



SingUnited INTERNATIONAL

Youth Festival Planning Guide

Building strong connections by sharing our love of barbershop harmony throughout our communities, countries and the world.

*Please note that the SingUnited Youth Outreach program is **NOT** to be considered a recruitment tool. However, should your outreach be successful in establishing youth interested in becoming members, then this resource may be beneficial to your chorus director, so that your chorus may create an environment where youth feel welcome and accepted. This content was originally created in 2017 with the intention of providing valuable insights, guidance, and relevant information. While much of the content remains rooted in enduring principles, it is important to note that some of the data, examples, and recommendations may no longer be relevant. Therefore, you are encouraged to seek out additional resources as needed.*

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Foreword

The curtain is ready to open: fifty young people are on the risers, ready to sing. The audience is filled with family and friends, and the singers can't wait to show off what they have learned throughout the day. Anticipation is high and you are amazed that the culmination of months of planning and preparation is at hand.

The festival chorus performs enthusiastically to a cheering crowd and afterwards the air is full of excitement, joy, and anticipation! They sing tags that they have learned during the day, take pictures, exchange information, and promise to keep in touch with each other and come to the next festival.

Planning and executing a youth festival takes organization and dedication. The adults and young women involved must be passionate, organized, and persistent. The result—if the festival is well planned—is immensely gratifying for all involved and spreads the love of barbershop to young singers everywhere.

This manual will take you through the entire process of planning and executing a successful Youth festival. Included are stories of successful and not-so-successful festival experiences, sample forms and letters, advice from experienced festival planners, and lists of current and helpful resources.

SingUnited International hopes that this will be a source of help and inspiration to you. In addition, this handbook is intended as a “thank you” for your willingness to give of your time and talent to spread the love of barbershop singing to future generations.

Chapter 1: Getting Started

You are ready, willing, and able to plan a youth festival. Maybe you participated in one when you were younger; perhaps you observed a festival and thought, “I can do that.” You may just have a passion for barbershop singing and want to spread the joy far and wide. It may be all of the above!

Regardless of the reason, you want to know where to begin: Where can you recruit singers? Who will help with logistics? What about a venue? Who will work with the singers on the day of the festival? There are so many questions when you start planning your first festival and it truly takes a village to make it happen — but you absolutely *can* make it happen!

WHAT TO EXPECT FOR YOUR FIRST FESTIVAL

For many planners, their first festival is a learning experience. Planners learn what to do and not to do, how to organize even better, and how to bring in more singers for future events. Planners can also draw on the experiences of other festival organizers, learning from the wisdom gleaned from their successes and identifying opportunities for growth.

NUMBER OF SINGERS

Large festivals are happening all over the country. Some established festivals have up to 200 singers and last several days, but rarely do first-time festivals have many participants. The “mega festival” is usually a culmination of several years of the same festival, starting with smaller numbers and growing exponentially as word-of-mouth spreads and the planners become more organized. It takes time to build connections in the community, promote the event (usually by word-of-mouth), and forge relationships with schools and music educators.

Many times, festival planners associate large attendance numbers with success, which is understandable. However, a successful festival can be defined more accurately through excellent organization and satisfaction of the participants. Most first-time festivals boast no more than 20 singers and sometimes have to “supplement” with chorus members to get a balanced ensemble on the risers. If the participants have a wonderful time, learn something about barbershop singing and want to come back next year, the festival should be considered extremely successful.

Well-organized and well-publicized festivals that happen annually are the ones that are most likely to grow in attendance and in reputation. If the young women have a positive experience at your festival, they will go back to their schools and music classes. They will enthusiastically become your best event promoters and will bring friends and family with them the following year.

CHOOSING COMMITTEES & LEADERS

Choosing people to assist with planning a youth festival can be difficult at times. Some people feel that they have trouble connecting with younger singers and perceive themselves as unable to contribute to a youth event. Some people are more enthusiastic about working with younger singers, but they may not feel comfortable dealing with logistics or organization. In addition, many people, especially SingUnited, are busy with multiple obligations in and out of the chorus.

When you recruit committee members, be sure to have roles and responsibilities pre-defined. Your committee leaders should be aware of exactly what will be expected of them and the commitment involved. Have roles prepared for those who are organized but not necessarily comfortable working directly with young people and vice versa. Flexibility is necessary—you will most likely find the need to tweak and perhaps even redefine the committee’s roles as you move forward in planning the event. Think through the festival from beginning to end and make sure you have all your bases covered.

Some committee roles and expectations may include:

Role	Time Commitment	Skill Set	Description
Festival Team Leader	Monthly	People skills and organizational	Organize and facilitate planning meetings; keep track of action steps and timelines
Finance	Bi-Monthly or as needed	Financial Planning; Budgeting	Plan budget for festival; research and apply for grants and funding
Publicity/ Public Relations/ Marketing	Monthly	Publicity; marketing; communication/ contacts	Publicize festival through flyers, email, and letters; connect with schools and other educational organizations
Social Media (can be the same as publicity)	Monthly	Computer and social media	Create and maintain social media publicity
Venue Contact	As Needed	Scout and locate appropriate venue for festival; negotiate use of facility	Research; Connections within community
Music	As Needed	Knowledge of music (especially YOP); connections with SingUnited; Communication	Procure a clinician and chorus or quartet (if needed) for festival; communicate travel and other expenses to Finance Leader; order music and learning tracks for festival
Logistics	As needed and day of the festival; likely the most “time intensive” role	Organization; multi-tasking; communication/ people skills	Recruit and schedule volunteers for the festival day; plan meals; along with venue contact, organize venue (opening and closing, breakout rooms, risers); procure transportation and lodging for clinician/ chorus/quartet; organize registration and all communication with participants

DELEGATING RESPONSIBILITIES

Once you have determined what roles to fill on the committee for your festival, it’s time to sit down and consider your ideal leader for each role. A [Youth Festival Committee Worksheet](#) is included with this handbook to assist you in organizing the process of choosing committees and leaders.

Keep in mind that it is always good to have a first and second (and third) choice for your leaders. Communicate directly with each person, either face-to-face or by phone, so your candidate can ask

questions and receive immediate feedback. Be sure to convey your enthusiasm and passion for the event, the intended result, basic timeline, and the expected responsibilities and time commitment for each leader.

A sample “script” for communicating with potential committee leaders:

Hi, _____! I’m calling to talk to you about an event I’m planning for next year. I’m really excited about it, and I know it’s going to be an amazing experience for everyone involved. I’m talking about a Youth Outreach festival. Are you familiar with these festivals, or have you ever attended one? I was able to observe _____’s festival last year and I was overwhelmed by the impact this event had on the young singers and the people who planned the event. I know that our chorus can make the same difference in young singers’ lives next year.

I wanted to talk to you because I’m planning leadership roles for this festival and you immediately came to mind as someone who would be a great musical leader. You have connections with directors and quartets, and you are such an excellent communicator. Our musical committee needs a leader who could commit to helping find a clinician for our festival and then communicate with that clinician to determine what music to sing. The committee would also oversee ordering music and learning tracks for the festival. The time commitment would be only what is needed to complete the above tasks, and most communication would be via phone or email. I would love to have you involved in this festival, and I hope you’re able to take on this role. Do you have any questions?

