Room, which is probably the place in

which your programme can be made or broken on the day.

If it's not run well, your programme doesn't run on time. It's an awful lot easier to run your programme on time than it is to run it late.

If you haven't got people in there who are properly briefed by the programme sub. they won't know who's on which panel. If you don't tell them immediately you do a change they'll try and put the wrong people on the wrong panel.

If you don't make it nice and comfy and have a bit of booze around the programme participants aren't going to go onto the stage as well oiled and relaxed as perhaps they might do. So I think you need to brief the Green Room staff well. You need to tell them about any changes. You need to have a comfy room with a bit of booze.

And above all, don't do any of this yourself. Especially if it's a large convention. Organize other people to do it for you. If at any time you find yourself doing something and something else goes wrong, the whole thing can fall apart. Whereas if you're in a troubleshooting role, at least you've got time to deal with anything that might go wrong.

And I'd like to finish there, thank you.

SESSION THREE: PLENARY

Group one report:-

Question: What is programme?

Presented by Hugh Mascetti

It was obvious that this group was not going to agree on anything. Some thought that maybe we need to rebuild the programme from scratch, give up the masquerade and GOH speech, for example. Others, of course, disagreed.

The first item considered was the purpose of the programme. Why do we have a programme at all? It was decided it should be a draw, it should attract people; If people do not come to a programme there is no point in having it.

It should be a stimulus, it should get people thinking and arguing, and it should also be entertaining. It's no use if the audience falls asleep.

That, then, is the vision, to stimulate and entertain.

HOW?

Two things are important.

1) Venue. One must have a suitable venue.
2) Coherence. This doesn't mean that everything has to be planned within a theme down to the last workshop or panel, but the overall programme has to feel right.

This can be achieved in several ways:

1) By having a theme for the programme. This may not be apparent to the attendees, but may help the programme creators.

2) Location. The ideal size for a room is about 20 people too small. If you're expecting twenty people, you've got a problem ......

3) You need the right people. Put the right people on the programme item. Will they all fit together? If you can't get the right people, then junk the item.

You may have to junk the item because:-

a: You haven't a suitable location.
b: It won't fit in with the theme.
c: You can't get the people.

There is a shortage of programme participants in Britain at the moment. It appears that we have been using the same participants for a long time. Programme participants as well as conrunners are getting older. We should start looking closely at the ideas of younger people who are running things like Conine. They make mistakes, but they often have good and original ideas.

The guest of honour; do you need one? Maybe you do, but do you need a guest of honour speech? Many GOH's are very bad speech makers. Perhaps a "Meet the guest of honour" session might work. Alternatively, you might have several pro guests instead of a GOH. If you don't pay someone's room bill etc, you may be able to afford several people's membership and travel expenses.

Panels: People get bored and (worse) frustrated listening to panels. The greatest resource available to a panel is the audience, so involve them. Don't just ask them for questions, invite comment and participation.

A minority view. Maybe you can forget themes and coherence if you have:-

a: The right people.
b: Enthusiasm—The most important resource. If you have this in the programme committee and participants, you are getting there.

Finally, the Fanroom, or rather "Fan created items".

Perhaps we don't need a fan room programme and a workshop programme: perhaps we need to combine the two. A fan room is, or should be for everyone in fandom to run their own programme items in. Why don't conrunners run conrunning meetings in the fan room? Why not have masquerade workshops in or around the fan room? What we might have is a "Workshop centre" with a series of items organised around it.

We should get rid of some labels. The group (or most of them) did not like the name "Main Programme". It is usually better to name pro-

grammes after the room that they're in. They certainly did not like the word "fanroom". They were not at all sure about the word "programme". The programme is *everything* going on at the convention. We need a more holistic approach; i.e. stop trying to split the programme, because everything is part of the programme.

Group two report:-

Question: How to put a programme committee together - and what is the philosophy behind programme?

Presented by Lisanne Norman

Firstly, they looked at the concept of themes and visions, pointing out that not all committees have themes, and not all committees stick to a vision after they've won the bid.

They the went on to look at the rut of the main and alternative programmes, or large room and small room. Often the committee have got out of the rut, but not the fans, they look at a big room, and think of it as the main programme, whatever you call it. So, we have to sell new ideas to Joe Fan; break down fan perceived labels. We need to market and advertise the programme, through PR's and programme notes at the con. We could advertise the programme in advance of the con; are committees paranoid about this,through fear of their ideas being copied, or participants changing? It would still be useful for fans to know what's on the programme before the final PR.

Next, the programme subcommittee. You form the subcommittee with one or more main committee members on it, to keep the theme going. You add brainstormers, to supply ideas, doers, to go out and get people involved, and marketeers to sell the ideas to participants and inspire them with your enthusiasm.

If you have particular themes, you need experts on these themes. They do not need to be on the subcommittee all the time. Some areas you may be able to subcontract out; they will need less information interchange; just reports to the subcommittee.

The experts in the field are probably the best to sell the programme to participants in their own field; they know the people who are good talkers and panelists.

Next, the programme book and notes. As the theme isn't always apparent to people reading the notes, it might be an idea to tag theme items. Also, sell ideas which you consider to be part of the main theme. Detail the programme types, titles often tell you very little about the item.

