



Job Descriptions Actors'NET of Bucks County

**Policy & Procedure Manual
November 12, 2007**

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Introduction

This guide outlines the various roles within a well-organized theatre company, describes the responsibilities of each role, and gives an approximate production schedule. Planning ahead supports the creative process. Each theatre company will find a system that works best for its needs and particular assembly of individuals and talents. This guide can act as the first step to eliminating the assumptions and expectations that may lead to interpersonal and production crises in the theatre by ensuring that all responsibilities have been identified and assigned.

Theatre is a place where magical things can happen—actors emerge out of the mist to tell their stories, imaginative sets roll out and exciting sword fights take place on stage. For those involved in theatre, the creation of a show can pose many potential safety hazards from the creation of sets, costumes and props with specialized knowledge and equipment; to the movement of furniture and actors under overhead lights or in complete darkness. Performers, technical theatre workers, volunteers, supervisors and management all share responsibility for health and safety in the theatre.

Special thanks go to Theatre Ontario for providing much of the background material for development of these job descriptions. www.theatreontario.org

Job Title: A brief description of what is done by a person who has this job title.

Commitment: How often you have to "be there" to perform this job? Commitment to most jobs is on a per Show basis, if you wish to work on another show you must volunteer again for the new show. Commitments are listed as follows:

- "When Available" Show up when you can, generally to an announced schedule or agreed times.
- "A Performance" Required to be at one performance of the show.
- "Rehearsal" Required to be at rehearsals per an agreed schedule.
- "Run of the Show" Required to be at every rehearsal during the last week of rehearsal known as "tech week" and every published performance date of the show.
- "Whatever it takes" Designers and Directors generally commit to "do the job"

Selection: How do I get this Job?

- "Board of directors" chooses Business people and makes High level Artistic decisions.
- "Artistic Director" chooses Directors and Designers.

- "Director" chooses actors by audition and has approval on all designers picked to work on the show.
- "Production Coordinator" chooses House Managers and suppliers
- "Usher Coordinator" keeps the list and assignments of all Ushers
- "Volunteer Coordinator" Keeps the list that everyone chooses from and suggests names to the various groups looking for help. This is the list you want to be on!

Job Descriptions for Actors'NET Board Officers

PRESIDENT / CHAIR / CHIEF VOLUNTARY OFFICER (CVO)

General: Ensures the effective action of the board in governing and supporting the organization, and oversees board affairs. Acts as the representative of the board as a whole, rather than as an individual supervisor to staff.

Community: Speaks to the media and the community on behalf of the organization (as does the executive director); represents the agency in the community.

Meetings: Develops agendas for meetings in concert with the artistic and managing directors. Presides at board meetings.

Committees: Recommends to the board which committees are to be established. Seeks volunteers for committees and coordinates individual board member assignments. Makes sure each committee has a chairperson, and stays in touch with chairpersons to be sure that their work is carried out; identifies committee recommendations that should be presented to the full board. Determines whether executive committee meetings are necessary and convenes the committee accordingly.

Board Affairs: Ensures that board matters are handled properly, including preparation of pre-meeting materials, committee functioning, and recruitment and orientation of new board members.

VICE PRESIDENT / VICE CHAIR

General: Acts as the president/chair in his or her absence; assists the president/chair on the above or other specified duties.

Special Responsibilities: Frequently assigned to a special area of responsibility, such as membership, media, annual dinner, facility, or personnel.

Some organizations choose to make the vice president, explicitly or implicitly, the president-elect.

SECRETARY

General: Documents Board activities, preparing minutes and correspondence for approval and distribution. Maintains records of above.

TREASURER

General: Manages the board's review of, and action related to, the board's financial responsibilities. May work directly with the bookkeeper or other staff in developing and implementing financial procedures and systems.

Reports: Ensures that appropriate financial reports are made available to the board. Regularly reports to board on key financial events, trends, concerns, and assessment of fiscal health.

Finance Committee: Chairs the Finance Committee and prepares agendas for meetings, including a year-long calendar of issues. In larger organizations, a separate Audit Committee may be chaired by a different person.

Auditor: Recommends to the board whether the organization should have an audit. If so, selects and meets annually with the auditor in conjunction with the Finance and/or Audit Committees.

Cash Management and Investments: Ensures, through the Finance Committee, sound management and maximization of cash and investments.

ACTORS' REPRESENTATIVE

General: Acts as conduit to express concerns and interests of company member actors to the Board.

DIRECTOR-AT-LARGE

General: Serves on the Board, participating in committee activities as assigned.

Artistic Director

The Artistic Director is responsible for conceiving, developing, and implementing the artistic vision and focus of the organization. The Artistic Director is responsible for major decisions about the ongoing development of the aesthetic values and activities, after extensive consultation with the Executive Director. The Artistic Director builds and leads the team and focuses on engagement with existing and potential directors. Needs excellent people skills, flexibility and strong powers of persuasion.

Primary Responsibilities

- To recruit, develop and lead the artistic team
- To lead the development of a clear artistic strategy
- To lead the artistic planning of NET seasons
- To recruit the best possible directors for all NET productions, taking into account the need to identify and develop new directing talent
- To attend Management Committee meetings and report on the plans and activities of the artistic team
- Inspire the staff, Ensemble, and Board of Directors of the Company to create the best possible work at the Company
- Steward the artistic vision of the Company and uphold the Company's mission statement to the best of his or her ability In collaboration with the Ensemble and staff, invent and develop new artistic and outreach programs that further the mission of the Company
- Oversee and maintain the highest quality of all artistic output of the Company, including but not limited to, full productions, readings and workshops
- Actively consult with the Ensemble regarding selection of materials to be produced by the Company
- Make all final selection decisions regarding the material

Person Specification

- Artistic vision
- Proven leadership skills
- Strong powers of persuasion, and the willingness to use them to recruit the best directors
- Strong communication skills
- An eye for emerging talent
- Directing experience (preferable, but not essential)

Artistic Director: Makes all artistic decisions for the company, reads and makes recommendations of plays for upcoming seasons to the board of directors, chooses directors and designers for shows, and in conjunction with the managing director approves advertising layouts and sets the quality standards for "The NET."

(Volunteer Position).

Commitment: "What ever it takes"

Selection: "Board of Directors"

Managing/Executive Director

The Managing Director has responsibility for all the artistic work produced within a theatre and for the management of all parts of the organization, in a job that demands both commercial and creative skills. Overseeing the financial management of the theatre involves handling the budget for the season in concert with the artistic director and specific productions and taking responsibility for its financial outcome.

As well as recruiting and managing staff from the box office to back stage, theatre managers may also be responsible for leading marketing and publicity activities. Ensuring that a theatre works successfully on a commercial and a practical level requires a passion for theatre, enthusiasm and a hands-on approach.

Typical work activities

Typical activities will vary according to the size and type of theatre (for example repertory or non-repertory) and the structure of the management team.

However, tasks will typically include:

- planning forthcoming events by: applying knowledge of audiences; ensuring a balance between different types of productions; being aware of which productions have been well received elsewhere; and accepting new work offered by reputable production companies;
- responsible for box office – reservations and inquiries;
- researching and including well-known actors in productions;
- liaising and negotiating with production companies to plan the programme of work;
- getting involved in artistic direction and commissioning and/or creating new pieces of work;
- carrying out educational work by promoting arts participation in the community, which may include visiting schools, colleges, community centers and youth clubs to encourage the public to engage in professionally-led artistic activities;
- taking responsibility for all staff in the theatre, often heading a management team, the members of which deal with specific areas such as marketing, finance and artistic production;
- overseeing training for front of house and stage door staff;
- liaising closely with the theatre's board of directors;
- ensuring that the theatre meets the requirements of legislation such as child protection and licensing laws (theatre managers may act as licensees);
- attending marketing meetings and undertaking marketing activities;
- dealing with the budget and exercising ultimate financial control;
- negotiating with any charities and funding bodies providing financial backing;
- speaking and lobbying at arts-related conferences;
- networking with local industry, local communities, educational organizations, relevant bodies and the public;
- keeping in touch with other theatre managers and producers in order to stay up to date with developments and new productions;
- responsible for creation and dissemination of press releases;
- responsible for all editorial content in promotional literature;

- works in concert with the artistic director on casting decisions – Artistic Director has the final say;
- responsible for all staff hiring and firing – subject to the review and approval of the artistic director and Board of Directors.

NOTE: It is desirable for any suitable candidate to possess suitable professional experience in theatre and/or journalism or to possess degrees related to these fields.

Managing Director: Makes all management decisions for the company, supervises the physical plant and directs its maintenance, leads marketing and fundraising initiatives, provides direction to volunteer committees, provides production support, and in conjunction with the artistic director approves advertising layouts and sets the quality standards for "The NET." (*Paid Position*).

Commitment: "What ever it takes"

Selection: "Board of Directors"

Additional Responsibilities:

May be assigned the duties of "Playwright-in-Residence". Responsible for writing performance materials designed to further the mission of The Actors'NET of Bucks County.

Producer

The producer reports to the Board of Directors.