It is important for the potential leader to know that you have a personal connection with this event (hopefully, they will have something to share, too). Be sure to let your candidate know exactly why you want them to fill the role; how much you would like them to be part of a very special event and what you think their strengths are.

If your first choice is unable to fill the role, it may be helpful to ask if she could recommend anyone that would be available; this allows her to stay involved in a small way, and it may widen your pool of potential leaders. Be sure to ask the candidate if she would like to be considered for future festivals or for a less time-intensive role, such as volunteering on the day of the festival, or as a member of a committee, rather than a leader. The important thing is to communicate your enthusiasm and make it contagious!

MAKING IT A REALITY: THE INITIAL PLANNING MEETING

Once all your committee leadership roles are filled, the event planning team leader will need to call a group meeting to get everyone started and to answer any questions the other leaders may have. The committee leaders will need to know the overall timeline, what their roles entail, how much autonomy they have, and where to start.

An initial meeting outline may look something like this:

1. Call to order
2. Establish norms for meeting (i.e. discussion protocol, expectations for respectful discussion, etc.)
3. Leaders introduce themselves and their respective roles
4. Event planning team leader distributes job descriptions and answers questions
5. Committee leaders collaborate to formulate an overall timeline for festival planning
6. Committee leaders define their roles within the master timeline and establish connections with other leaders
7. Event planning team leader communicates logistics to leaders: how they can choose their committee members, delegation of responsibilities, how often they need to communicate with team leader and each other
8. General discussion; additional questions; meeting adjourned

The products of the initial meeting should include a master timeline, a clear idea of roles and responsibilities, a list of potential committee members for each leader, and a positive, exciting beginning to your first festival!

Chapter 2: Festival Timeline from Start to Finish

CREATING A BASIC TIMELINE

Everyone involved in a festival has a busy schedule. If you can start planning your festival at least a year in advance it will help avoid last-minute conflicts and start to build exciting anticipation for your event.

Now that you have your committee and volunteers selected, it's time to make a master timeline. A timeline will help all participants—volunteers and singers alike—know what is supposed to happen and when. A master timeline includes all committees and responsibilities and requires input from all stakeholders. A well-planned festival timeline will ensure that all participants will enjoy their time and want to participate again in the future.

SCHEDULING THE FESTIVAL DATE

Many middle schools, high schools, and colleges have musical events throughout the year. Ideally, you want to schedule your event when there is a “lull” in activity so that you can attract as many participants and volunteers as possible. Many organizers choose late January/early February or summertime to schedule events – both of these time periods seem to be universally ideal for a youth festival. However, you will want to check several different sources to make sure that there are as few conflicts with your date as possible. It is not likely that you can avoid all possible conflicts, but a well-researched date will be ideal for all.

CHECKING CALENDARS

You will want to research the following organizational calendars and resources before setting a date for your festival:

- ❖ Local/District School calendars
- ❖ Homeschool Association calendars
- ❖ Scouting organizations (such as Girl Scouts and Girl Guides) and other youth group calendars
- ❖ Local Music Association Solo/Ensemble Contests
- ❖ Music Educator Associations for your country and region
- ❖ Local community event calendars
- ❖ SingUnited Regional/International educational events
- ❖ Barbershop Harmony Society (BHS)/ Harmony Incorporated (HI) Regional/International events

Many of these resources will be online, but you also will want to take the time to contact local music educators and other community leaders to confirm that your date does not conflict with another major local event.

CREATING A MASTER TIMELINE

Festival coordinators often find it helpful to set the festival date and then create a master planning timeline by working backwards from that date. Here are some questions you will want to ask when creating this timeline:

- ❖ When should publicity start?
- ❖ When should participants have music and learning tracks?
- ❖ Who should the clinician be, and how soon should he/she be contacted?
- ❖ What kind of lead-time do local media need to publicize the event?
- ❖ When should music educators be contacted?
- ❖ How will the master timeline fit into the regular local school schedules?
- ❖ How much lead-time do volunteers in each committee need to complete their tasks?

These questions can be the starting point for creating your first master timeline. It is recommended that you communicate these questions before the initial meeting, so that the timeline can be created during the meeting. However, if committee members need more time to research, you may want to share the input list below, ask committee leaders to consider their role in the process, and then convene later to ensure that all participants come prepared. Committee leader feedback and input will help make sure that the master timeline is realistic and has buy-in from all participants.

MASTER TIMELINE INPUT

Each committee leader should consider different aspects of the festival’s logistics when giving her input. The guide below will help each leader stay focused on her committee’s role in the event planning.

Event Planning Team Leader	The team leader will moderate the creation of the master timeline and keep the discussion focused. The team leader’s focus is primarily the big picture—visualizing the timeline from start to finish to execute a successful festival.
Finance	The finance committee leader will want to make sure that all financial decisions are scheduled well in advance – sheet music and learning track costs, clinician fees, registration fees, T-shirt or other purchases, and funding/grant applications should all be on this committee’s radar when helping plan the timeline.
Publicity	The publicity leader will need to know lead times for local media, a clear online publicity should begin, and a knowledge of local school schedules for music educator contacts.
Social Media	This may be the same as publicity, but if you have a separate social media “guru,” this person should have a clear idea of how far in advance of the festival social media publicity will need to begin – and how often it will occur.
Venue	The venue committee leader will give input on when the venue will need to be secured. The committee may want a projected number of participants, whether breakout rooms will be needed, when to procure risers, and an idea of what the final show will look like.

Music	The music committee leader works together with finance. Sheet Music and learning track purchasing fees, clinician fees, and teaching quartet expenses will need to be communicated to finance and included in the timeline. This committee will also need to plan when music and learning tracks will be sent to participants as well as how and when those decisions will be communicated.
Logistics	The head of logistics will have input on when to recruit volunteers, when to contact vendors, and when tasks such as sign printing, posters, and travel arrangements will need to be completed. This committee has the most input on what happens during the day of the festival.

HOPE FOR THE BEST, PREPARE FOR THE WORST

Some of the most successful festivals happen even when everything else seems to go wrong. When you work on planning your timeline, prepare for less-than-ideal circumstances. What if the venue you want is suddenly not available? What will you do if you can't book a clinician? How will you recruit others if you can't get the number of volunteers you need? Each committee should have a contingency plan, just in case the master timeline doesn't occur as planned. The event planning team leader should also plan to check in with all committees on a regular basis and brainstorm solutions to any problems that may come up.

MASTER TIMELINE SAMPLES & WORKSHEET

A [Sample Master Timeline](#) and a [Timeline Worksheet](#) are included with this guide. Keep in mind that no two master schedules look the same—what works for another chorus or region may not work for yours. Use the resources available to you, but don't be afraid to improvise and be flexible.