Group three report:-

Question: What is programme?

Presented by Roger Perkins

First they considered what the question meant. This was a problem. They came to no conclusion. The group contained a dozen people with at least 4 opinions on everything mentioned.

Then they considered what was covered by the programme. They agreed that the main and alternative programme and the fan programme should be included. But not on the art show, the games room, or the dealers room. There was most discussion of the art show, and the extent to which it might be linked to the rest of the programme by panels etc. No conclusion was reached on this fundamental philosophical difference, which probably depends on the committee style.

They then considered what type of items interest audiences. Out of 12 people, they got eight answers. 4 were interested in technology. This presents a problem in view of Paul's talk; if you run 6 different items, you will not be able to attract everyone. Therefore you need a large programme to present a large enough range of items to interest everyone in at least one item. It becomes even worse at Eastercons, for example, where you have compulsory items like the bid session.

They moved onto "Where do you get your crazy ideas?" One suggestion was to replace the business meeting with an ideas for the next convention meeting. Unfortunately, programme organizers often aren't at the business meeting, and don't talk to the people who are. On to the final point of Paul's speech; that you should only put on items that fit in with your theme, and only put on things you know will be good.

The latter, they thought was a fundamental flaw in his philosophy. There was a general consensus that if you don't have one item a day that fails because it is untried, your programme is going to be boring because it will be the same old ideas time after time. If you experiment with new ideas, some times you will fail. They did agree that you should throw out the well known duff items, and not just fill up slots. One must be careful; some items have a bad reputation among conrunning fans, but are popular with the audience.

A final point, before they left; consider publishing the programme in advance, so that people will be intrigued by it and come to it.

Group four report:-

Question: How to put a programme committee together—and what is the philosophy behind the programme?

Presented by Rob Meades

The group made the following points.

1: *Vision:* The most important thing. They also need organizational skill and contacts to obtain participants.

The vision must come down from the main committee, which must be the purpose for which you are holding the convention. You must write down this version, and publicise it to the committee and fans. The main function of the main committee is to brainstorm, and pass ideas on.

Finally, the vision needs to be published to the fans, to give them a reason to come: it's not just one more con.

2: *What is a programme?:* How do you put a programme committee together? They concentrated on putting the subcommittee together, and hoped the philosophy would go away.

Firstly, what qualities do the subcommittee need?

3: *Structure:* It needs to be a fairly small committee, or it will be unwieldy. It may be a good idea to have personnel overlap between the programming, Ops, and publications subcommittees.

At the convention, there needs to be some contingency programming, which should also fit in with the theme. The subcommittee should also supervise the programming, which means they will also have to attend the programming.

Programme notes should tell people about the items, and attract people to them. Not just titles!!

4: *Contacts:* Guest liaison is a programming committee job. Panellists; you need people to find lots of panellists. Green room; or contacts at the convention. Programming people do not run the green room, but need to be in touch with whoever is. Introductions; Guests need to know who the committee is, who the hotel is, who they're dealing with, or they may get fed up and leave. Interaction. The Programming sub committee must interact with the main committee and the panellists and guests at the convention, to keep track of changes, and inform people.

Roger Robinson summed up.

Vision came up in each report; we all agreed it was essential. Avoiding labels. If you don't label it as a "boring old panel" people won't think of it as such.

The most important point, COMMUNICATE; tell the guests, the punters and yourselves, i.e. everybody working at the con. To achieve this you need to think things out.

SESSION THREE: QUESTIONS AND ANSWERS

QUESTION

How does a new conrunner get contacts? Could we have a directory of people to approach, and an updated list of willing participants?

HUGH MASCETTI

When I chaired a con (Oxcon'84) it was one of their major problems.

ROB MEADES

People would be loath to be on a directory because they would be used all the time. A better idea might be to find the nearest group of conrunners and ask them.

WOLF

Hugh missed out his group's discussion of items specifically for new con attendees - on what is fandom, problems of running cons, etc.

ROGER PERKINS

This is problem; if you do it at every con it becomes very tedious except for the two people who attend, who have been going to cons for years. An Albacon did one of these, there were two new fans and twelve conrunners. The problem is communications.

SIMON BERESFORD

The problem with a knowledge base is keeping it up to date. There have been publications like the Voice of the Shrimp, Voice of the Lobster and Conrunner. Perhaps Ian could put a database in Conrunner.

MIKE GOULD

Someone mentioned that Congregate had a new fans item, before the main programme started, and it worked quite well; most old fans were still in bed or just getting up, and the new fans got involved. Yes, they were "sheep dogged"!

BERNIE PEEK

A list people who are prepared to go on items will be very short. You have to go out and buttonhole people.

MARTIN EASTERBROOK

Our group would not distinguish between new and old fans, because the con they would like to programme would be very different, with people talking about items they're not known for.

CAROLINE MULLEN

Yes, you need to know that (for example) Patrick Tilley once did something silly, but remember that situations change, and new ways of approaching people produce different results. You may find someone lives locally, or meet their best friend, or find out their favorite hobby or whatever.