Duties:

- Coordinates and is responsible for all aspects of production, both technical and artistic
- Organizes, prioritizes and manages finances, personnel, and scheduling
- Keeps up to date on all developments from inception to final wrap-up of the project
- Ensures everyone has a clear job description and is able to do their job effectively
- Fosters team spirit
- Obtains the rights for the play script and music royalties
- Engages a director and, if required, a musical director and choreographer
- Engages designers and department heads in consultation with the director
- Creates a master production schedule
- Sets up an accounting system for the production in consultation with the treasurer of the company
- Creates a budget for the project with a break-down for each department based on design concepts
- Makes arrangements for the audition call
- Notifies all auditioners about whether they have been cast
- Creates a Production Team and Cast Contact List
- Attends all production meetings, the first rehearsal, all of technical week, and opening night
- Arranges for transportation of technical items, costumes, props, furnishings, etc. to the theatre
- Ensures all departments have completed their clean-ups and returns of borrowed or rented equipment
- Ensures all accounts are paid
- Creates the financial report showing the original budget and the project actual expenditures
- Submits a producer's report with department reports and financial report to the Board of Directors
- Works within a budget

Skills:

- Highly organized
- Financially responsible
- Strong communication skills
- Approachable and able to mediate disagreement
- Enthusiastic about the project

- Strong inter-personal skills
- Strong organizational skills
- Strong supervisory skills
- Ability to delegate, motivate and encourage others
- Prepared to mediate a dispute, to solve the problem, and in extreme situations, inform the Board of Directors

Note:

In circumstances where a cast or crew member is consistently late, does not do an assigned job, or abuses membership privileges, the producer should be asked to explain to the volunteer how this behavior is affecting the others and offer an opportunity to change. It is sometimes assumed in community theatre that one must put up with a disruptive volunteer (not true!) The producer, after consultation with the Board of Directors, may ask a volunteer to leave when their behaviour puts a project at risk.

Recommended Reading:

Community Theatre Directory, Theatre Ontario.

Community Theatre Primer, Theatre Ontario.

The Indie Theatre Producers Guide, Toronto Alliance for the Performing Arts.

Finance for the Arts in Canada, Heather C. Young.

Director

The director is responsible to the producer.

Duties:

- Assesses and analyzes every aspect of the play: plot, character, mood, rhythm, style—both literary and theatrical
- Researches the playwright, the period, and the style
- Executes and interprets the artistic components of the show
- Rehearses and prepares the actors
- Communicates the artistic vision to the designers and all other departments
- Attends all production meetings
- Works within a budget

Skills:

- Knowledgeable in all aspects of theatre, including design, lighting, sound, costume and acting technique
- Excellent communication skills
- Strong organizational skills
- Prepared to spend the necessary rehearsal and preparation time
- Strong intuition
- Clear artistic vision
- Willingness to work with many people with a range of experience and abilities
- Likes the play
- Enthusiasm for the project

Notes:

It is particularly important that the director consciously communicate in a helpful, creative, supportive and constructive manner. Directors should avoid negative communication methods such as: blaming, yelling, accusing, threatening, nagging, guilt, and not listening.

Recommended Reading:

Acting Skills For Life, Ron Cameron-Lewis (The Dundurn Group).

A Director Prepares: Seven Essays On Theatre And Art, Ann Bogart (Routledge).

The Director's Eye: A Comprehensive Textbook For Directors & Actors, John Ahart (Meriwether).

Notes On Directing, Frank Hauser and Russell Reich (RCR Creative Press).

On Directing, Harold Clurman (Fireside).

Play Directing In The School: A Drama Director's Survival Guide, David Grote (Meriwether Publishing).

Sense Of Direction: Some Observations On The Art Of Directing, William Ball (Quite Specific Media).

Tips: Ideas For Directors, Jon Jory (Smith & Kraus).

The Director is responsible for developing an artistic vision for the production and overseeing the creation of that vision onstage. The Director sets the overall tone for the way in which the production is put together and the way its process is perceived by others.

PRE-PRODUCTION

- Once selected, meet with the Operations Manager and Production Manager to review production budget, general schedule and procedures and to obtain a set of keys to the building.
- Read the script to begin developing a vision for the show and start determining a plan for bringing that vision to fruition in the performances.
- Determine how auditions will be conducted. Auditions may be open or closed at the Director's discretion ... by appointment or "cattle call."
- At least one month prior to auditions, provide the office with details on the cast of characters needed for the show as well as how and when auditions will be conducted so notice can be provided to members and the public via newsletters, press releases, public service announcements, etc.
- Develop a skeleton schedule for rehearsals so Auditionees will have an idea of the amount of commitment required.
- Meet or talk informally with designers and crew chiefs so everyone can be prepared for the initial discussion about the show at a Pre-Audition Production Meeting.
- Be sensitive to offensive content. We don't have a forbidden list of words or gestures, but in practice in the past we have tried to avoid potentially offensive content unless it serves an artistic purpose.

AUDITIONS

- All roles must be open and available to anyone interested in auditioning. Be sensitive to the manner in which you encourage people to audition in order to ward off any perception that being cast in the show is guaranteed.
- Give individuals auditioning for the show equal consideration. Maintain an open mind regarding the potential casting of all roles.

- Utilize production staff to conduct auditions so you can concentrate on the individuals auditioning and stay focused on casting of the show. The staff also will serve as a “buffer” between you and auditionees, stage mothers and fathers, etc.
- Inform individuals auditioning when and how notification of the casting will occur. It is at the Director’s discretion whether individuals not cast will be informed by telephone call or letter or both.
- Determine in advance who will be asked to provide input on the casting from among the production staff. As a director, you have final say, but it is important you work cooperatively with the Music Director, Choreographer, etc, in the decision-making process.
- Determine which casting or non-casting calls you wish to make personally and ask the stage managers or production manager to make the remaining calls.
- If you feel you are unable to cast certain roles once auditions have been held, determine in conjunction with your production staff what steps need to be taken to complete the casting.

REHEARSAL PERIOD

- Develop a rehearsal schedule that takes into consideration the volunteer nature of the NET and its participants. Ensure the schedule adequately provides for proper preparation of the production, but also remains cognizant that everyone involved, though committed to the show, has personal lives and commitments. Use their time fairly.
- Treat actors, staff and others involved with the production with consideration and respect. Maintain appropriate behavior and language with cast and crew members, especially when working with children and youth.
- Review the Stage Manager’s job description to understand their responsibilities. Discuss with them any additional duties which might be required.
- Conduct rehearsals in a consistent and timely manner, and allow time at the end of rehearsal to give notes. Don’t rehearse to the designated finishing time, then keep actors and staff late to discuss notes. Allow Stage Managers time during the note period to inform the actors of announcements and other items of importance.
- Allow the Stage Managers to take charge of the operational details of rehearsals – starting time, breaks, ending times, etc. -
- so you can focus on the creative work.

- Remember that the process by which the NET mounts its production contains an educational mission. Foster that whenever possible.
- Coordinate and cooperate with the costume designer and other staff members who may need actors for fittings, etc., during rehearsal times.
- Provide feedback to the actors that is both constructive and considerate. Directorial notes should be given by you only. While Stage Managers should provide actors with blocking and line corrections, etc., comments the Stage Managers have regarding character, motivation and creative issues should be discussed solely with you, allowing you to forward them to the actors at your discretion.

IN THE THEATRE

- Trust the Stage Manager's ability to assume full responsibility for the production as it transitions from rehearsal hall to theatre.
- Focus on the overall impact of the production at this point and the melding of individual elements to fulfill the vision for the show.
- View rehearsals from various parts of the theatre to ensure sight lines, projection, etc. are properly maintained.
- Be aware that even though the rehearsal schedule intensifies during the load-in period, it is important to remain respectful of the private lives of those involved in the production. Do not overschedule actors and staff members.
- Keep in mind technical staff often must work before and after rehearsals, as well as through-out the final weekend before the show opens.
- Hold a technical rehearsal to allow the tech staff time that is dedicated to their needs and duties during performances.
- Coordinate with the Stage Manager to ensure that cast and crew members clear the theatre in a reasonable time so nobody is forced to remain late to lock up.
- Stage the Curtain Call prior to the Student Preview of the production. Directors should not take Curtain Call with the actors.

PERFORMANCES

- Decide with your production team what the call times will be, as well as procedures for warm-ups, etc., then allow the Stage Manager to supervise and enforce them. Be aware the Stage

Manager will clear the stage five minutes before the "half-hour" call so the House Manager can open the house in a timely manner.

- Discuss with the Operations Manager, House Manager and Sound Engineer when and how any pre-show announcements should occur.
- Be cognizant that actors and crew members have duties to perform to prepare for the start of the show and schedule any greenroom speeches or well-wishes accordingly.
- Be respectful of the individual preparation processes of actors for performances and don't intrude upon that process.
- Avoid going backstage during intermission so actors and crew members can prepare for the remainder of the show without interruption.
- Wait until after the performance to discuss any problems or notes for subsequent shows. If anything arises during the first act which needs to be addressed at intermission, discuss it with the Stage Manager and let him or her determine how to resolve the issue and who to involve.
- Remain unobtrusive during the performance so the audience can enjoy the show on its own merit. Avoid standing at the rail or pacing the walkway at the rear of the orchestra section. Avoid leading laughter and applause.
- Do not disturb sound, light and any other production personnel during the performance of their duties, even though they may be located at the rear of the theatre.

Director of the Musical

In general, the director's job description and responsibilities are the same as those described earlier with the addition of collaborating artistically with the choreographer and the music director. Communicating the artistic vision to the large cast, crew and production team required in musical theatre is one of the largest challenges the director will meet. The Director should also define expectations with Choreographer: which scenes requiring blocking and which scenes require choreography.

Choreographer

The choreographer is responsible to the director for the creation of all dance movement for the production.

Duties:

- Collaborates with director
- Auditions the dancers and may make recommendations to the director for casting
- Schedules dance rehearsals with the director, the music director and the stage manager
- Teaches the cast members how to execute the choreography
- Leads choreography rehearsals
- With the director, blocks and directs those areas of the play that move into and out of the musical numbers
- Functions as a movement coach throughout the show, particularly if it is a period piece and a certain style of movement is required
- Attends production meetings
- Attends rehearsals

Skills:

- Strong visual sense
- Strong choreographic skill
- Ability to teach
- Knowledge of dance styles and history
- Strong inter-personal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills

Note:

Resist the urge to direct the show. This is more difficult than it sounds because, a large portion of the show will be the choreographer's to share. As a result, the choreographer may begin to see possibilities that lie outside the director's interpretation. By all means, the choreographer may express ideas, but should be prepared to accept the director's final word.