Chapter 3: Reaching Potential Participants

Many times, festival organizers cite reaching potential participants as the most challenging part of planning a festival. You have a master timeline, committed leaders, and a top-notch clinician and teaching quartet. So, how do you get the participants to come and enjoy this fabulous event?

SOCIAL NETWORKS

There are potential participants for your festival throughout your community—you just must find them! Having a youth liaison on the publicity committee may be very helpful in that regard. The youth liaison should be someone who understands youth culture and the best avenues of communication, and someone who can set up and monitor social networking and advertising. This volunteer should market early and often raise festival awareness directly with your target audience.

PUBLICITY & ADVERTISING

Do you have contact with the local public television or radio network? Is there a place to distribute flyers for the event? Local student, homeschooling, and educator publications will often have a “community event” page, either in print or online, that will allow you to publicize the festival. Community calendars and event flyers are also ideal for this type of advertising.

MUSIC EDUCATORS

Music educators are the ideal contacts to spread the word about youth events, but they are also inundated with event offers from all over the area and receive a myriad of emails on a regular basis. How can you reach music educators in a thoughtful, respectful manner that doesn't infringe on their incredibly demanding schedules? Here are some tools that can help you do just that:

- ❖ **In-Class Field Trip:** SingUnited International has published “The History of Barbershop Harmony” lesson plan that is available online. Many times, a teacher appreciates a free in-class “field trip” where a competent barbershop quartet visits the classroom, teaches a class period, sings for the students, teaches tags, and promotes a festival. Make sure that the teacher receives a copy of the lesson plan beforehand and that you discuss all aspects of the lesson time, including the festival promotion, beforehand.
- ❖ **School Assembly:** Offer to give a free chorus or quartet performance during a school's assembly time. Tag teaching is a great activity to include in this type of event.
- ❖ **Free Stuff:** SingUnited offers selected youth materials free to music educators. As a bonus, the music is arranged in SSAA format to better connect with educators who are not familiar with the barbershop style of music notation. Educators can apply to receive a free Youth Educator Kit, which includes a free sample of music. Providing free resources to music educators can help make connections that a simple email cannot. This information can be included in “cold contact” with music educators, or as you make connections with educators through other avenues.
- ❖ **Music Educator Conference:** Setting up a booth or table at a music educator conference is a great way to publicize your event and connect with music educators on a personal level. This usually costs money.

- ❖ Music Educators: If you know music educators that are already involved in SingUnited, discuss the promotion of your festival with them to see if they would be willing to contact their peers and vouch for your event—peer promotion will go much further than a cold call!
- ❖ Former Students: If you know any former students from local schools, encourage them to contact other students, their former choral instructors, or other contacts in the school. Again, educators and students are more likely to listen to their peers and pay more attention to events that are promoted in this manner.
- ❖ Performance Invitation: Invite a school choir to perform at your chapter’s annual show or other public performance. This type of exchange allows both groups to become acquainted with each music style and provides event promotion possibilities.
- ❖ Above all, make sure respect is demonstrated concerning the music educators’ time and the style of music he or she espouses. Mutual respect and flexibility will go a long way in promoting your festival to local schools.

HOMESCHOOL GROUPS

Homeschool groups are ideal candidates for youth programs. Homeschool students usually have more flexible schedules, and their parents often include outside musical and artistic experiences in their lesson planning. Here are some tips on researching and reaching out to homeschool parents and students.

- ❖ Research: Start by researching your local homeschooling associations. A simple internet search will reveal homeschooling websites that list various co-ops, groups, and contact information in your area.
- ❖ Contact: Personal contact with home education association leaders will usually be the most effective way to convey what the festival involves and how it will benefit homeschool students.
- ❖ Homeschool Parents: If you know homeschool parents who are involved in SingUnited, consider asking them to be your ambassadors to local groups and co-ops. As stated before, peer endorsement really makes a difference in how an event will be received.
- ❖ Perform: Offer for your chapter or a competent quartet to perform at a co-op or association meeting. You can run this in the same way as the “In-Class Field Trip” is done with music educators. Any time you can offer free services, education, or entertainment along with festival promotion, the more likely you are to make connections that will lead to participation.

LOCAL SERVICE GROUPS

SingUnited International has made many connections with service groups, most notably the Girl Scouts of America. Girl Scouts can obtain a patch through the Scouting Lesson Plan and/or participation in a youth festival. Contact a local Girl Scout leader with promotional material or plan a workshop that will also promote your youth festival. A sample workshop schedule and lesson plan is available, along with additional resources on the SingUnited International website.

There may be other local service groups in your area, such as Pioneer Girl or Girl Guides that would be interested in partnering with your chapter for this event. Building relationships with these groups and leaders will foster bonds that will last far beyond the festival event.

EXISTING FESTIVALS & YOUTH EVENTS

Are there other chapters near you who are planning youth outreach events? One of the best ways to get participants at your event is to promote it at the end of another successful harmony camp or festival, just after they have had the time of their lives and are hungry for more!

Reach out to other barbershop organizations near you, is a local men's group having an event? Volunteer to help and ask if you can pass out flyers for your own festival and extend that courtesy to them when they want to promote their event. Is your region having an educational weekend? Ask if you can set up a table to encourage young singers in your region to attend the festival. What about chapters in the region next door? If they're geographically friendly, you may be able to partner with them and mutually promote youth events. The bottom line? When there are successful youth events, everyone wins!

YOUTH QUARTET COMPETITION OR PERFORMANCE OPPORTUNITY

One thing we know for sure about festival participants—they love to perform! Some festival planners work to include either a youth chorus or quartet competition, or a talent show performance into the festival schedule to allow students extra performance opportunities. This added component appeals to student performers and encourages more audience participation for the culminating show. If you can offer a scholarship prize for participants, this will add to the appeal of the contest.

- ❖ **Tag Competition:** If there aren't existing youth choruses or quartets in the area, a tag competition is a great way for the participants to form a short-term quartet, learn a tag, and sing in the show - all as a part of the festival experience. Variations on this could include a tag parody contest or ensemble tag singing.
- ❖ **Quartet Competition:** This type of performance is ideal in an area that has existing youth quartets or chapter members who are willing to work with participants at least six months before the festival. Chapter coaches help young singers to form a quartet and learn one youth song. The quartet is invited to sing in the festival show, either as a regular performance or in the competition.
- ❖ **Talent Show:** Participants are invited to audition to sing in the festival show—this can be individuals, duets, small ensembles, quartets, etc.—and, they don't have to sing barbershop! This will allow students to demonstrate other song styles and will appeal to music educators who may have ensembles or voice students participating. The show can include simple performances or a talent show format; the teaching quartet can even give feedback from the audience, in the style of broadcast network talent shows.

FREE & REDUCED PRICED TICKETS

Is your region having its annual convention? Or your chapter having its annual show? Is there a quality barbershop event happening in your area? Contact local area groups—schools, homeschool organizations, service groups, etc.—and offer free or reduced-price tickets to the event. Depending on the timing of the event and where you are in your festival timeline, you can even offer registration for the festival at the show. A table with flyers, visual media, and registration information, along with a helpful volunteer to answer questions, is ideal.