MIKE MALLOY

A lot of people would agree that cons are already in a rut; if you write down 'How to do it', people will seize on these documents and follow them to the letter.

PAUL MASKINS

The fourth group mentioned that the programming sub committee should attend and supervise items. Paul was surprised that this was a new idea. He assumed that the programme group would get feedback from the fans attending, and know what worked and what didn't.

ROB MEADES

I'm not suggesting it as something new, but as a requirement.

CAROLINE MULLEN

You can keep track of how the items went for those that were there; what you can't find out is why everyone else stayed away and how you could have got them in.

MIKE MALLOY

I thought group four meant the programme group should monitor the theme, and make sure it's not being diverted too far. A panel may not lead in to subsequent items, as intended; you may have to alter their slant. The programme group therefore still need to be active.

STEVE DAVIES

If you're in a strange venue, if you don't attend the items, you will not find out that subsequent items won't work. A particular room may have the wrong acoustics or lines of sight, or be too hot. You need to hop around and find out what's going on.

LISANNE NORMAN

You shouldn't interrupt an item that was running.

MIKE MALLOY

That wasn't what I meant.

WOLF

Why not get rid of the fanroom because not even the fanzine fans seem to go there anymore? Have a fan programme not centered around one room instead.

HUGH MASCETTI

That is one way of going about it. There is room for a section of programme in which the initiative is taken by attendees not committee. This could be a room, a series of rooms which people can book into and announce they are going to run something; it could be based around a lounge or a bar or around nothing: just a group of rooms in one area. But we do need a new way of doing it.

ROGER PERKINS

This is a bit of a gamble, but Contrivance are doing an item on Monday which would be prepared at a workshop on Saturday; they had no idea what would happen.

LISANNE NORMAN

A lot of the original functions of the fanroom had been hived off, like repro. Perhaps some of them should be put back in the fanroom.

SUGGESTION

Have a participants liaison person, someone they can talk to when they get to the con.

ROGER ROBINSON

When people arrive, they should be introduced to fellow panelists etc.

SESSION FOUR: OPERATIONS

Session Chair: Kathy Westhead

Operations Session: Introductory speech.

Key Speaker: Chris Cooper.

Hello, I'm not totally sure why I got pulled in to do this, probably because I'm on the Contrivance ops committee. Two things I was asked to put questions to you on, eventually, were: How do you put the precon structure together? And, how do you take care of contingencies on the day?

These two are, in fact, quite linked, as the best way to take care of contingencies on the day, is to plan properly in the first place.

When you start your con, the committee gets together and decides to hold its con, what sort of con, general structure and retains an overall control afterwards, during the planning, etc. Then your programming and hotel people come up with what you have available, flesh out the idea. Design the con, give it the bones and—then comes ops. Basically ops job is to ensure that all the bits and pieces you need for the con get there and that once they get there the con runs. They are what keeps the con running smoothly. If it's done right, they shouldn't be noticed much. A lot of people seem to think ops is tech ops but is not just that. To a large extent, ops controls the con while it's running.

You've got tech, which includes sound, light, film and other things, you've also got security, general gophering, setting up rooms, whether its with your gophers or organising the hotel to do this. Now, I feel this includes the green room: this may be a bit contentious but, for a given programme item, ops will arrange either the hotel or gophers to set up the room in the correct layout, tech will come along and set up any technical equipment and green room will arrange that the right people are there. However, no one in their right mind (that's assuming that anyone running a con is in their right mind) does these sort of things on the spur of a moment. You have to plan ahead, and the further you plan ahead the better it works. You can plan for most things, at least. Contingencies, you never know what is going to come up on the day, so you organise your structure in such a way that you have spare to cope with emergencies, to firefight.

Now, the amount of ops needed for a given con will vary quite a lot depending on the size of the con. The extremes of this are something like a Rubicon and something like a Worldcon. They're really at the opposite ends of the scale, for something like a Rubicon you, effectively, don't need any ops. It's just about got some programme, you might need one person who's faintly technical for sorting things out, but you don't need anything else.

Then you get to something like, say, a Unicon; it's usually running more than one stream, however, it hasn't got much of a budget to spend on equipment or films etc. You probably wouldn't need more than one or two people who have got an idea of what they are doing with various technical bits and pieces. As far as keeping programme items running, it's small enough that you haven't got much to do there.

Therefore, for the purposes of this I'm going to talk about something more around the size of an Eastercon, which is about the time ops begins to become seriously needed. Now, you should have the core of an ops committee quite early on. Preferably you should have someone on the committee who has at least an idea of ops, even if they are not desperately technical, they should know who to call on who is technical, they should know what their limitations are. You need someone on the committee because ops contains a lot of things and it concerns itself with a fair amount of the budget, or it can do. Technical equipment, hiring films, how many rooms you are going to have. It also affects the programming, quite seriously. In that there has to be a lot of feedback between ops and programming, especially in the later stages. Tech or ops itself has to warn people on the programme that a given item on the programme is too expensive because of what it requires, too difficult—it may need too much manpower, which you haven't got. Or you may be able to run this

item and this item but you can't run the opposite each other because you're going to need the same equipment in both or lots of manpower or its going to take you an hour and a half to set it up because you going to have to completely change the room round. More than an hour and a half in some cases, if you're going to set up the masquerade you need that room for three hours, ideally, so that you can change everything round, you're changing your lights, you're changing your seats, you're taking up carpets. As a result of which its a sort of three way; programme will come to ops, ops will say "This programme will create this necessity", which will go back to the committee, who will say, "No we can't afford to do that".