Recommended Reading:

Choreography: A Basic Approach, Sandra Minton (Human Kinetics).

The Creative Habit: Learn It And Use It For Life, Twyla Tharp (Simon and Shuster).

Music Director

The music director is responsible to the director for all musical aspects of the production.

Duties:

- Collaborates with director
- Auditions the singers and may make recommendations to the director for casting
- Schedules music rehearsals with the director, choreographer and stage manager
- Teaches the cast members the show's music
- Leads music rehearsals—principals, chorus and musicians
- Serves as the conductor, or, in consultation with the producer and director, hires the conductor
- In consultation with the producer and director, hires the rehearsal pianist and the orchestra musicians
- Works with the sound designer
- Attends production meetings
- Attends rehearsals

Skills:

- Strong musical sense
- Strong conducting ability
- Ability to teach
- Knowledge of music styles and history
- Strong inter-personal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills

Note:

Resist the urge to direct the show. This is more difficult than it sounds because, a large portion of the show will be the music director's to share. As a result, the music director may begin to see possibilities that lie outside the director's interpretation. By all means, the music director may express ideas, but should be prepared to accept the director's final word. If the musicians working in the orchestra belong to a union, any special arrangements should be settled well in advance.

Musicians: Play music for Musical shows.

Commitment: "Rehearsals" and "Run of the Show"

Selection: "Musical Director"

Stage Manager

The stage manager is responsible to the producer.

Duties:

- Consults with the producer on the selection of assistant stage managers
- Attends all production meetings
- Auditions:
 - Coordinates auditions with producer and director
- Preparation:
 - Prepares lists and forms for distribution to the actors
 - Prepares a preliminary list of props
 - Tapes out the set on the rehearsal hall floor
 - Prepares the green room area
- Rehearsals:
 - In cooperation with director sets up rehearsal schedule
 - Responsible for the smooth running of rehearsals
 - Ensures rehearsal props are available
 - Ensures rehearsal space is safe and useable
- Maintains a neat, orderly and easily understandable prompt book
 - Notes start time, break time, finish time of rehearsals
 - Takes blocking notes, missed lines, entrances and exits
 - Prepares and distributes daily production notes
- Tech Week:
 - Organizes cue to cue and all technical rehearsals
 - Responsible for calling all cues
 - Oversees all backstage activities
 - Ensures the show is running smoothly;
- After Opening:
 - Responsible for maintaining the director's vision throughout the run
 - All production personnel and actors report to the stage manager
 - Prepares and distributes performance reports
- Health and Safety:
 - Ensures first aid kit is stocked
 - Ensures all actors and crew know where all fire exits, fire extinguishers are located
 - Posts health and safety information
 - Liaises with front of house, calling fire/ambulance/police in case of emergency
 - Responsible for evacuation of actors and crew in case of emergency
- Works closely with the director, producer and actors

Skills:

- Strong organizational skills

- Strong communication skills
- Calm and helpful manner under pressure
- Ability to multi-task
- Sense of humour
- Knowledge of lighting and sound equipment
- First Aid training if possible

Recommended Reading:

Stage Management Without Tears, Theatre Ontario.

Stage Managing The Arts In Canada, Winston Morgan (S.M.Arts).

The Stage Manager is the person who assists the director through the entire production period and assumes total responsibility for the show as it moves into the theatre for final rehearsals and performances. The Stage Manager also is ultimately responsible for the safety of all people involved in the production.

PRE-PRODUCTION

- Meet with the Director prior to auditions to discuss how auditions will be run.
- If asked, help Operations Manager and Director prepare materials for auditions.

AUDITIONS

- Keep auditions operating in an orderly fashion and assist director with fact sheets and other materials.
- At the director's request, provide input into the casting of the show.

REHEARSAL PERIOD

- Decide with the director which of you will be responsible for opening and locking up the NET building for rehearsals. Sign out a key from NET Operations Manager if necessary.
- Review rehearsal schedule with the director and discuss at which rehearsals you or the assistant stage manager will be needed.

- Check first-aid kits in rehearsal hall to make sure they're fully supplied. Arrange with Operations Manager to replenish if necessary.
- Have a supply of sharpened pencils available for the first read-through and throughout the rehearsal period.
- Arrive at least 15 minutes early to rehearsals and make sure everything is set for the scenes to be rehearsed.
- Maintain a list of the actors needed for each rehearsal and check off their names when they arrive. Call actors if they fail to show.
- Distribute production guidelines and rehearsal calendar to cast members and review.
- Prepare a prompt book, noting all of the stage directions as given by director, and have them available for reference for all cast members.
- Make notations in pencil for ease in making blocking changes.
- Keep a list of notes from the director to other production personnel that arise during rehearsals and act as liaison to inform them of the note if requested by the director.
- Distribute scripts and vocal books to cast members and inform them if they can be high- lighted or marked. Materials which are rented for the show can be marked only in light pencil and must be erased before turning it back in. Rented materials must be returned to the stage manager by the start of strike. Actors will be charged a replacement fee for any materials not returned.
- Remind actors to bring scripts and music books to all rehearsals.
- Advise cast and crew members to not bring valuables to the workshop or theatre.
- Supervise "housekeeping" after each rehearsal, making sure people clean up after them-selves. Remind actors to return rehearsal or production props to their assigned locations.
- Attend production meetings as requested.
- Provide cast with Publicity/Bio forms and collect them when completed to give to Operations Manager.
- Remind actors and crew members about proper theatre etiquette.
- While you should provide actors with blocking and line corrections, any comments you may have regarding directorial elements like character, motivation, etc., should be discussed solely with the director, allowing the director to forward them to the actors as he or she sees appropriate.

AT THE THEATRE

- Talk to NET Operations Manager regarding obtaining key for rehearsals and performances.
- Contact the theatre technical director and review procedures for opening & locking theatre, raising the fire curtain, location of fire extinguishers, first-aid kit, turning on work lights, house lights, stair lights, wall sconces, ghost lights, orchestra pit lights, backstage lights and stage-edge lights, as well as which switches in breaker box get turned off when theatre is vacated.
- Review with Tech Director what to do if the theatre's fire alarm system activates during a rehearsal or performance.
- Be responsible for having theater opened for actors and crew members at least one-half hour before their scheduled "call" time and for lockup following rehearsals.
- Post a sign-in sheet for actors. Remind them to arrive at the theatre by the announced time for call and sign the sheet immediately.
- Arrange with technical crews to have stage area clear, cleaned and ready for rehearsal. If necessary, sweep and/or mop the stage.
- Police the house, stage and backstage after rehearsal for trash, lights out and lockup.
- Review with Tech Director how paging system operates. Make sure Sound, Light Board, Assistant Stage Manager, Pin Rail and any other necessary backstage stations have properly connected headsets.
- Mark all sound, light, effect and running cues in your prompt script. Determine with the other staff members which cues will be called by you during performances.
- Ensure that all safety precautions (running lights, glow tape, etc.) are in place backstage before rehearsals begin. Make sure cast is familiar with the set, entrances and exits before starting to rehearse on it.

PERFORMANCE NIGHTS

- Inform cast and crew to enter theatre through stage doors. Nobody enters through house.
- If not posted already, post a sign on the metal stage door between the house and backstage that only production personnel are permitted backstage before and during a performance and at intermission. Keep the door closed. and policed if necessary.

Cast members in partial or full costume or makeup should never be seen out in the house prior to a performance.

- Maintain quiet and order backstage and in the dressing room and greenroom areas.
- Upon arrival at the theatre, check to see that the intercom system is functioning properly.
- Announce to the cast and crew the following times remaining until curtain: one hour, 30 minutes, 15 minutes, 5 minutes and Places.
- Check to make sure all running personnel are prepared for the performance. Ask if those responsible for specific areas have completed "checks" ... lighting instruments, props, microphones, etc.
- Coordinate with the House Manager and inform cast & crew when the house is being opened, generally half-hour-to-curtain, especially when the stage and set is visible to the audience if the act curtain is not being used.
- Maintain contact with Box Office to determine if the show will be able to start on time or if the curtain needs to be held because people are waiting at the ticket window.
- If the director will be making a greenroom speech or announcement, gather all personnel at the requested time.
- Clear stage at least 5 minutes before the House is scheduled to open.
- Flash the house lights (or coordinate with Light Board Operator) five (5) minutes before the show is to begin. If necessary, flash again just before curtain to get people settled into their seats.
- Find out from the Sound Operator or House Manager when the audiences is seated and show can begin.
- Call the show according to method agreed upon between you, director, assistant stage manager, lights operator and sound operator. Stage manager should have all cues marked in script, whether or not he or she is actually announcing all cues.
- Police stage area after each performance. Make sure all work and running lights are out. Double check to make sure lighting operator turned off dimmer packs. Place ghost light on stage and turn on.
- Assume responsibility for locking up theatre after the show unless other arrangements have been made with the tech director.

Post the starting time for Strike and emphasize to actors the importance of their attendance.

Assistant Stage Managers

An assistant stage manager should be assigned specific stage management tasks under the supervision of the stage manager. For example, in rehearsal the assistant stage manager may be responsible for assisting with paperwork, prompting, and the rehearsal props preset; during production, the assistant stage manager may coordinate backstage traffic while the stage manager is in the booth. In emergency situations, the assistant stage manager's familiarity with the play makes them an ideal pinch-hitter for lighting or sound operators.