CO-ED EVENTS

Many youth festival promoters testify that their participation level rises when they plan a co-ed festival. This makes sense as both young women and men enjoy making harmony and meeting members of the opposite sex! However, organizing this type of festival takes more time and management because you need twice the music, clinicians, teaching quartets, and facility space. This may be more than you want to take on for your first festival.

If there is a local men's quartet who is willing to come and perform at your festival, that can be a good way to include some co-ed talent without the extended planning of a full-fledged co-ed festival. If there is an existing youth festival being run by a local men's chorus, then planning a joint event with this group may be an ideal way to get your feet wet before planning your own co-ed youth festival. The choice is up to you.

FOLLOW UP & BE ORGANIZED

Be persistent, but respectful. Be flexible but organized. Don't limit yourself to one organization—reach out to many different sources around you. Not only will this bring in participants, but it will also strengthen your chapter's ties to the community.

Keep track of your contacts and make sure that you have people on your team (or in your volunteer base) who are good ambassadors for your event. The public face of your event should include singers who are talented, enthusiastic, youthful, and personable. A [Contact Worksheet](#) is included in this handbook to assist with organization in finding potential participants all around you.

MUSIC IS THE KEY

Remember that, above all, music is what gets people hooked on our art form. To quote some past participants directly:

“As soon as they hit the stage, I knew I wanted to be a part of them. Their outfits, the attitude— and then the chords—had me sold in a second.”

“I had never heard barbershop like that before, and I knew right away that I wanted to be a part of it.”

“Bring in the history, bring in those good ol' barbershop chords, because that's why we love it.”

Chapter 4: Financing Your Festival

There is a delicate balance in making sure that your festival is affordable for all involved while simultaneously being a high-quality event. Account for expenditures up front and utilize financial support from a variety of sources to create a balanced festival budget.

EXPENSES

Clinicians, Teaching Quartets, and Performers

You should plan to provide at least the travel and lodging expenses for your clinician and teaching quartets, along with any outside performers you have coming to the festival. It is worth asking, especially for first-time organizers, if a chapter quartet or chapter section leaders would be willing to donate their time as the festival's teaching quartet. For the clinician, you should plan to pay a fee as well as his or her expenses—be sure to ask for a fee quote up front and include this in your budget. The clinician will be working hard before and throughout the festival to make sure your event is a success.

Venue

A school or church will often donate venue space but require payment for a custodian or caretaker during event hours. In the same manner, for using the stage, utilizing the venue tech staff is sometimes a requirement.

If you have a chapter member who is affiliated with the location as a teacher, church member, etc., some of the extraneous venue expenses may be avoided. Start with chapter members, friends and acquaintances to find an ideal and cost-effective venue for your festival.

Risers

If your event is at a school, there will most likely be choral risers available to use. If not, you will need to provide them. Your chapter, or another local chapter, might loan risers for the day, but also consider the transportation and set-up costs along with possible riser rental costs.

T-Shirts and Souvenirs

Organizers commonly provide a T-shirt or some other souvenir to participants, both as a memory of the festival experience and as advertising for future events. Don't forget to ask for in-kind contributions: some vendors may donate all or part of the price or at least offer a bulk discount. The price per unit of souvenirs or T-shirts can be covered by registration fees.

Sheet Music and Learning Tracks

If the clinician decides to choose a piece of music that is not on the list of free youth titles, you may need to pay a per copy fee for music. This should be discussed with the clinician upfront to determine if the cost is financially feasible for the festival.

You may need to purchase learning tracks from an outside source if the desired songs are not available through SingUnited. Some clinicians prefer to make their own learning tracks for festivals, otherwise, research and budget the cost of music selections.

Publicity

If you choose to advertise in news media, you will incur advertising fees. This is a decision to be made by the publicity committee. Since there are many publicity options available that are free of charge (such as advertising on social media or email lists), the committee should weigh the benefit/value of the advertising reach against the cost of the publicity.

Printing/Signage

Volunteers are often willing to hand-letter or design signage for the event. You may also require posted festival schedules, participant nametags, volunteer badges, and other printing. Communicate logistics to determine printing needs and associated costs. This is a good opportunity to ask a company to donate in-kind printing, so check with chorus members' employers about using business printers as a donation.

Meals

During initial planning, the committees will need to decide which meals (if any) will be provided for the participants. Some festivals provide lunch and then the students eat dinner on their own before returning for the show; others provide breakfast and lunch. Most festivals provide bottled water and snacks for the attendees throughout the day. Make decisions about meals and snacks during initial planning and include these expenses in the budget.

FINANCIAL SUPPORT

Corporate Sponsors

Many community businesses and organizations are supportive of programs that educate and promote the arts with young people. Corporate sponsors can be involved in several ways that are mutually beneficial.

- ❖ **Festival Publicity:** Corporate sponsors may want to promote the arts, but it is beneficial to their business to receive publicity in conjunction with that sponsorship. If you are offering publicity, be able to communicate exactly what the business will receive in exchange for financial support. This can include a business logo on the festival T-shirt, logo or ad in the show program, signage displayed throughout the festival, and mention in all festival publicity, such as newspaper articles, radio spots and social media.
- ❖ **Offer of Services:** Your chapter or local quartet could donate a free performance to a business or organization in exchange for festival financial support. The parameters should be clear— i.e. two 30-minute performances within the 2016-2017 fiscal year, etc.
- ❖ **Festival Services:** Is there a local restaurant that is looking to increase awareness? They might be willing to provide lunch or snacks at the festival with public acknowledgement. A local photographer may be willing to take pictures in the hopes of securing business for senior portraits. There are many businesses that could benefit from publicity at the festival in exchange for donating services that defray festival costs.
- ❖ **Grants:** Larger businesses in the area may have grant or scholarship money available through a charitable foundation to help underwrite festival expenses. Research these early and often—larger businesses may give out multiple grants or start a new grant program at any time.
- ❖ **Would your event qualify for a fundraising project, such as [Shop with Scrip](#) or [Amazon Smile](#)? It doesn't hurt to ask!**

SingUnited International offers grant opportunities for Youth Outreach events as well as scholarship opportunities for young women. [Visit the Grants & Scholarship page to view](#). Access to someone with experience researching and writing grants is also helpful. Grant writers have the resources to locate numerous opportunities available in your community and nationwide. Contacting local non-profit organizations may help you locate someone who can assist in this. The finance committee will need to research grant deadlines and incorporate them into the master timeline.

- ❖ Internet Research: A simple search for “Youth and Music Grants” can locate local and national organizations that offer grants for nonprofit organizations that offer musical opportunities for youth. Always read the parameters of a grant carefully to make sure they fit your event; a grant for at-risk students, students of a certain age, or students from a certain geographical area may not be what you need. Chances are you’ll find grant opportunities that fit your event!

Online Fundraising

There are online fundraising programs, such as [Kickstarter](#) or [GoFundMe](#), that allow individuals to financially contribute to an event or project. Research these programs carefully - some require forfeiting a percentage of the donations, or that the entire goal amount is donated in order for the funds to be received.