The basic thing you have to start with is setting up an ops structure. It depends on the size of your con, but you start by setting up a structure for ops. Ops has to run by delegating, there's too much for one person to do. And you need to find people you can trust to set things up but you do need a clear command structure. Both for reporting before the con and for control during the con because there are times when that delegation structure is going to fall apart and there has to be somebody capable of making a decision and say saying, "You will."

As far as operational control, what you actually have for the convention, the person in charge covering just about everything, is the ops manager. Now, you don't want someone doing this all the time, you have to make it a shifted job so that there are several people doing it in shifts. The ops manager is basically sitting at the centre of a web controlling other things. He has got to be there so you can get information into him, you have to know here he can be reached and he has got to be able to pass information out.

You need someone who is capable, who you trust, who's responsible. For very good reasons you have a separate D.C.M. (Duty committee member), the ops manager has to be in a given place and always there to keep the wheels oiled. There are things that he does not have the authority or isn't mobile enough to sort out. He will pass these on to the D.C.M., the D.C.M. has to be largely free so that he can firefight. He or she are to wander around, sort things out, the fact that they have gone away does not mean that ops falls apart.

Under the ops manager you have a number of things, you have the green room, technical, stewards, security and gophers. The best thing to do is to start off by picking out people to organise each of these areas. Then let them select their teams and their shifts, as much as they can. You are trusting them and they have to be able to work with the people they have picked. One way, perhaps, of helping out is something we've done with Contrivance and a number of other conventions have done. Right from day one, when you first announce, you have on your bid table a suggestions book. You will be amazed by the number of people who come up and say, "I'm interested in doing such and such." So you write their names down and at a later date you can hand the list over and it may well be that there are people there that your green room manager or tech chief may look at and say, "Yes, I like this one, that one's useful, that one's useful, not too sure about that one." or "definitely not." Because they have got to have the power not to take someone if they are not going to work.

Another thing that you have got to plan is the logistics, you have to actually get stuff to the con. This is going to depend on where you are, what you're going to need and what's available at the hotel and what prices things are available at. For Jersey, obviously, we have one of the worst logistic problems around. It may well be worth your while not to take the cheapest thing or something that's already available in fandom, for free, if you've got to transport it a long way. If you've got something that's hired close at hand, for a bit more, you are more likely to be able to get backup, spares and maintenance. As far as your logistics, you're quite likely to find that, for something the size of an Eastercon, there is a remarkable amount of shifting around done. You are probably going to need something the size of a Luton van for a week, two weeks beforehand. These sorts of things have got to go into the budget, obviously.

Assuming that you have laid your plans correctly, assuming that everything works at the con, its wonderful. Nobody notices you and it all runs smoothly. But you have got to plan for contingencies, you set up your structure so that you have people spare. You keep your key functions separate, so that you have not got people doing two different jobs at the same time. So that if you get

a problem in one area, the fact that someone has got to go away and deal with it may hold up that area but not affect the others. Again, that's why you keep the D.C.M. separate. A useful idea that came out of Follycon, we are certainly using it, I don't know if other people are. It is all very well that you have the fannish grapevine that runs round the con and passes information but you cannot assume that because you have picked something up off the grapevine or you have put something into it that it's going to reach all the people it's supposed to reach. Follycon came up with an excellent idea "The information gopher", now this is a somewhat specialist job and you need to pick someone right for it. Basically their job is to run around the con, talking to all sorts of people, passing messages around and ensuring that information gets out to the right people. It's an extra, a spare line of communication, an extra way of passing information about things that have come up at the con.

Something else that is useful for contingencies, you never know what's going to come up on the day. But you can mitigate somethings by a bit of forward planning. At any con of Eastercon size you can guarantee that someone is going to do something to themselves—injure themselves medically. At Follycon, for instance, Fox cut himself setting up for the masquerade. It's useful checking up; has the hotel got medical facilities, where would you go, what are the hospital telephone numbers? Things like that. Have you got people at the con or the hotel that are a) capable and b) prepared to cope with medical emergencies of whatever sort - be it sticking a plaster on someone's finger or starting someone's heart.

Again, your green room, you are going to find that people who are on a programme item don't turn up. It's happening less these days, people are getting used to the idea that they turn up at the green room before an item. They are induced by the fact that they will get a drink there. But you may well find that you have some who won't turn up, therefore it's useful to have things in reserve. This is one of the most difficult ones to plan for. You can keep a list of people you may be able to put on a panel, that's one thing, putting up an extra panelist because you have lost one. Specialist items become much more difficult, because if you have a talk or something like that, it has to be prepared in advance and you can't re-

ally ask someone to do that and tell them that they may not be able to do it, they are in reserve. You can have spare items available, that's a bottom option. Its fairly easy to arrange a game of charades or university challenge, there are a number of people here who tend to carry extra sets of questions to a convention, things like that.