The assistant stage manager should not be expected to conduct rehearsals or call a show, except in extreme emergencies. Be clear about delegated tasks and resist the temptation of using the assistant stage manager as a company "gopher."

Set Designer

The set designer collaborates with the director, and is responsible to the producer.

Duties:

- Collaborates with director on establishing a set design
- Collaborates with director, costume and lighting designers on a colour palette
- Creates a maquette (a scale model) to communicate the final “look” of the set
- Creates a set of accurate drawings for the builders
- Creates drawings for props/furnishings coordinator
- Attends production meetings
- Attends first rehearsal and presents design concept
- Attends other rehearsals as available
- Attends load-in and set-up, dress rehearsals, etc.
- Coordinates scenic artists and set painters
- Coordinates props and furnishings with the appropriate coordinator
- Works within a budget

Skills:

- Strong visual sense
- Ability to draw and build maquettes
- Knowledge of architectural styles and history
- Strong inter-personal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills
- Financially responsible

Recommended Reading:

Scenography In Canada: Selected Designers, Natalie Rewa (University of Toronto Press).

Costume Designer

The costume designer collaborates with the director, and is responsible to the producer.

Duties:

- Collaborates with director on establishing a costume design
- Collaborates with director, set and lighting designers on a colour palette
- Creates colour sketches of people and clothing that communicate the final "look" of costumes
- Takes measurements of all cast members
- Buys, rents or borrows costumes and accessories (shoes, hats, gloves, jewelry, purses, etc.),
- Adapts clothing to suit a character, and the actors' activities (safety, comfort and moveability)
- Sews costumes if necessary
- Attends production meetings
- Supplies rehearsal costumes
- Attends first rehearsal and presents design concept
- Attends other rehearsals as available
- Attends costume parade, dress rehearsals, etc.
- Coordinates dressers for costume changes
- Arranges to repair and clean costumes during the run
- Supervises returns of any borrowed costumes or accessories
- Works within a budget

Skills:

- Strong visual sense
- Ability to draw
- Knowledge of clothing styles and history
- Strong inter-personal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills
- Financially responsible

Recommended Reading:

Plain and Fancy: A Manual On Costume Design, Theatre Ontario
A Concise History of Costume, James Laver (Thames and Hudson)
The Evolution of Fashion, 1066-1930, Margot Hamilton Hill, Peter Bucknell (Drama Book Specialists)
A Handbook of Costume, Janet Arnold (MacMillan & Co.)
A History of Costume, Carl Kohler (Dover Books)
Metric Pattern Cutting, Winifred Aldrich (Mills & Boon Limited)

The Costumer is the person who oversees all of the different elements involved in creating the clothing worn by the actors in a production ... design, construction, rentals, fittings, wardrobe run, maintenance and strike. Sometimes the costumer will assign specific areas, such as wardrobe, to other individuals but still remains responsible for the show's costuming overall.

PRE-PRODUCTION

- Obtain budget figure and production forms from the Production Manager. Itemize all expenses on the forms provided by Production Manager. Attach receipts.
- Read the script several times to become familiar with the story, period, characters, scene breakdown and timeline, etc. It is also a good idea to have a second script available to circulate to the individuals working on your crew, so they can read it.
- Determine if you will handle all areas of the costuming or share responsibilities with anyone else and what the exact division of duties will be.
- Discuss the show and its costumes with the Director and other Designers to get a feel for their artistic vision for the production. Talk about colors, textures and other elements of design which need to be complemented in the costumes. Discuss hairstyles and wigs with makeup supervisor and how they will affect your plans for hats.
- If you feel the budget allotted for costumes is not going to be sufficient to fulfil the artistic vision for the show, contact the Production Manager immediately.
- Confer with the Director and Stage Manager when in the rehearsal period costumes will be required.
- Find out if the Director wishes any cast members to have rehearsal skirts or other temporary costumes pieces for early rehearsals.
- Discuss with the Props Supervisor if there are any personal prop items which will be considered as part of the actors' costumes. Decide who is responsible for procuring them.
- Make a master list or chart of all characters and detail the costumes required for each. Note the costume changes, paying particular attention to quick changes. Determine what changes might need to occur backstage.
- Consult with the Wardrobe Supervisor to determine what costumes might be pulled or adapted from the NET's collection. Get approval before cutting or dyeing any items.

- Determine if remaining costumes will be rented or constructed.
- Collect, fit, alter and or make all costumes.
- Take measurements of all cast members as soon possible after director decides who will play what character. Measurement forms are available in the NET office if needed.
- Be sure to notify all cast members of any items they will need to provide like dance shoes, etc.
- Review design sketches, swatches, etc. with the director for approval. Maintain communication throughout the rehearsal period and be sure to get any changes approved.
- Make arrangements early for any rental of costumes.
- Ask the Stage Manager for a copy of the rehearsal schedule and cast contact sheet so you can arrange to fit actors when they're not needed by the Director.
- Confer with actors to see what clothing items they might be able to provide for their own characters or others.
- Solicit crew members from your own list of people, from fact sheets available from the Production Manager or the NET office.
- If you have major problems you cannot solve, consult again with the NET Wardrobe supervisor.
- Submit to the Operations Manager a list of all businesses and individuals who lent items for acknowledgement in the playbill. Also submit a list of all volunteers working with you on the Costume crew. Double check spelling on all lists. Deadline for this generally is the Sunday of load-in weekend. Also submit your bio for the show program.

AT THE THEATRE

- Assign dressing rooms and set up wardrobe room with ironing board, steamer, sewing machine, supplies, etc.
- Make sure dressing rooms, green room area, lavatories and other basement sites are clean and ready for load-in.
- Confer with Stage Manager and Set Designer or Construction Supervisor about the best place to locate backstage dressing rooms. Set up those changing areas.
- Oversee transfer of costumes and racks to theatre.
- Set up and distribute schedule for when crew members are needed for final rehearsals and performances. Be specific about what time they are called for, especially if it differs from the call announced to the cast.
- Advise all crew members to wear "blacks" backstage for all performances.

- Be sure your crew is informed of when they will be needed for rehearsals, the call for performances, etc., as well as tee-shirt sales, production parties, etc.
- Prepare a costume change plot and make copies for all costume crew members. Give copies to Stage Manager and Assistant Stage Manager so they are aware how the changes may affect the run of a performance
- Prior to first dress rehearsal, conduct a dress parade in the order of the show so director can approve costumes prior to actual use.
- Prior to first dress rehearsal, review with actors any rules or directions regarding costumes including:
 - No smoking, drinking or eating in costume.
 - No personal jewelry worn during show.
 - No use of perfume, cologne or afters-have while in costume.
 - No being seen by audience in costume other than onstage.
 - Procedure for where to put costumes needing mending or laundered after performances.
 - Don't make any changes to costumes without checking with costumer or wardrobe supervisor.
- Before the first dress rehearsal, practice any fast or difficult changes with the actor and dressers present. Make sure stage managers have a list of where and when these costume changes take place so they can be aware of them during performances.
- Submit to Operations Manager a list of all volunteers working with you on the construction crew. The deadline for this generally is the Sunday of load-in weekend. Also submit to Operations Manager your bio for the program.

PERFORMANCES

- Make sure all changes are operating smoothly and find solutions for any problems
- After each performance, check to make sure all costume pieces have been returned by actors or wardrobe staff to dressing rooms or appropriate storage site.
- After each performance, check for any repair work necessary, even if actors haven't brought them to your attention.
- Complete any necessary laundering and ironing before next performance.
- Maintain the costumes for the run of the show. This includes laundering, ironing, mending and refitting.

POST PRODUCTION

- Organize strike of all costume items and cleanup of dressing room and wardrobe areas.
- Arrange for cleaning, laundering and return to wardrobe room for all stock items and newly built or purchased items. Everything should be returned to NET wardrobe room within two weeks after the production.
- Arrange for return of rented and borrowed items. Nothing should be left hanging in the theatre.
- Arrange for all racks and accessories to be returned to the NET wardrobe room.
- Submit necessary forms for reimbursement of expenditures, with receipts attached as appropriate.
- Complete production report and return to Production Manager with receipts attached as appropriate.
- Send thank you notes to crew members and special persons or groups who have loaned items or assisted you.

Costume Construction: Works with the costume designer to build (sew) costumes according to the designers drawings and to fit the actor playing the part.

Commitment: "When Available"

Selection: "Volunteer Coordinator"

Wardrobe Coordinator: Maintains the costumes and assists with costume changes during the actual production. Also develops the costume "plot," allowing each dresser to know what costume pieces are part of each character's outfits, and which side of the stage the actor (who needs to change costumes) will be exiting from. Costume plots can be very intricate.

Commitment: "Run of the Show"

Selection: "Costume Designer" some experience required

The *Wardrobe Supervisor* is the person who oversees all of the costumes for a show from the time the production moves into the theatre until strike. Sometimes the show's costumer might assume these responsibilities in addition to designing and constructing the costumes.

REHEARSAL PERIOD

- Meet with costumer to determine the scope of your position and responsibilities.
- Read the script so you have an understanding of the show.
- With the costumer, watch a run-through of a rehearsal to get an idea of the flow of the show and a sense of the timing for costume changes, etc.

AT THE THEATRE

- Assist costumer with assigning dressing rooms and setting up a wardrobe room with ironing board, steamer, sewing machine, supplies, etc.
- Assist costumer in making sure dressing rooms, green room area, lavatories and other basement sites are clean and ready for load-in.
- Assist costumer with setting up any backstage changing areas needed for production.
- At, costumer's discretion, enlist volunteers to work wardrobe crew for final rehearsals and performances.