Registration

Most festival organizers recommend that participants pay a registration fee. Registration fees not only help to defray costs, but they also add value to the festival experience and encourage registrants to follow through with participation. The registration fee should be low enough to allow all students to participate, but high enough to assign value to the event. Agree upon the fee amount early and include in the festival budget.

KNOW YOUR PLAN

Financial planning is one of the biggest factors when considering the master timeline. The committees need to know what to fund, how, and when. The financial committee should also be in constant communication with other committees—organization is key!

Chapter 5: Logistics

You have your timeline, you've reached out to students all over your community, your financial plan is in place, and you've elicited community support—now you need to make sure that all the logistics for the festival experience are in place and ready for the big day!

Venue

A school building is an ideal venue for your youth outreach festival. Schools usually include a performance auditorium, cafeteria, music room, and breakout rooms, all of which cover vital venue requirements for a successful festival. If your chapter or region can partner with a school or connect with music educators who would be willing to host the festival, you can hopefully secure a school building as your festival venue. If a school venue isn't available, churches or community centers can also work well if the building has a performance-friendly area, a place for risers, rehearsal space, break out rooms, and somewhere to eat.

Researching and procuring a venue should start early in the planning process. Larger venues tend to fill up their calendars quickly, and schools, in general, are hosting weekend and summer events more often than ever before. When you book a venue, be sure to do a site visit first and discuss any extraneous expenses (i.e. custodian on duty, liability) beforehand.

Clinician

You may already have a clinician in mind for your festival. An ideal clinician is used to working with youth, is musically savvy, and who has a lot of positive energy; you may even have someone like that in your chapter or your region. Using local talent is ideal because they're familiar with the geographic region, they know the chapter volunteers and committees, and they may even know some of the students who are participating.

If you don't have a clinician in mind and don't know where to start, your regional Education Coordinator is there to help. Contact your regional support system – they may have the perfect candidate.

The festival clinician is the front-line director and educator throughout the festival day. He or she will determine the order of songs for the festival chorus and direct the festival chorus in the final show and may assist in creating the festival day schedule and update it, as needed, during the event. Experience, musical knowledge, and leadership are vitally important character traits for a festival clinician.

Song Choice

To ensure festival success, song choice is very important. The songs need to be easy enough for young singers to learn and sing but engaging enough to keep the students' interest and make the performance enjoyable. It is common to allow the festival clinician to choose the songs; the clinician will know which songs work best for festivals and will most likely have a list of "favorites" that have been successful in past events.

Be wary of choosing songs that are too difficult or of choosing too many songs. The usual number of songs at a festival is two; if the clinician does not choose the music, it is wise to choose easy or medium rated songs from the SingUnited Youth song list.

Sometimes, the festival participants will learn a third song to sing with the sponsoring chapter at the festival show. This type of joint performance is a great way to end the show and provides a bonding experience with the chapter members and the students; the song is usually one the chapter already knows, so the students don't have to spend as much time learning or practicing that piece, plus they have the vocal support of the chapter.

Teaching Quartet

A talented, engaging, and positive teaching quartet is sure to contribute to a positive festival experience and can provide several services during the festival day. Typically, the teaching quartet opens the festival day by performing a song; this gets the participants excited about barbershop music and sets the quartet up as musical leaders throughout the day. The quartet should know all the festival songs so that they can serve as section leaders during the festival and perform on the risers with the festival chorus as needed.

It's ideal if the teaching quartet is a youth quartet or has some experience so that they can answer questions the students may have about barbershop and SingUnited, in general, from a youth perspective. Quartet members should also be comfortable teaching music in front of groups of students.

Registration

Registration forms need to be sent to all interested parties: music educators, students, homeschool groups, scouting groups, etc. Sample festival registration forms are included in the back of this handbook. The following information should be included in the form:

- ❖ Participant's name, age, and school/organization
- ❖ Legal guardian information (name, address, etc., if participant is under 18)
- ❖ Legal guardian signature
- ❖ Registration fee and payment information (make out check to, PayPal, etc.)
- ❖ Contact information (email, phone, etc.)
- ❖ T-shirt size
- ❖ Registration deadline

Registration Packet

After the registration information is received, registration packets should be sent to all participants. Sending these electronically can save on printing and mailing costs. The registration packet should include:

- ❖ Sheet music or a link to download sheet music. Note that before the sheet music is emailed or posted on a hidden or private webpage, the number of copies of music you will need for your group must be purchased. Explain to the festival participants that each person is only allowed to make ONE copy of the music. If any additional copies need to be made, for example if the chorus grows in numbers, or if a student loses her music, you can go ahead and make the copies necessary, but you will need to pay the per copy fees as soon as possible.
- ❖ Voice Part Information Handout
- ❖ Learning tracks or a link to download learning tracks
- ❖ Festival expectations: students come prepared, memorized music, etc.
- ❖ Festival schedule
- ❖ Festival venue location and directions

- ❖ Information on what to wear for rehearsals and performance
- ❖ Follow-up Information (i.e. if participants need to indicate what part they will be singing, etc.)
- ❖ Youth Legal and Liability Form
- ❖ Youth Photo Release Form
- ❖ Emergency Contact information

Volunteers

Potential volunteers may include chapter/regional members, members from other local chapters, parent chaperones, local music educators, and other willing adults. Adult chaperones who are accompanying student groups or individuals should not be recruited as festival volunteers—their job is to stay with their charges and be available should a problem arise.

Ideally, the festival volunteer list will be completed well before the event, and each volunteer will know exactly what his or her job will entail. Volunteer jobs can include:

- ❖ Staffing or operating the registration table: Checking off participants as they arrive, distributing name tags.
- ❖ Distributing T-shirts or other festival-related items
- ❖ Directing participants to correct locations
- ❖ Chaperoning lunch and other break times
- ❖ Assisting the teaching quartet during sectionals
- ❖ Transporting the clinician and/or teaching quartet
- ❖ Serving lunch/snacks
- ❖ Organizing and tracking liability and emergency contact forms

Organized Fun

The more organized the festival logistics are, the more fun there will be for all participants. The key to having a successful festival day is attention to detail and positive flexibility. Not everything will go exactly to plan, but preparation and coordination will keep your event running smoothly.

Chapter 6: The Big Day is Here!

Finally, the day of the festival has arrived! The committees all have done their jobs, the volunteers are in place, and the students are ready for an experience that will change their lives.

SCHEDULE

The schedule for the festival day is honed beforehand. The clinician, logistics committee, and other stakeholders have examined it and given feedback to ensure that the schedule is well thought out and feasible. The schedule should be posted throughout the venue in various formats: the clinician will find it helpful if there is a large schedule posted within his or her field of vision during rehearsal so that the day stays on track; the students will also need constant reminders throughout the day (where to go and when), to stay on track.