You are looking out for equipment failure, have you got any spares, can you afford to keep spares because they are going to cost you money. Is there anywhere locally where you can buy spares? Again, this is where the trade off between hiring something locally at a higher price as against hiring it cheap and transporting it to the con. The former means that you have got local maintenance available and because you hired it from them they are going to be much nicer about providing spares, at least hopefully.

You then get really weird contingencies, which, particularly at a large con, are worth looking at. Discuss it with the hotel; what, in fact, are the arrangements in the event of a fire or bomb? You may get oddities dependent on your particular site. For Jersey, we got one we are having to look at quite seriously: Jersey is a small island, it's not attached to the national grid and has one power station. And therefore, when the all island trash compactor starts up, you find the voltage fluctuates quite a bit and things fall over, like computers and fuses blow. Another reason for hiring things locally, they are used to it and put in heavy duty fuses and gear machines for doing this sort of thing.

There are other things that will come up. Most of your contingency planning or a lot of your contingency planning can actually be solved by having the right structure. You don't want everyone tied up, so that if you take someone out the system falls apart. You plan it properly in advance.

Thank you.

SESSION FOUR: PLENARY

Group one report:-

Presented by Bernie Peek.

Question: How do you take care of contigencies on the day?

After pointing out that, in an ideal world, no contingencies would arise, the group identified four possible areas in which problems might arise:-

1) Programming and green room.
2) Technical.
3) Security.
4) First aid.

Covering first aid, they pointed out that first aid required trained people. Ops must know who they are and where to find them. Communication was the main consideration in dealing with first aid problems.

The group defined an ops structure centered around a fixed ops manager. The ops manager runs the convention on the day, acting as a fixed point which gathers information and passes it on to the appropriate person, e.g. the duty committee member or hotel liaison.

Using the example of a missing programme participant: The first course of action was for the person in charge of the item to solve the problem at once, e.g. by using someone in the audience. If this was not possible, the ops manager should be contacted and he would pass the problem on to the appropriate person. However, if the problem is solved at source, the ops manager should be informed so that he knows what is going on and someone who they expect to be elsewhere is not take out of circulation without the information reaching ops.

It was suggested that the ops manager keep a written record of information that's coming in and what's happened, not only for the next shift but as a general reference for future conventions.

Similarly, with technical problems; if a technical person is present, the problem can be fixed on the spot, otherwise the ops manager is informed, who passes the problem onto a tech person.

Group one stressed that the ops manager must not leave the ops room because they must be available at all times.

The remainder of the report concentrated on the shortage of people who are able to handle any problems that arise. Dermott's problems at Conspiracy were mentioned. The existence of a technical clique or elite was mentioned but it was pointed out that there were not enough of them to go round at a large convention.

A possible solution suggested; training people with some technical expertise to handle minor problems like projector bulbs. While it was felt that there was not time for this sort of training at a large convention, the group suggested either using workshops at smaller conventions or holding a separate event devoted to training technical crew. The general idea put forward was to move routine problems down to a lower level and save the highly technical people for jobs that require their expertise.

Group two report:-

Presented by Valerie Housden.

Question: How do you take care of contengencies on the day?

The group identified two areas in the run up to a convention, people and communications.

Major conventions tend to have a lack of gophers. Recruiting gophers before the convention and planning their shifts in advance was suggested. Gophers recruited at the convention are extra hands for ad hoc jobs.

The system of communication chosen is very important and depends on the size of the convention. A big convention needs good radio or telephones. The communications structure was felt to be very important.

The handling of problems at the convention was outlined. The problem is communicated to the ops manager, who passes it on to whoever can fix it. The exception is when the hotel itself has a problem, they should communicate with the hotel liaison, who will then contact the ops manager.

All communications should go through the ops manager, the D.C.M. acts as troubleshooter but problems should go via the ops manager.

Group two decided that the areas where problems might arise on the day were:-

1: Green Room
2: Technical
3: Communications
4: Security
5: Gophers
6: Medical
7: Registration
8: Programme slippage

They felt that the first thing to do, regardless of what area ops personnel have been assigned to, is to brief them fully, they must know who to go to if a problem arises. They need to know what areas they operate in, e.g. a tech gopher can solve a minor tech problem himself.

1) *Green Room:* Problems arise from the programme participants. The importance of communications was stressed, for example, between green room and registration, in order to find out if programme participants have arrived. Use of an information gopher to communicate between the green room and other areas of the convention was mentioned. The group felt that, ideally, the green room personnel should know the programme participants by sight. Proper descriptions of participants, e.g. badge names and keeping the green room informed of any changes were mentioned.

2) *Technical:* The group felt that much of the contingency planning should be part of the precon planning. Spare parts were mentioned, the amount of spares depending on the size of the convention and the available budget.

3) *Communications:* Signs, newsletters and announcements to keep the members of the convention informed.