- Assist costumer with transfer of costumes and racks from NET building to theatre.
- Review costume list for each character with costumer so you're familiar with the number of pieces associated with each outfit. Pay particular attention to accessories and costume props and make sure they're included in each actor's character bag.
- Make sure all costume pieces are labeled with the actor or character name.
- Review costume change plot with costumer so you're familiar with when and where changes take place. If necessary, assign dressers.
- Before the first dress rehearsal, review with the actors any rules or directions regarding their costumes including:
 - No smoking, drinking or eating in costume.
 - No personal jewelry worn during show.
 - No use of perfume, cologne or aftershave while in costume.
 - No being seen by audience in costume other than onstage.
 - Procedure for where to put costumes needing mending or laundered after performances.
 - Don't make any changes to costumes without checking with costumer or wardrobe supervisor.
- Before the first dress rehearsal, practice any fast or difficult changes, with the costumer, actor and dressers present. Make sure stage managers have a list of where and when these costume changes take place so they can be aware of them during performances.
- Advise wardrobe crew members working backstage as dressers to wear black clothing just in case they need to go onstage during scene changes.
- Assist costumer with dress parade, if there is to be one so director can approve costumes prior to their actual use in dress rehearsal.

PERFORMANCES

- Make sure all changes are operating smoothly and find solutions for any problems
- Maintain the costumes during the run of the show, including laundering, ironing, mending and refitting, and make sure all costume pieces are ready for each performance.
- After each performance, check to make sure all costume pieces have been returned by actors or wardrobe staff to dressing rooms or appropriate storage site.

- After each performance, check for any repair work necessary, even if actors haven't brought them to your attention.
- Complete any necessary laundering and ironing before next performance.

POST-PRODUCTION

- Supervise or assist costumer with strike of all costume pieces, racks, equipment and supplies according to guidelines on costumer's job description.
- Submit any receipts for reimbursement to costumer for his or her report to production manager.

Dresser: Work during a production helping with costume changes. Have costume ready in designated place, help untie, unzip, unbutton old costume and put on new one. Sometimes costume changes happen in 10 seconds! Or in the dark!

Commitment: "Run of the Show"

Selection: "Volunteer Coordinator"

Lighting Designer

The lighting designer collaborates with the director, and is responsible to the producer.

Duties:

- Collaborates with director on establishing a lighting design
- Collaborates with director, set and costume designers on a colour palette
- Creates a lighting plot, ground and elevation plan
- Creates cue sheets
- Attends production meetings
- Attends first rehearsal and presents design concept
- Attends other rehearsals as available
- Coordinates rental of additional lighting equipment
- Attends load-in, lighting hang, lighting focus, level set, dress rehearsals, etc.
- Works within a budget

Skills:

- Strong visual sense
- Understanding of the interaction of colour, light and shadow in three-dimensional spaces
- Understanding of lighting equipment (lamps, lighting boards, dimmers, wiring, etc.)
- Strong inter-personal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills
- Financially responsible

Recommended Reading:

Light On The Subject: Stage Lighting For Directors, Actors And The Rest Of Us, David Hays (Limelight Editions).

A Practical Guide to Stage Lighting, Steven Louis Shelley (Focal Press).

The Lighting Designer is the person in charge of determining the lighting needs for a show and planning a lighting plot that will produce the desired looks and effects.

PRE-PRODUCTION

- Obtain budget figure and production forms from the Production Manager. Itemize expenses on the form provided by the Production Manager. Attach receipts.

- Read the script to become familiar with the show and its lighting needs.
- Meet with the director to discuss the artistic vision and desired “look” for the show.
- Meet with the set designer to gain an understanding of the set and obtain a floor-plan to base lighting plot on.
- Obtain from Tech Director an inventory of lighting instruments available. Get a clear understanding of the capability of the lighting system (capacity of dimmers, number of dimmers available, etc.) Ask about the theatre schedule for the week prior to Load-In and the week following the performance to discuss the possibility of hanging early or the necessity of planning the design to incorporate lights for other performances.

REHEARSAL PERIOD

- Obtain a rehearsal schedule from the Stage Manager. Make plans to attend some early run-throughs to get an idea of the playing areas used in the show and the actors’ blocking. Discuss with director all special requests.
- Prepare a plot showing the location of lighting battens, location of instruments, types of instruments, gel color, circuiting and details on practicals and other specials.
- Arrange for crew members from list provided by Production Manager or your own source.
- Set up schedule for light hang, circuiting and focus with Technical Director and inform crew members when to report. Advise crew members to bring with them adjustable wrenches and work gloves.
- Inventory with Technical Director available gel and bulbs. Order additional gel or supplies, if necessary, well in advance.

AT THE THEATRE

- Oversee light hang with the Master Electrician (if there is one), Tech Director and crew members. Work from light plot to hang, circuit, gel and rough focus all instruments needed for the show. Make sure all instruments are appropriately safety-chained and cable is secured with tie lines. Observe weight limits on battens determined by Tech Director and make sure battens are appropriately counter-weighted with sandbags. Clearly indicate on light plot or supporting documents all circuiting notes, changes, etc.

- Oversee focus with Master Electrician and/or Tech Director and crew members.
- Determine the lighting cues for the show and prepare a prompt book or cue sheets for the light board operator.
- Set submasters on lighting board if using them for the show. Be sure to write submasters down in case board should malfunction and erase them.
- Review cues with Stage Manager, who should mark all cues in his or her prompt book. Determine with Stage Manager whether light board and follow spot operators will cue show on their own or take cues from the SM.
- Submit to the Operations Manager a list of all volunteers working with you on the Lighting crew. The deadline for this generally is the Sunday of load-in weekend. Also submit to Operations Manager your bio for the program.

PERFORMANCE NIGHTS

- Light Board Operator -- Arrive at theatre early enough to run a light check to make sure all instruments are operating properly. Replace burned out lamps if necessary. Run show in conjunction with Stage Manager. After performance, turn off board and cover it. Make sure dimmer packs are turned off.
- Followspot Operator – Prepare followspot for show. Run cues from cue sheets or take cues from Board Operator and/or Stage Manager. Clean mirrors as needed according to directions from Tech Director.

POST-PRODUCTION

- Discuss with Tech Director before final performance to what extent the strike is to be performed. Does the tech director want all instruments removed from battens or just uncabled and gel removed, etc.? Should the circuiting be pulled from the dimmer packs?
- Oversee strike duties. Make sure any instruments, cable or other equipment rented or loaned to ACT is struck and prepared for return to the owner.
- Complete production report along with the Set Construction Supervisor and return it to the Production Manager with receipts attached as appropriate.
- Submit necessary forms for reimbursement of expenditures, with receipts attached as appropriate.

Sound Designer

The sound designer collaborates with the director, and is responsible to the producer.

Duties:

- Collaborates with director on establishing a sound design (effects, soundscapes, ambient music)
- Collaborates with other designers
- Creates a sound plot (speaker location, etc.)
- Creates cue sheets
- Attends production meetings
- Attends first rehearsal and presents design concept
- Attends other rehearsals as available
- Coordinates rental of additional sound equipment
- Attends load-in, sound system set-up, level set, dress rehearsals, etc.
- Works within a budget

Skills:

- Understanding of different sounds and music create moods, tension, and a sense of place
- Understanding of acoustics
- Understanding of sound equipment (speakers, amplifiers, sound boards, microphones, playback equipment, etc.)
- Ability to record and/or compile sound sources
- Strong inter-personal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills
- Financially responsible

Recommended Reading:

Theatre Sound, John A. Leonard (Routledge).

The Sound Supervisor is the person who over- sees the Sound Effects, both live and recorded, of the production.

PRE-PRODUCTION & REHEARSALS

- Determine with Director the type and number of Sound Effects required for the production.
- Confirm with Production Manager that the Sound budget allotted for the show is sufficient to meet its needs.

- Determine with Director and Stage Manager when Sound Effects will be required.
- Determine the best means of producing the necessary sound effects: live, cassette, CD etc.
- Gather and produce necessary sound effects and prepare them for final technical rehearsals. If possible, prepare a rehearsal cassette or CD for the stage manager to use prior to then.
- Determine with Director and Stage Manager the exact cues for when the Sound Effects will take place and prepare a prompt book or cue sheets for the sound board operator.
- Make sure Stage Manager has all cues marked in the production prompt book. Determine with Stage Manager whether he will cue his own effects or take cues from the SM.
- Coordinate with Stage Manager to incorporate the sound cues into the rehearsals and performance.

POST-PRODUCTION

- Oversee the strike of all sound effects.
- Complete production report and return to Production Manager with receipts attached as appropriate.
- Submit necessary forms for reimbursement of expenditures, with receipts attached as appropriate.

Make-up/Hair Designer

The make-up/hair designer(s) collaborates with the director, and is responsible to the producer.

Duties:

- Collaborates with director on establishing a make-up/hair design
- Collaborates with other designers
- Creates colour sketches of people and make-up/hair that communicates the final "look" of characters
- Buys, rents or borrows make-up accessories
- Attends production meetings
- Attends first rehearsal and presents design concept
- Attends other rehearsals as available
- Attends costume parade, dress rehearsals, etc.
- Coordinates make-up artists for performances
- Arranges to replenish make-up/hair supplies during the run
- Works within a budget

Skills:

- Strong visual sense
- Ability to draw
- Knowledge of make-up/hair styles and history
- Understanding of the effect of colour, light and shadow on the human face
- Experience with wigs, beards and various prosthetics and special effects make-up
- Strong inter-personal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills
- Financially responsible

Recommended Reading:

Hair and Wigs for the Stage, Rosemary Swinfield (Betterway Books).

Stage Makeup, 9th ed, Richard Corson (Prentice-Hall Canada).