Here are some things to consider when constructing the festival day schedule:

- ❖ **Introductions:** The festival organizer should introduce herself to the participants, thank all volunteers and then introduce the clinician and teaching quartet. At this time, the teaching quartet may take the opportunity to perform a song for the group.
- ❖ **Warm Ups:** Ensure that the clinician has time to warm up the students, both physically and vocally. This gives the clinician time to get to know the voices and musical level of all singers.
- ❖ **Stamina:** Students do not have as much stamina for standing in one place as adults do. Make sure that the schedule does not have the students standing on the risers for long periods.
- ❖ **Attention Spans:** Students will do better with shorter, focused sessions than longer, drawn-out rehearsal times. Plan accordingly by breaking up rehearsal times with section rehearsals and choreography instruction. Make sure that short, 15-minute breaks are built into the schedule throughout the day to allow the students to socialize and stay hydrated.
- ❖ **Transition Times:** If you are transitioning students from one space to another (i.e. from the main rehearsal space to break-out rooms for sectionals), build in some extra time for bio breaks and for them to get from point A to point B. You will be surprised how quickly transition times can put the day behind schedule if they are not planned beforehand.
- ❖ **Flexibility:** Experienced clinicians sometimes change the schedule to meet the needs of the participants. For instance, if the first rehearsal shows that students are less prepared than anticipated, the clinician may lengthen the section rehearsal time to allow the singers to have more individualized instruction. Alternatively, if students are extremely prepared, the clinician may be able to spend more time on a visual plan than anticipated. The clinician should be allowed to tweak the schedule as needed; open communication between the festival organizers and clinician will make any schedule tweaks run as smoothly as possible.
- ❖ **Games and Tag Singing:** Tag singing and musical games create a fun social bonding time for the group while building further appreciation for barbershop singing. Some festivals include a short quartet tag contest or further opportunities for students to perform tags during the final show. Some festival organizers also include ongoing activities to promote fun and socializing, such as a photo booth, a “getting to know you” bingo game or a scavenger hunt.
- ❖ **Question/Answer Time:** As participants sing and learn more about barbershop, they will usually have questions about the musical style and local barbershop singing opportunities. Allowing time in the schedule for questions/answers will allow students to further explore these opportunities; this is an ideal time to promote other local festivals, the International Rising Star competition, youth education opportunities and other pertinent events. The clinician, festival organizer, teaching quartet, or all of the above can moderate this time.

- ❖ Music Educator Gathering: If you have music educators attending the festival event, either as chaperones or observers, you will want to schedule a time for them to meet with you and/or the festival clinician. This is an ideal time to share information about SingUnited’s Youth Outreach, the free music offered to educators, and Educator kits. You can also answer any questions the educators have about SingUnited International and barbershop music in general.
- ❖ Audition Times: If a contest or talent show is included during the festival/show, audition times should be included during the festival day. Auditions can be held during a meal break or other down time, and should be done earlier in the day, rather than later, so that participants have time to prepare for the evening.
- ❖ Sample festival schedules are included in this handbook. Keep in mind that there is no “right” schedule—make choices that best fit your festival and that will enhance the experience for all participants.

POTENTIAL ISSUES

Whenever groups of students get together for a big event, there are bound to be issues that pop up throughout the day. Considering these issues and having contingency plans in place will help to resolve most situations quickly and efficiently.

- ❖ Behavior Issues: Most students attend the festival because they want to be there and are eager to sing and perform, but there is a possibility of behavior issues throughout the day, especially if students are attending reluctantly or are not as prepared as needed. Have a plan in place for disruptive behavior. The clinician can handle most small issues but should be able to call on the festival organizer for assistance, if needed. Adult chaperones should be notified immediately for moderate to serious behavior issues.
- ❖ Illness or Medical Emergencies: Ideally, if there is a nurse or doctor who is affiliated with the festival, they should be recruited as a volunteer for the day. These trained professionals know what to do in the event of a true medical emergency. If such a person is not available on the day of the festival, consider consulting with them before the event to help construct a contingency plan. Every student should have turned in an emergency form the day of the festival. Occasionally, students can become dehydrated or woozy on stage from lack of water or locked knees. The festival organizer or clinician should caution students about both at the beginning of the festival day, and should encourage singers to have snacks and stay hydrated.
- ❖ Technical Difficulties: Sometimes the risers don’t arrive, the electricity goes out, the microphones don’t work, or a leader has travel difficulties. Flexibility and creativity will go a long way in solving these problems. Most likely, if you have an experienced clinician, he/she has seen it all before and will have some creative solutions to unexpected problems.
- ❖ Musical Product: One of the more common issues on festival day is a lack of singers in a particular part. Youth festival choruses tend to be tenor/lead heavy and bari/bass light. If you have not required that students indicate their part and communicate it beforehand, you may find that the festival chorus may be light or deplete of singers in a particular section. In this instance, it is always wise to ask for chapter volunteers who will commit to learning both festival songs and will agree to perform with the festival chorus, if needed. If the sections are light or unsure of their music, chapter members can stand behind the risers and sing, to help support the student performers during rehearsal and/or the performance.

THE FINAL SHOW

The final show is the culminating event of the festival experience. This is a chance for the students to demonstrate what they have learned for an audience of family, friends, festival volunteers, and chapter/regional members. The show can have a variety of formats, but the focus should be on the festival chorus and their accomplishments.

Some components of the festival show can include:

- ❖ Performance by teaching quartet(s)
- ❖ Performance by sponsoring chapter(s)
- ❖ Invited groups, such as local high school or participating school choruses
- ❖ Any contest (talent show, quartet contest, etc.) event
- ❖ Festival chorus performance
- ❖ Joint performance with the festival chorus and sponsoring chapter

It is usually ideal to have the festival chorus/joint performance at the end of the show. This continues the theme of featuring the festival participants and their performance.

Stay Focused

Throughout the event, distractions will be inevitable. As festival organizer, you will be required to “put out fires,” deal with unexpected issues, and keep the lines of communication open.

It is important to remember the focus of the festival— the student experience. If the students are having fun, working hard, learning about barbershop, and enjoying a performance opportunity for family and friends, the festival should be considered an incredible success!

Chapter 7: Follow Up/Planning for Next Year

Yes! Your festival was a rousing success—the schedule ran smoothly, the culminating performance was successful, and the participants had an amazing time. Now, all you want to do is get a decent night's sleep and catch up on your emails. But wait...there's more work to be done!

FOLLOW-UP

The best ambassadors for next year's festival are the students who have just finished participating in your successful event. You want to ensure that they spread the word among their friends and come back next year with a group of their own. The best time to give students the information and tools they need to make this happen is at the end of the festival **before** they go home!

Here are some possible items that can help students spread the word:

- ❖ **Save the Date:** A postcard with information about the next festival or event can be passed out to students. The Save the Date card should have the date of the next event and a website or Facebook page where potential participants can get pertinent information. You may want to pass out a certain number per student and challenge each student to distribute them to as many friends as they can.
- ❖ **Festival T-Shirt:** Information, such as the upcoming date or internet information, can be included on the back of the festival T-shirt. When the students wear the shirts, they also become “walking advertisements” for the next event.
- ❖ **Brochures/Flyers:** Brochures or flyers with event information can be available for students to take with them, to share with their music educators and peers. Make these electronically available as well.
- ❖ **Music Educator Connections:** The festival day is a perfect time to make face-to-face connections with any music educators who attend. This is also an ideal time to schedule in-school field trips, quartet visits, or school assemblies to promote next year's festival. You can also find out information concerning upcoming music educator association meetings and other local/community events that are ideal for festival promotion.