4) *Security:* The main point that the group made was that the right kind of people must be chosen for the job. A suggested profile was somebody who is reasonably well known but not a big personality, somebody calm, unobtrusive and with a strong personality.

Policing exit routes at very popular times was also mentioned.

5) *Gophers:* One point raised was preparation for times when most gophers will want to be off duty, e.g. during the masquerade. They suggested that committee members should step in here, and that committee members should not be busy at these times.

A tip to ease the problem at the end of the con was to plan the gopher party after the majority of packing up is done.

6) *Medical:* Three points were made. Firstly, that first aid should be supplied for emergencies and 999 dialled for anything serious, partially due to liability considerations. Secondly, all first aiders must be know to the convention and assigned to shifts. Thirdly, overreaction was to be avoided, an example of an epileptic was mentioned, however the importance of reacting to an emergency with minimum delay was stressed.

7) *Registration:* Planning for crash times was mentioned, e.g. the time when the London train

arrives. Also communications were stressed, to handle any queries.

8) *Programme slippage:* In the event of an item being cancelled, the need to communicate to all parties was felt to be most important.

Presented by James Steele.

Question: How do you put the precon structure together?

The group decided on six main points relating to their question.

1: Hotel
2: Structure
3: Communications and shifts
4: Knowledge
5: Logistics
6: Staff

1: *Hotel:*

The group felt that physical familiarity with the hotel was vital. Visiting the hotel and site with all the relevant people, e.g technical crew, was the first step.

Important points were:

1) The suitability of the rooms available.
2) Access between rooms for both people and equipment.
3) The equipment available and what would be required.
4) Security considerations, e.g. doors to the outside world.

Checking hotel blueprints against the actual site was suggested, as was checking if the hotel has plans to do work which would alter ops at the con.

Disabled access was mentioned, not only for the obvious reason but also because most technical equipment could go anywhere a wheelchair could go.

2: *Structure:*

The top of the ops structure had to be an ops manager, who acts as a fixed point who can be reached at all times. The positions of D.C.M and hotel liaison were mentioned as active, mobile functions as opposed to the static ops manager.

Much stress was placed on the operations manager being contactable at all times (tying down was mentioned frequently).

Subordinate to the operations manager were a series of functions, representing a single area of responsibility.

The functions were:-

a) Technical
b) Gophers
c) Security
d) Green Room

It was mentioned that at a small con several functions could be carried out by one individual.

3: *Communications and Shifts*:

You must have good shift arrangements, to avoid people working too hard and then falling over. The shift arrangement was felt to be a good idea. However, you must make sure that people know when they are on shift and everyone knows who is on shift. The shift list must be circulated before the con.

4: *Knowledge*:

Make sure that everyone knows what they are doing. The Follycon operations handbook was cited as a very helpful document. It is vital to make sure that people know their areas of responsibility and know what they have to do.

Special mention of signs was made, the more the better, preferably without arrows that could be altered.

5: *Logistics*:

The group felt that a lot of precon work was essential here. On the subject of equipment, liaison between programming and hotel to decide what exactly was needed and what was available.

Once the equipment has been decided, then the cost should be worked out, to see if the programme is feasible. Transport was mentioned, the necessity to arrange the transport of equipment to the con.

6: *Staff*:

Finally, staff to run the equipment should be arranged in advance. Centre staff were mentioned as a possible source of help, advice and information, it was suggested that the people to contact were the actual members of staff who would be running the hotel on the day.

In conclusion, group three pointed out that, while it was possible to have too much equipment, it was much easier to have too little.

Group four report:-

Presented by Brian Ameringen.

Question: How do you put the precon structure together?

The group identified seven main points in answer to this question.

1: The ops controller
2: Heads of ops groups
3: Equipment
4: Knowledge
5: Redundancy
6: Liason
7: Convention size

1: *The ops controller:* Group four decided that the most important thing, initially, was to chose the committee member in charge of ops with care. They should be:-

a: A good person manager.
b: A good communicator.
c: A good recruiter/delegator.

These qualities were needed to make ops work efficiently and well.

2: *Heads of ops groups:* The next step was to chose the heads of the individual groups which would make up ops. These were defined as; technical group, security, gopher, green room and medical.

These people should then work together to form the logistics group that plan for the convention. They will define what their areas of responsibility are, what they will do and what the people under them will do and what equipment will be required to do their jobs.

The group heads would have to decide who they wanted to work for them, particularly avoiding conflicts within a group and preferably between groups. The group heads need to be good managers and delegators who will be able to work together. They will also need to be efficient and knowledgeable.

3: *Equipment:* On the subject of equipment, group four agreed with the points made by group three.

4: *Knowledge:* Familiarity with the site: layout plans frequent visits, checks of reported and actual conditions and architects drawings were all deemed essential. Also suggested was a map of the environs in order to know where, for example, the nearest hospital is located.

Also, consulting people who had run the same functions in previous conventions was suggested. Both to find out the possible pitfalls and to find out how they overcame problems that may arise.

5: *Redundancy:* Planning in some redundancy and parallels was recommended. So that the ops structure could survive the loss of, for example, the ops controller. They felt the ops structure suggested could survive because the section heads would know enough about both their own and other groups functions to run ops at the convention. Similarly, the section heads should have a deputy in case they are lost.