Stage Makeup Step by Step, Rosemary Swinfield (F&W Publications).

Technical Director

The technical director is responsible to the producer.

Duties:

- Organizes and costs technical needs of the show—materials for the set, lights, costume materials and rentals, sound equipment and props
- Supervises, coordinates and balances technical needs of the director, designers and department heads
- Manages and directs the crew and technicians up to the final dress rehearsal
- Attends production meetings
- Attends first rehearsal
- Attends other rehearsals as available
- Supervises load-in and set-up,
- Conducts a tour of theatre and on-stage set for cast and crew
- Attends technical-only rehearsals, technical rehearsals, dress rehearsals
- Works within a budget

Skills:

- Strong background in technical aspects of production
- Appreciation for the design process
- Ability to interpret construction plans
- Strong knowledge of health and safety legislation, policies and practices
- Strong inter-personal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills
- Financially responsible

Note:

The role of the technical director has developed over the past years to relieve the producer and stage manager of tasks related to the technical production. The greater the technical demands and budget of the show, the greater the need for a technical director.

Recommended Reading:

The Backstage Handbook, Paul Carter (Broadway Press).

Stage Directions: Guide To Working Back Stage, edited by Stephen Peithman and Neil Offen (Heinemann).

Technical Theatre for Non-Technical People, Drew Campbell (Allworth).

The Technical Director has the daily responsibility for the technical operations of a theatre or performing arts center, including lighting, sound, set design and construction, and coordinating necessary maintenance. TDs work with a great deal of independence and exercise independent judgment in performing a wide variety of duties. Because of the operating hours of most facilities, close supervision is not normally required nor expected.

In general, a TD :

- Determines the necessary technical supports, such as lighting, sound, staging, and special needs, necessary for events and performances presented at the facility in advance of production dates.
- Designs, sets up, maintains, and operates lighting and sound systems for theater, dance, music, and other productions and projects; assists guest designers and arts with technical matters.
- Designs, supervises and assists with set and stage construction and management.
- Oversees stage crews and volunteer staff.
- Orients facility renters and visiting productions to safety, technical characteristics and other areas of facility operations; facilitates the use of the technical facilities by the resident company and others engaged by or renting the facility.
- Monitors the condition of equipment including lighting, sound, and rigging equipment; arranges for the repair and replacement within budgetary constraints; performs preventive maintenance on equipment.
- Assists with the preparation and control of production budgets; maintains inventory and orders specialized supplies.

Because a TD may be called upon to deal with a wide range of technical issues, he or she benefits from a working knowledge of techniques, methods and procedures of theater, dance, and music productions and presentations including stage, set, sound and lighting design and implementation; stage management; computerized lighting systems; stage carpentry; appropriate safety precautions and procedures.

Theatres also look for an ability to analyze and evaluate the need for technical support for various events and performances; plan, develop, schedule and provide the technical supports required for each event or performance; communicate effectively both orally and in writing; design and construct sets; design lighting and sound systems appropriate to each performance or oversee stage crews and volunteers; perform minor repairs and preventative maintenance on equipment; maintain inventory of necessary supplies; assist in budget preparation; establish and maintain effective working relationships with representatives of various groups, vendors, co-workers , and others; maintain irregular and extended working hours; able to lift, push or pull objects up to 100 pounds using appropriate tools.

Typically, a TD holds a Bachelor's degree in technical theater arts, dance, music, communications or related field from an accredited college or university and can demonstrate responsible work experience in the technical aspects of theater, dance and music production.

Master Carpenter

The head carpenter is responsible to the technical director and set designer.

Duties:

- Interprets the set designer's drawing into the reality of a set
- Builds scenic elements
- Manages and direct the building crew
- Attends production meetings
- Attends first rehearsal
- Attends other rehearsals as available
- Attends load-in and set-up
- Works within a budget

Skills:

- Strong background in technical aspects of production
- Appreciation for the design process
- Ability to interpret construction plans
- Strong knowledge of health and safety legislation, policies and practices
- Strong inter-personal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills
- Financially responsible

Note:

Do not accept vague suggestions or ideas that are not completely defined. An appropriate motto is: "If it's on the page, it's on the stage, if it's in the air, it's not there," meaning that design elements should be drafted or drawn and not just mentioned in passing.

Recommended Reading:

Stock Scenery Construction Handbook, Bill Raoul (Broadway Press).

The Set Construction Supervisor is the person responsible for taking the drawings and plans provided by the Set Designer and creating the finished set, as well as arranging for and over-seeing the personnel needed to run set changes for the show. Sometimes the Set Designer assumes the responsibilities of the Construction Supervisor.

PRE-PRODUCTION

- Obtain budget figure and production forms from the Production Manager. Attach receipts as expenditures are made.

- Read script so you are familiar with the show and its scenic needs, especially scene shifts.
- Discuss with Set Designer and Director
 1. When the design will be ready;
 2. How the design will be conveyed to you, such as working drawings, elevations, models, etc
 3. When production is scheduled to Load-In to the theatre and pre-construction is to be completed;
 4. When Director hopes to begin rehearsals with cast in the theatre;
 5. Calls for Performances
 6. Time for Strike
- Discuss budget and whether set can be built with amount allocated.
- Discuss set decor. Sometimes Set Designer will oversee set decor but often this area is assigned to a separate individual.
- Set up a line of communication between construction and design for any change of design that may develop during rehearsals.
- Arrange for personnel needed to build set. Use your own sources, names from Production Manager or NET office. It is your responsibility to schedule work sessions and contact workers.
- It is advantageous to construct as much of the set in advance at the Workshop as possible. Keep in mind, however, the size limitations imposed by the stairwell to the first floor or any doors through which pieces will have to fit.
- Arrange for all materials needed to construct set. Keep itemized list of items purchased, ordered and used with their costs during production.
- Shortly before load-in date, talk with Director and Set and Lighting Designers about the schedule for load-in, light hang and focus, rehearsals with actors, etc., so there are no surprises when someone needs uninterrupted use of the stage.
- Before load-in, meet onstage with set and lighting designers and review the placement of scenic elements, which battens will be used for drops, etc. It's a good idea to temporarily spike the stage to help set up to go smoothly.

PRODUCTION WEEKS

- Supervise load-in of set to theatre and start to assemble set on stage.
- Make sure crew members know when you will be working on set during the next two weeks.
- Make sure stage area is cleared of tools, etc. daily for rehearsals.

- Submit to Operations Manager a list of all volunteers working with you on construction crew. The deadline for this generally is the Sunday of load-in weekend. Also submit to Operations Manager your bio for the program.
- Arrange to paint stage floor several days before the opening. This is generally done after rehearsal so it has time to dry.
- Arrange for running crew and members and pin rail operators to change sets as needed. Advise all crew members to wear backstage "blacks" for all performances.
- Be sure crew members are informed of when they will be needed for rehearsals, the call for performances, etc., as well as tee-shirt sales, production parties, etc.
- Watch at least one run-through rehearsal to become familiar with the show and scenery changes.
- Along with set designer, director, stage managers, etc., design a plan for shifting scenes. Assign crew members to specific scenic elements or tasks.
- Submit to the Operations Manager a list of any acknowledgment for the playbill. Also submit a list of all volunteers working with you on the Set crew. The deadline for this generally is the Sunday of load-in weekend.
- Submit to the Operations Manager your bio paragraph for the show program.

POST PRODUCTION

- Determine starting time for strike. Often, the set construction chairman will call in a few key people to begin striking set, and call in other volunteers at a later time when pieces are ready to be carried back over to the storage building.
- Make sure all tools, paint and other supplies are returned to scene shop and the shop itself is left in an orderly fashion.
- Make sure all trash is ready for pickup outside stage door.
- Prepare budget report for Production Manager and attach all receipts as necessary.
- Submit necessary forms for reimbursement of expenditures, with receipts attached as appropriate.
- Send thank you notes to crew workers and anyone else who was of assistance.

Set Construction Crew: Constructs the scenery and special effects under the direction of the Technical Director and Master Carpenter.

Commitment: "When Available"

Selection: "Volunteer Coordinator"

Master Painter

Responsible for painting set elements under the direction of the Set Designer, but the Master Painter often has the freedom to choose many of the design elements.

Props and/or Furnishings Coordinator

NOTE: Different people often handle props and furnishings. In this description, they are placed together but the observations cover both departments. In a professional theatre, the set designer designs props and furnishings, and the costume designer designs hand props like hats, jewellery, accessories, etc. The head of props and/or furnishings is responsible to the designers for achieving their designs.

Duties:

- Collaborates with set designer
- Builds, borrows, rents props or furnishings based on blueprints and drawings supplied by set designer
- Attends production meetings
- Supplies rehearsal props and/or furnishings
- Attends first rehearsal
- Attends other rehearsals as available
- Attends load-in and set-up, dress rehearsals, etc.
- Arranges to replenish or repair props and/or furnishings during the run
- Works within a budget

Skills:

- Ability to build, repair props and/or furnishings
- Talent for scrounging and getting great bargains
- Driver's license
- Strong inter-personal skills
- Strong communication skills
- Strong organizational skills
- Strong supervisory skills
- Financially responsible

Note:

Never underestimate the effectiveness of suitable props and furnishings for a production. The aim of every department of theatre production should be "attention to detail"—in decor, props and furnishings it is an absolute. The detail left unattended is what can pull the audience completely "out of the moment." The exactly right props and furnishings are sometimes hard to find, but absolutely worth the extra time and trouble. Remember that set furnishings are subject to much more abuse than home furnishings and consequently need much more care. Be prepared to repair and re-upholster borrowed furniture if any damage is done.

Lighting Operator

The lighting operator is responsible to the stage manager and lighting designer.