It is important to maintain connections with music educators and students throughout the year, so that there is continual awareness of festivals and other events. You can do this by setting up a Facebook page that allows students to share photos and festival experiences. You can also maintain contact with music educators by continuing to provide youth materials and visiting schools to further education and disseminate information. The relationship can be strengthened by volunteering at school and other events, working with scouting organizations and other service groups and inviting groups to perform for chapters during rehearsals or at chapter events. The focus should be nurturing the relationships that were formed during the festival experience.

You may find that some of the student or adult participants are interested in continuing some sort of barbershop activity beyond the festival event. It is important to know that SingUnited has a strict no-recruitment policy for youth events. Simply put, no festival or other event can be held for the sole purpose of recruiting members for your chapter or for SingUnited in general. However, if students' express interest, you should have options and resources available for them:

- ❖ Youth Quartet: One of the best ways for students to continue learning about barbershop and fostering a love for a cappella harmony is to form a Youth quartet. To do this, you will need volunteers who are willing to donate their time and talent several times a month to assist these students. They will need help finding other students to sing with them, selecting music, finding performance opportunities, and possibly working to compete at the regional or international level.
- ❖ Visit a Chapter Rehearsal: Again, students cannot be actively recruited for chapter membership. However, if students (or their parents or teachers) express interest in chapter membership, you can invite them to visit a chapter rehearsal or give them informational material about your chapter. Be sure that you are aware of your chapter's youth membership policies and include parents or legal guardians in membership discussions.
- ❖ School/Organization Youth Programs: Some music educators, Girl Scout leaders, homeschool co-op leaders, or other educators may be interested in starting some sort of program at their school or organization. You should be aware of any volunteers who may be willing to work with these groups on a regular basis to help set up a program and locate materials.

The personal connections that are made during the festival day will be conducive to festival promotion and yearly growth.

FEEDBACK

Feedback is vitally important in improving the festival experience and troubleshooting for next year's event. Again, it is ideal to get as much feedback as possible, either at the end of the festival experience or directly afterwards.

- ❖ Student Feedback: Student participants appreciate being asked their opinion, and they often have excellent insight into how to improve the festival experience for themselves and their peers. Some festival organizers ask participants to fill out a feedback form and turn it in to exchange for their T-shirt. Others make the survey more optional, but all provide a specific time (i.e. after the final rehearsal, before or after dinner break, during the final "down time") for the students to fill out a feedback form. Make sure the form is short and to the point and focus on big picture items for the following year, such as schedule, music selection, effectiveness of clinician and teaching quartets, and final performance.
- ❖ Volunteer Feedback: The volunteers who are "in the trenches" all day have a unique perspective of the logistics and organization of the festival experience. Volunteers also appreciate having a voice in upcoming events and contributing to future successes. Volunteers can be surveyed electronically, after the event, via email or survey applications/programs. Their feedback can concentrate on such things as festival schedule, prior preparation, communication, and organization.
- ❖ Clinician Feedback: Feedback from an experienced clinician is invaluable to future success. Most clinicians have worked at many festivals and have extensive experience with what works and what doesn't. Ideally, the festival organizer should take the clinician out to dinner or breakfast the next morning before they leave and discuss the overall event face-to-face. If that isn't possible, the festival coordinator can initiate a follow-up email communication or phone call. Most clinicians will be more than happy to share from their own experiences to help improve future events.

- ❖ Teaching Quartet/Performer Feedback: The teaching quartet can give input on sectional rehearsals, student preparation, and song selection. The quartet and chapter performers can weigh in on the final show format, performance logistics, and venue.

FOLLOW-UP MEETING

Now is the time to get the original planning committee together for a follow-up meeting. This meeting should be celebratory in nature—after all, you just completed your first successful youth festival! You should also take time to decompress and troubleshoot for next year’s festival.

- ❖ Celebrate! If possible, put together small thank-you gifts for volunteers, the clinician, teaching quartets, and host school/church. These can be actual gifts or hand-written cards.
- ❖ Debrief: What went well? What didn’t? What went according to plan? What was unexpected? What can be improved for next year? Read and analyze the feedback forms together.
- ❖ Set Goals: Using the feedback sheets and debrief session as a guide, set overall goals for the next event.
- ❖ Calendar: Confirm the date for next year’s festival; set a date for the initial planning meeting.
- ❖ Have fun! Share funny stories from the festival; talk about successes and performances; watch the video from the final show; look at photos from the weekend.

Congratulate yourselves on a job well done!

Additional Resources
Youth Festival Committee
Worksheet

Role	Time Commitment	Skill Set	Description	Name(s)	Contact Info

Sample Youth Festival Planning

Timeline

Twelve Months Before	<ul style="list-style-type: none"> • Contact potential committee heads and convene to plan • Determine purpose of event and target group • Procure local school and community calendars • Choose date and potential venues • Determine budget and funding
Nine Months Before	<ul style="list-style-type: none"> • Contact and procure a clinician and teaching quartet • Send a “save the date” to potential participants and organizations • Venue secured • Committee heads check in
Six Months Before	<ul style="list-style-type: none"> • Determine festival music; procure sheet music and tracks • Send more detailed information to potential participating organizations • Publicity quartets and ambassadors visit schools and other organizations • Research and apply for grants/financial assistance • Registration forms/information sent to potential participants
Three Months Before	<ul style="list-style-type: none"> • Registration form deadline • Registration packets sent to participating organizations • General publicity flyers distributed • Volunteers recruited and confirmed
Two Months Before	<ul style="list-style-type: none"> • All details and logistics finalized • Music, tracks, and other information sent to all participants • Volunteer list completed, and duties communicated • Communication (touch base) with clinician and teaching quartet • Finalize and communicate festival day schedule
One Month Before	<ul style="list-style-type: none"> • Participant List finalized • Name Tags, Signs, Schedules completed • Volunteer check-in • Finalize travel logistics for incoming clinician/quartets • Finalize and communicate show line-up

Youth Festival Contact Worksheet

Contact Name	Email/Phone	Organization	Potential Participant Numbers	Follow Up Information

Sample Youth Festival Registration Form 1

STUDENT APPLICATION FORM

Please complete the top portion of this form, and return it to your music educator with your Parental Permission/Emergency Form by the school deadline. The non-refundable application fee is **(fee)** (personal check, school check, or money order payable to **"(Organization)"**) if postmarked by **(date)** or (fee) after (date).