6: *Liaison:* Communications between the ops group and other sub committees was stressed. Knowledge of the programming plans and gopher requirements, etc., is vital to ops planning.

7: *Convention size:* The group felt that some ops function underwent a "quantum leap" when a convention reached a certain size. Gophers were the example used; at a large (Eurocon plus) size convention, it was necessary to attract people, train them and provide for their comfort. Thanking them afterwards and having someone to keep an eye on them were mentioned.

Group four pointed out the necessity to train new people for the jobs. Finally, a paper run through of the convention about six week before the con was felt to be vital to the success of the con.

SESSION FOUR QUESTIONS AND ANSWERS

MIKE MALLOY
There is a legal requirement to submit plans of alterations and these take the form of scale drawings which would be useful for planning purposes.

KATHY WESTHEAD
While they would be useful, they are still no substitute for checking the actual site.

CAROLINE MULLEN
I don't take hotel capacity statements seriously, they tend to exaggerate the capacity of their rooms.

GARY STRATMANN
On the subject of medical and first aid, you should only use qualified first aiders, not doctors and nurses because they are legally liable if the get it wrong.

BERNIE PEEK
Don't give your security people badges that say "Security" it causes trouble.

CHRIS O'SHEA
What about calling them "Badgers" as they did at Nolacon, because that's what they do - badger people?

BERNIE PEEK
What about "Public reassurance officials" which has also been used?

STEVE DAVIES
Don't make the security badges a bright colour like red make them a calm colour.

(Like green?)

DAVE BROWN
The corollary of that is that the essential people at the con, like your Duty committee member, people like that should have big, bright, flashing badges that people can spot at a distance.

LETTERS

Conscripted!

(Conscription: 24th & 25th September 1988)

by Valerie Housden

I like conventions where the reward for helping is a little more substantial than just the words "Thank you"! U.S. conventions give T-shirts to their gophers. Conscription had no gophers as such, but was rather more imaginative in rewarding its helpers.

This was the conrunner's convention, when the old hands could swap experiences and the neo's could learn how it was done. Born out of the worldcon fiasco, held in the wake of a highly successful Eastercon, Follycon, Conscription was useful, informative and fun.

The two days were split into four main sessions covering major areas of convention running, i.e. Organization, Hotel, Programming and lastly, Operations. Each session had its own chairman, keynote speaker, who spoke for about fifteen minutes, and facilitators, who chaired the discussion groups and reported back to the plenary discussion at the end of the session. As a facilitator in the final session, with the topic, "How do you deal with contingencies on the day?" for discussion, I had to appoint someone as note-taker; agree a structure for discussion, ensure we covered all the points; ensure that those, who liked the sound of their own voices, did not monopolise the discussion; prevent verbal abuse/ physical violence/ murder; report back to the convention in an articulate, confident and entertaining manner using someone else's notes. This was hard work, not only becuase most of those in my group knew far more about the subject than I did, but also because I had not received my instructions before the convention, so I was working *ex tempore*. I suffered from *l'esprit d'escalier* all the way back to London...

At the beginning, we decided we should not call the fans attending a convention "Punters". Themes that emerged repeatedly, included: the necessity of establishing and maintaining good communications with all concerned; maintaining enthusiasm; and having a vision - i.e. why are we, the committee, holding this particular convention? What do we hope to achieve? We all agreed that the Information Gopher, an innovation at Follycon, was an extremely useful ops function which will undoubtedly be used again at future cons.

Many of the problems discussed seemed to be peculiar to Eastercons and worldcons—problems such as: must the programme always included a G.O.H speech/masquerade/banquet/film show? Is the film show programme part of "The Programme"? Is the art show? Or breakfast? All of which was of little relevance to neoconrunners intending to run a convention for 150 or so punters, and who were more interested in the nitty gritty, such as: "How do I find out who to contact for tech ops/speakers or panelists on specialist subjects/filking etc?" "Is there a checklist of useful information, such as who not to invite to the G.O.H.?"

The evenings were completely unprogrammed and more enjoyable for that. Experienced conrunners sat in the bar and talked about SF for a change. On Friday night most punters took part in a worldconrunning game called "You can run Zoocon" - my team ended up with negative goodwill, (a Conscription catchphrase), and negative people and finance points - and on Saturday night we adjourned to the Iconoclasm room party for filking, drinking, SF-related conversation and more filking.

Apart from the acknowledged problems with the hotel bar (Eastcon, please resolve *that* before 1990), the few criticisms raised at the business meeting centered around topics not covered by Conscription, such as tech ops, finance and the particular problems of running a small convention. Furthermore the committee revealed that Conscription had made a respectable surplus, and thus they were able to give a concrete, or rather liquid, token of gratitude, a bottle of wine, to all the keynote speakers, sessions chairs and facilitators, and also to Barbara Mascetti, who had come to Birmingham to keep an eye on husband Hugh, and who had ended up running the registration desk.

This long-time punter now neoconrunner would like to thank the Conscription Committee for a

highly informative and enjoyable convention. What a pity you missed it, Maureen!