Duties:

- Attends load-in, lighting hang, lighting focus, level set, dress rehearsals, etc.
- Hangs lights, focus lights
- Follows all lighting cues as called by the stage manager
- Ensures lighting equipment is operational prior to each performance

Skills:

- Understanding of lighting equipment (lamps, lighting boards, dimmers, wiring, etc.)
- Attentive and follows instructions
- Strong communication skills

Sound Operator

The sound operator is responsible to the stage manager and sound designer.

Duties:

- Attends load-in, sound set-up, level set, dress rehearsals, etc.
- Follows all sound cues as called by the stage manager
- Ensures sound equipment is operational prior to each performance

Skills:

- Understanding of sound equipment (speakers, amplifiers, sound boards, microphones, playback equipment, etc.)
- Attentive and follows instructions
- Strong communication skills

Publicist

The publicist is responsible to the producer and/or Board of Directors.

Duties:

- Plans and implements a media strategy that incites interest and excitement in the public through posters, promotional flyers and advertisements
- Liaises with the media through press releases
- Arranges interviews
- Sets up photo shoots
- Prepares press kits
- Prepares the program
- Distributes any complimentary tickets
- Works with the producer regarding the presentation of publicity materials
- Ensures the box office manager is fully informed about any marketing initiatives, particularly ticket discounts
- Attends first rehearsal
- Works within a budget

Skills:

- Strong writing skills
- Excellent communication skills
- Strong computer skills
- Access to a fax machine
- Eye for detail
- Strong sense of design
- Ability to meet deadlines
- Strong organizational skills

Recommended Reading:

For Immediate Release: A Step by Step Guide for Theatre Publicists, Theatre Ontario (available free-of-charge from www.theatreontario.org)

Box Office Manager

The box office manager is responsible to the producer and/or Board of Directors.

The box office manager recruits, orients, and trains the box office staff involved in daily communications, public relations, marketing, financial transactions, and accounting for all ticket sales. In many non-profit organizations, this individual reports to the director of finance, as a significant portion of the institution's budgeted income flows through the box office. Although it's crucial for the box office to have absolute financial integrity, organization, and supervision (provided by the director of finance), because the box office is crucial as a center of front-line customer service, the director of marketing or the director of audience development should have a firm hand in the training, organization, evaluation, and day-to-day supervision of the box office.

Duties:

- Sets up a ticket sale and internal audit system
- Keeps clear and accurate records of sales—by performance, ticket type and origin of sale
- Makes regular bank deposits
- Ensures the security of all cash, cheques and unsold tickets
- Trains, schedules and supervises box office staff
- Liaises with the producer and publicist to arrange any complimentary tickets
- Coordinates with the house manager to accommodate any guests with special needs
- Ensures the box office is totally informed about the current show, upcoming events and new marketing initiatives.
- Has answers to any questions a ticket buyer might ask: the length of the show, its suitability for children, what restaurants are nearby
- Attends first rehearsal

Skills:

- Basic accounting and mathematical ability
- Talent for dealing with the public and volunteers
- Ability to maintain a calm and cheerful manner when under pressure
- Strong communication skills
- Strong organizational skills
- Understanding of federal privacy legislation (PIPEDA)

Recommended Reading:

Basics of an Effective Box Office, Richard Carter (Theatre Ontario)

Box Office Assistant: Takes phone calls and sells tickets in the box office during peak times, sets up subscriptions and deals with customers.

Commitment: "When Available"

Selection: "Volunteer Coordinator" (Training Required)

Front of House Manager

The house manager is responsible to the producer and/or the Board of Directors.

Duties:

- Responsible for all activities in the audience (house), the foyer and grounds of the theatre
- Ensures that the house, its foyer and washrooms are maintained cleanly and securely in accordance with any fire and safety codes
- Controls audience traffic before, during and after each performance
- Trains and supervises ushers
- Ensures tickets are collected, programs distributed and audience members are seated comfortably
- Liaises with the stage manager for the timing of curtain at the beginning of the performance and at intermissions
- Responsible for refreshments served during intermission, sales tables in the foyer, displays and the running of a coat check
- Posts warnings indicating that a performance uses fog effects, flashing/strobe lights or cigarette smoke
- Prepares for first aid emergencies and has phone numbers for taxis, ambulances, hospitals and police posted in an accessible location for ushers
- Attends first rehearsal

Skills:

- Enjoys dealing with people and is known as “a good host”
- Excellent communication skills
- Easy-going and personable manner
- Strong team-building skills
- Background in catering or the hospitality industry is a strong asset

House Manager

The House Manager of a performance has the following responsibilities.

- 1) The house manager is responsible for managing the house (or the auditorium) for the production.
- 2) They help to ensure audience comfort and safety during the performances. They manage all of the ushers, maintenance workers, ticket agents and, if applicable, any concessions sold in the lobby.

3) They should be in communication with the stage manager before the show and at intermission to communicate any needs to hold the curtain due to audience concerns.

4) They are hired directly by the producer or business manager and report directly to the business manager.

House Manager

The House Manager handles all aspects of the show relating to the audience. This includes ticket sales, seating issues, and refreshments. The House Manager answers to the Producer and receives reports from the Ticket Manager.

Checklist

- The House Manager should in conjunction with the Volunteer coordinator find ushers for each performance. Unless seating is reserved, this job involves little more than greeting audience members and handing them programmes. It is customary to allow ushers free admission to the performance on that day, but the House Manager should check with the Producer to be sure.
- The House Manager should find someone willing to sell tickets at the door (which can be the Ticket Manager). If such a person cannot be found, the House Manager must do this himself/herself.
- Before any ticket sales begin, the House Manager should establish a system of recordkeeping to keep track of tickets sold, divided by performance, and money made in sales.
- If refreshments are to be sold at intermission, the House Manager should appoint a Refreshments Manager and coordinate sales with him/her.
- Before each performance, the House Manager should:
 - Put posters/directional signs around near the performance space to direct audiences who are unfamiliar with the NET. Any informative signs (no flash photography, etc.) should be posted at the door.
 - Have a supply of folded programmes and inform the ushers of their duties.
 - Set up tickets and cash box. The cash box should have adequate money to provide change for ticket sales. A list of ticket reservations should be kept at the door.
 - Find out, from the Stage Manager, the time at which the house should be opened.

- Clean up the house, if necessary.
- During ticket sales, the House Manager should keep track of the number of tickets sold (and at what price) as well as money taken in from ticket sales and refreshment sales.
- After each performance, the House Manager should:
 - Count receipts for the night.
 - Take money to the NET Managing Director deposit it; no more than \$200 should be in the starting till each night.
 - Clean up the house.
 - Store tickets, cash box, and extra programmes in a safe place.

Actors/Performers

An actor is responsible to the director and stage manager for punctual attendance at rehearsals and learning the role. It is the actor's responsibility to come to rehearsals well-prepared and ready to work, including bringing their scripts, music, rehearsal schedule, pencils, and highlighters. Because theatres are legally not allowed to issue Tylenol or other headache medication, if prone to headaches/migraines, an actor should bring their own medication. Be prepared to follow company policies and cooperate with department heads' requests, particularly in the areas of costume, publicity, design and make-up, providing they have the director's approval. During the run, all actors are responsible to the stage manager in all areas including: backstage conduct, maintenance of dressing rooms, and handling of make-up, properties and costumes.

Note:

A good actor understands that theatre is a group effort and that all cast and crew provide valuable and meaningful contributions. Truly professional actors do not, at any time, assume that someone else is responsible for picking up or cleaning up after them. It is the actor's responsibility to wash his or her own coffee cups, put away his or her own costumes, and return props used to their assigned places. Remember that the myth of the actor as temperamental genius is just that—a myth. It doesn't matter how "big" the role is.

Recommended Reading:

Acting Skills For Life, Ron Cameron-Lewis (The Dundurn Group).

Respect for Acting, Uta Hagen (John Wiley & Sons).

The Right to Speak, Patsy Rodenburg (Routledge).

Sanford Meisner On Acting, Sanford Meisner (Vintage).

True And False, David Mamet (Vintage).

Fight Choreographer: Designs any fighting sequences so that they look realistic and fit the time period being portrayed. (sword fights, fist fights, children's squabbles)

Commitment: "What ever it takes" plus "Fight Rehearsals"

Selection: "Artistic Director" experience required!

Head Usher: Assign and Direct the Ushers in their duties, coordinate with the House manager, solve seating problems.

Must have strong leadership skills, a welcoming manner, stand for long periods of time, climb stairs, and see and lead others in the dark. Experience in performing arts volunteering a plus.

1. Lead and train a group of people
2. Work with Volunteer Coordinator to organize usher assignments for every performance
3. Ability to escort patrons to seats in all levels of the Theatre
4. Work with Stage Manager at all shows
5. Monitor all ushers at performance
6. Other tasks as needed

Commitment: "A performance"

Selection: "Volunteer Coordinator"

Usher: Direct Audience members to their seats, collect tickets, check coats, greet people, solve minor Customer problems.

- **Job Duties:** Arrive at theatre one hour before scheduled performance time; Set up lobby for guests; Clean seating area of debris before and after performances; Assemble programs; Hand out programs to guests as they go to the seating area; Add chairs if necessary & take them down at the end of performance
- **Qualifications:** An enthusiasm for the performing arts; excellent people and communication skills; self-motivated
- **Attire/Appearance:**
 - Nice black slacks (no jeans) or a black skirt
 - White shirt or blouse (must be tucked-in unless they are tailored and fitted)
 - Tie (upon occasion)
 - Good personal hygiene and neat appearance (long hair should be pulled back)
 - Appropriate black (or dark) shoes (Shoes should be comfortable and non-athletic. Black Sneakers are acceptable No: open-toe, flip flops, or hiking boots. Wear shoes that you can stand and do a lot of walking up and down the aisles/stairs in.)
 - The Head Usher or House Manager will determine if clothing is deemed too revealing, too short, unprofessional or inappropriate and ushers may be sent home

Commitment: "A Performance"

Selection: "Usher Coordinator"

Financial Manager: Keeps the company's books, pays the bills, works on budgets for shows and does financial reporting for meetings.