School: _____

Applicant's name: _____ Date of birth: ____ / ____ / ____

Address: _____
Street address City/State Zip Code

Home phone () _____ Year in high school (circle one) 9 10 11 12

T-Shirt size (circle one): S M L XL XXL XXXL

Applicant's Statement of Obligation

I understand that if I am accepted as a singer in this Festival, I will be prepared musically, mentally, and physically at the rehearsal and performance and I will represent my school with appropriate demeanor.

Applicant's signature: _____ Date: _____

PARENTAL PERMISSION & EMERGENCY MEDICAL FORM

Participant's Name: _____ has my permission to participate in the 20__ Youth Festival on (date), and I hereby authorize the Festival coordinators to arrange for any necessary medical treatment in the event of a medical emergency.

In case of emergency, please contact:

_____) _____
Name of Emergency Contact Phone Number Relationship

_____) _____
Parent or Guardian (please PRINT clearly) Phone Number Date

The participant will be traveling to and from the event at (Location) with (check one):

Parent or Guardian

Other Adult Supervision (Specify: _____)

Student is authorized to drive by herself (Parental signature required _____)

I hereby authorize the Festival coordinators to photograph my child(ren) for publicity in group activities related to the program. Please read and sign the back of this form giving permission to use your child's name and/or photographs taken during the Festival.

Medical Information – Please inform us of any special medical conditions: (Attach additional pages as needed)

Medication Allergies _____

Food Allergies or Special Dietary Needs _____

Parent Signature _____

Sample Youth Festival Registration Form 2

Youth Festival SCHOOL APPLICATION FORM

School:

Date:

Instructor:

Work/School Phone:

Cell phone:

Email:

School Address:

(Where program materials will be mailed/delivered)

City/State

Zip

Name Badges and T-Shirts will be provided for Students and Choral Directors.

Available sizes are: S M L XL XXL XXXL

Please indicate voice part of Tenor, Lead, Baritone, or Bass for each student.

[You may refer to "Voicing" on "Introduction to Barbershop Harmony" enclosure to determine voice part.]

Participant	Name <u>PLEASE PRINT</u>	Vocal Part	T-Shirt Size	
Choral Director	Listed above - Attending Music Education Class: Yes () No ()	---		
Chaperone As Needed *		---	---	
Chaperone As Needed *		---	---	
* Instructor and/or School Chaperone per 12 girls required at all times for supervision				
1. Student				
2. Student				
3. Student				
4. Student				
5. Student				
6. Student				
7. Student				
8. Student				
9. Student				
10. Student				
11. Student				
12. Student				

Sample Youth Festival Registration Form 3

“Empowering Young Singers to Use Their Voice” Registration Form

Student Information

Full Name: _____

DOB _____ Cell Number: _____

Email Address: _____

Voice Part (circle or bold all that apply):

Tenor/S I Lead/S II Baritone/Alto I Bass/Alto II Uncertain

School and/or Chorus Information (at the time of the festival)

Name: _____

Location: _____

Current grade: _____ Chorus Name: _____ # Yrs _____

Chaperone Information (for students 17 and younger at time of festival)

Name: _____

Cell Number: _____

Relationship to Student: _____

T-shirt Size (circle or bold one): S M L XL XXL 3XL

Please e-mail form to (Festival Organizer) or by mail to

(Contact Information)

Frequently Asked Questions

How will I get music for the festival? After you send in your registration form and fee, you will receive the music you will be performing at the festival (and all other information) via email, by (date). It is very important to learn your music BEFORE the festival so that you will be prepared for festival rehearsals and activities. You will receive pdf sheet music and audio tracks.

What does my registration fee cover? Your registration fee covers a variety of expenses associated with the festival, including music, learning tracks, t-shirts, and two meals.

How do I make a payment? You can take care of your registration fee by mailing a check (made payable to (organization/name)) to the mailing address at the bottom of this page *or* by visiting (festival website) to make an online payment.

Can Choral teachers and/or Chorus sponsors observe the festival? Adults who are bringing students to the festival, whether they are teachers, chorus members, or chaperones, are welcome to observe all or part of the festival activities.

Who can come to the Saturday night performance? Please invite family and friends to hear you perform at the evening performance. (Chapter) and (Quartet) will also perform at the festival. The festival performance is free of charge for anyone who wants to come and support you!

Any other questions? Please contact your Festival Coordinator listed below if you have any other questions about the program.

(Contact Information)

Sample Half-Day Schedule

Timeline for Workshop/ Festival Half Day

11 am – Set up venue – assemble risers – ready all rooms and registration area 11:30

pm – Meet and Greet

Noon – Introductions of faculty

Physical and vocal warm ups

12:30 pm – Introduce barbershop style by singing tags

12:45 pm – Introduce Song #1 – demo quartet sing first, then all sing 1:15 pm –

Section rehearsals

2:00 pm – BREAK

2:15 pm – All back together to add interpretation and simple choreography 3:00 pm –

Introduce Song #2 – demo quartet first, then all sing

3:15 pm - Section rehearsals for students

“Educators’ Roundtable” and materials review – Commons area 4 pm –

All back together to add interpretation and simple choreography 4:45 pm

– BREAK

5 pm – Rehearse both songs 5:30 pm –

DINNER

6:30 pm Dress for performance

7 pm – SHOW

8 pm – Clean up

NOTE: It is expected that all songs will have been learned prior to the festival. If possible, send clinicians to participating schools to work with students prior to festival day.

Sample Day Schedule 1

“Singing with the Best of Barbershop” Youth Festival

8:30 a.m.	Registration
9:00 a.m.	Welcome/Introductions/ Ice Breaker
9:15 a.m.	Vocal & Physical Warm Ups
9:45 a.m.	Learning about the Fun of A Cappella Singing
11:00 a.m.	Break
11:20 a.m.	Section Rehearsal
12:30 p.m.	Lunch
1:15 p.m.	Musical Games/Tag Singing
1:30 p.m.	Movement to Energize Your Singing
2:45 p.m.	Break
3:00 p.m.	Sing!!! Putting It All Together
4:30 p.m.	Wrap Up/Q&A
5:00 p.m.	Dinner
6:00 p.m.	Make up/T-Shirt/Evaluations
6:30 p.m.	On Stage Rehearsal/Combined Chorus Photos
7:30 p.m.	Performance Invite Family and Friends
8:30 p.m.	After Performance Reception and Gifts

Sample Day Schedule 2

Heart of Harmony Youth Festival

Tentative Schedule

8:30 – 9:00 am	Registration
9:00 – 9:30 am	Physical and Vocal Warm-Ups
9:45 – 11:15 am	Rehearsal
11:15 – 11:30 am	Break
11:30 am – 12:30 pm	General Assembly
12:30 pm – 2:00 pm	Lunch (on your own)
2:00 pm – 3:30 pm	Rehearsal and Choreography
3:30 pm – 3:45 pm	Break
3:45 pm – 5:00 pm	Final rehearsal and run-through
5:00 pm – 6:30 pm	Dinner (on your own) and dress for performance
6:45 pm	Meet “backstage” for performance
7:00 pm	Festival Performance – invite your family and friends!
After performance	Hang out with your new friends, sing tags, and have a great time!