Lisanne Norman

Dear Hugh,

Here are some comments on Conscription.

As one of the Eastcon'90 committee members, I found Conscription of immense value. I have been involved in organising a convention before, but in a supportive position rather than a main one.

The two areas I found most interesting were Programming and Ops. As well a being overall chairman, I am also chairman for the programming sub-committee, and the ideas on programming, and the criteria for setting up a sub-committee were very pertinent.

In several cases, ideas that we already had were taken several steps further in the discussions and the plenary sessions, a few I believe are very important, having to do with breaking down the fan attendee barrier towards assuming Main programme items will be put on in the larger room. Even if you avoid calling the programme streams 'Main' and 'Alternate', they will make assumptions on room size alone.

The way to break this down is through advertising, and directly selling programme items you consider to be part of your main theme. The places to do this are PR's and in the programme note for the actual convention.

Eastcon'90 had already reached some of these decisions. We planned to flag programme items on the pocket programme (and in the notes) as to which theme they belong to. The new idea was to put a short description of the programme event beside its title, because often the names of the items are not representative of their nature and content.

We also intended to use the later PR's to publicise certain programme items and events, specifically to arouse fan interest. Perhaps this way we can also be sure of knowing ourselves which item deserve to be in the larger hall, and which in the smaller one.

On the Ops side, I was somewhat taken aback at the size ot the task undertaken by all the areas of Ops. Apart from the technical areas about which I have no real knowledge, the Green Room interested me. One of its responsibilities is being able to identify and find all programme participants, at least those who may be delayed in arriving at their area. Also for having a secondary list of programme items and participants willing to step in the event of some disaster.

We came up with a way round the identification problem. Yes, you need people who can identify most fairly prominent people in Fandom. But why not have a picture gallery on the wall of the Green Room, one showing all the participants? If the resources are available, then you could back it up with a picture also on the file card, with notes on the programme items, so the gophers can take the actual card with them to facilitate their search. I hope we will use this system.

Another useful item which may surprise those who were at Conscription, was the convention running game we played on Friday night. I found the scenarios and their problems very interesting, a sort of dry run for the actual day, if you like. All in all a very productive weekend that sent me home with a different kind of con lag, one I haven't experienced since my very first ever con. You know the feeling; so much of interest and importance that your brain needs a rest to absorb and sort it all through into the relevant pigeon holes. I think anyone who considers putting on a con of any size and didn't attend Conscription is mad, or does it professionally for a living! I hope there are more like this.

CONSCRIPTION MEMBERSHIP LIST

1	Henry Balen f		53	Brian Ameringen f
2	Hugh Mascetti f		54	David Brown f
3	Laura Wheatly f		55	L W Reeves f
4	Gary Stratmann f		56	Simon Beresford f
5	Jay Felton p		57	Dave Ellis f
6	Fiona McArthur p		58	Steve Glover f
7	Fiona Anderson p		59	Alice Kohler f
8	Caroline Mullen f		60	Patrick A Lawford f
9	Chris Cooper f		61	Kim Campbell f
10	Benard Peek f		62	Matt Bishop f
11	C J Suslowicz f		63	Lisanne Norman f
12	Martin Easterbrook f		64	Mike Gould f
13	Margaret Austin f		65	Linda-Claire Toal f
14	Colin Fine s		66	John Dallman f
15	Douglas McCallum f		67	D L Clements f
16	Paul Oldroyd f		68	Johan-Martijn Flanton f
17	Martin Hoare s		69	Nico Klaasen-Bas f
18	Vincent Docherty f		70	John Bark f
19	Roger Robinson f		71	Sherrie Powell f
20	Bernie Evans p		72	Paul Maskins f
21	Jonathan Cowie f		73	Mike Molloy f
22	Steve Linton f		74	Adrian Cox f
23	Pat Brown f		75	Mike Westhead f
24	Roger Perkins f		76	Sylvia Starshine f
25	Iain Dickson p		77	Rob Sneddon f
26	Angus H C Scott-Brown f		78	Nick Mills f
27	Tim Illingworth f		79	Jan Cuthbertson f
28	Mike Figg s		79(!)	Tom Yates f
29	Stephen Davies f		80	Bobby McLaughlin f
30	John Stewart f		81	Phil Race f
31	Andrew Morris f		82	Nick Atty f
32	Kathy Westhead f		83	Neil Curry f
33	Tom Taylor f		84	Dave Lermit f
34	Maureen Porter f		85	Dermot Dobson f
35	Ye Gerbish f		86	Anthony Neale Gerald Mittenshaw-Hodge f
36	Martin Tudor f		87	Wolf f
37	D A Angus f		88	Neil McVeigh f
38	Larry van der Putte f		89	Helena Bowles f
39	Wilf James s			
40	Mark Meenan f			
41	Paul Dormer f			
42	Susan Francis f			
43	John Fairey f			
44	Ian Sorensen f			
45	Malcolm Reid s			
46	Chris O'Shea f			
47	Rob Meads f			
48	James Steel f			
49	Peter Smith f			
50	Valerie Housden f			
51	Jane Smithers f			
52	Marcus Streets f			