Commitment: "What ever it takes"

Selection: "Board of Directors"

Accountant

The accountant(s) of a performance have the following responsibilities.

1) They are the bookkeepers of the production. They are responsible for recording all of the income and outgo for the production. They usually, as a means of error-checking and preserving integrity, will not actually handle any of the money but will only record information that they are given in standard accounting formats.

2) They are hired directly by the producer or business manager and report directly to the business manager.

Marketing and Fund-Raising Jobs:

Director of Marketing:

The individual in charge of all earned-income initiatives. Direct market research; creates marketing plans; hires all marketing-related staff; recommends income goals; supervises key staff; collaborates with development/fundraising efforts in communications, publications, and image building; and is responsible for meeting budgeted goals. Reports to managing director.

Director of Audience Development:

The individual responsible for earned-income initiatives related to subscription sales, single-ticket sales, group sales, and all other efforts to maximize the customer base for productions and special events.. Reports to the director of marketing.

Director of Publications:

The individual in charge of all sales brochures, show programs, fundraising brochures, annual reports, and informational brochures. Oftentimes, this person also supervises the institution's website and photography. Reports to the director of marketing and works closely with all senior staff to facilitate accuracy.

Director of Press and Public Relations:

This individual plans, initiates, and coordinates the media plan and the communication of press releases, public service announcements, media relations, and photography needs. He or she is often the designated institutional representative who responds to media inquiries and conducts or coordinates media interviews with company members. This individual often assists with writing assignments related to advertising, publications, and web site communications. Reports to the director of marketing.

Sales Manager

This ambitious go-getter directs specific earned-income initiatives related to audience development and marketing as needed. Depending on the organization's product and the marketing timetable,

the sales manager may focus on telemarketing, group sales, class/tuition/fees, gift shop merchandising, subscription promotions, or a number of other projects. Reports to the director of marketing or the director of audience development as needed.

Group Sales manager

This persuasive self-starter matches specific community groups (religious, educational, cultural, recreational, etc.) with specific productions and programs, and aims for sales of entire performances or large groups of customers. The group sales manager often uses the promise of lower ticket prices, good seats, educational materials, teacher training, and personalized visits and tours to close the sale. Reports to the director of audience development.

Telemarketing Manager:

This employee-training specialist is charged with successfully implementing a high-powered program involving teams of paid professionals and/or volunteers who make "friendly phone calls" to customers and potential customers in hopes of converting single-ticket buyers into subscribers, creating new attendees, and, in what is usually a separate campaign, transforming audience members into donors as part of the fundraising campaign. Reports to the director of audience development for seat sales and the director of development for contribution solicitations.

Director of Education/School Outreach Coordinator:

The director of education usually has split responsibilities on the artistic and management side of the theatre. Actually, the director of education needs to make sure that all educational initiatives are in line with the artistic mission and goals of the theatre, and that the artistic director is involved in/or signs off on all artistic decisions. On the management side, the director of education assists in attracting new audiences, nurturing all audiences, and adding to the bottom line of earned-income development. Reports to the artistic director and the managing director/director of audience development.

Dramaturg

The Dramaturg focuses on play selection and the development of new writing. Needs considerable knowledge of plays, an interest in new work, and research skills.

Primary Responsibilities

- To provide the artistic team with play selection ideas in a wide range of genres
- To research potential plays in selected genres including new writing

Person Specification

- A deep knowledge of the existing repertoire
- Research skills

Volunteer Coordinator

To recruit, train, schedule and provide for the supervision of volunteers for all programs.

JOB DESCRIPTION:

The Volunteer Coordinator, under the direction of the Managing Director, will manage and supervise all volunteer personnel. The coordinator will recruit, interview, and schedule NET volunteers, place and schedule all personnel at the theater including ushers, merchandise, information, administrative, membership, guest and hospitality assistants.

SPECIFIC DUTIES:

- Contact prospective volunteers and compile and manage volunteer database
- Consult with administration to determine organization needs for various volunteer services and plan for volunteer recruitment.
- Attend and participate in professional and community meetings to recruit interested parties for volunteer service.
- Interview, screen, and refer applicants to appropriate person
- Orient and train volunteers prior to assignment in specific functions
- Arrange for on-the-job and other required training, supervision and evaluation of volunteers.
- Serve as liaison between administration, staff, and volunteers.
- Establish positive working relationships with staff members and volunteers; reconcile personnel problems.
- Prepare, maintain and provide to all volunteers procedural, training and protocol manuals.
- Monitor and evaluate the efficiency and effectiveness of volunteer services.
- Participate in fund-raising activities.
- Schedule and coordinate volunteer recognition and appreciation.
- Manage and participate in the goals, objectives, and policies effecting volunteers.
- Maintain a database of volunteer workers and hours of work; prepare and present reports to management staff;

recommend necessary changes or adjustments to the volunteer program.

- Plan, assign and direct the work of volunteers.
- Schedule and confirm volunteer assignments for all NET events.
- Handle logistics for volunteers including identification badges, introductions to staff, orientation, etc.
- Manage audience survey and mailing list collection
- Work with Technical/Operations Director to manage ticket holder lines and ushers
- Work closely with Special Events Coordinator to arrange drivers
- Coordinate appreciation party for Festival volunteers

DESIRED QUALIFICATIONS:

- Excellent oral and written communication skills
- Ability to supervise volunteers and effectively delegate responsibility
- Experience as an event planner and/or volunteer coordinator preferred

Skills

Desired Abilities:

- Prepare clear and concise reports.
 - Use computers and program related software
 - Develop recruitment and selection procedures
 - Interview for effective selection of volunteer candidates.
 - Supervise, motivate, train and monitor performance of volunteers.
 - Make effective presentations.
 - Communicate in a friendly and informative manner with people from a wide variety of cultural and ethnic backgrounds and lifestyles.
 - Work independently and possess strong time management skills.
- Identify program needs.

Working Conditions:

- Must be able to travel site to site in own personal vehicle. weekend and/or evening hours.

Facilities Manager

Maintaining the upkeep of the theatre.

Responsible for facility maintenance and upkeep, scheduling rehearsal space, general knowledge of sound and light boards or willingness to learn.

Prepares monthly reports to the Board of Directors

Responsibilities:

- Serve as an integral member of The ActorsNET Theater team.
- Secure and manage the rental/purchase of supplemental theatrical equipment.
- Oversee the purchasing and maintenance of all theatrical equipment owned by The NET.
- Prepare, maintain and update ActorsNET Theater technical specifications.

Works with the Volunteer Coordinator to provide needed “manpower”.

Webmaster:

The webmaster is in charge of maintaining Web sites for the NET on the World Wide Web. This is a job that requires a wide range of skills and abilities, since the webmaster must do much more than simply write computer codes or update links to other Web sites. The webmaster is ultimately responsible for ensuring that a Web site is easy to navigate and that it addresses the needs of the client and its customers.

Although a webmaster sometimes assumes the role of a web designer, the main job of a webmaster is to monitor, improve, and update the performance of existing Web sites. The webmaster must know about the NET's business and the industry to which it belongs.

The webmaster works with many different people in an organization, since he or she is often the only one with the technical expertise to answer questions about or troubleshoot problems with the Web site. The ability to work and communicate well with others is therefore an important skill for any webmaster to possess.

The webmaster must perform a variety of technical tasks to make sure that a Web site works properly and can be accessed quickly by as many people as possible. These tasks include making sure the server (a computer in a network that provides services to other computers in the network) and browsers (the different programs used to access the Web site) can properly handle e-mail, transmit news, and download files. Customers using a variety of browsers or operating systems such as Windows or Macintosh should be able to access the site equally well. These duties require the webmaster to keep up with changing technical standards in areas such as HTML (hypertext markup language), HTTP (hyper-text transfer protocol), and XML (extensible markup language) that affect the workings of the Web site.

File security is another important technical concern of the webmaster. The Web site must be secure enough that the client can control who has access to confidential files yet open enough so that customers can easily access relevant information. The webmaster must maintain a "firewall" that protects the client's information from hackers or others who may try to steal or destroy it electronically.

Once a Web site is created, it is the job of the web-master to maintain the site so that it remains a valuable resource for the client and the client's customers. Maintenance is a more routine task than site design and creation, but it occupies the majority of most webmasters' time and effort. They must update information contained on the Web site or in databases linked to the site and check the links on the site regularly to make sure that they are still working and that the information they provide is still current. The webmaster may spend a great deal of time surfing the Web to become acquainted with new developments and ideas and to discover new pages to link to the client's Web site. The site itself must be checked for bugs or other problems such as images that do not load properly

Historian:

Assists in the compilation and maintenance of NET production history records for the web site and marketing materials.

Member Services Manager

Maintains mailing lists, phone lists, and other contact lists.

Works with Managing Director and provides assistance to fundraising and marketing committees.

Oversees general membership communication activities.

Programs/Brochures coordinator

Program Editor

The Program Editor is in charge of the task of producing a program for the audience that is informative and pleasing to the eye. He/she answers to the Producer but communicates with the directors and Publicity Manager on the content and look of the program.

Basic elements of a programme:

- Argument (plot synopsis), often written by the stage director
- Dramatis Personae
- List of orchestra players
- List of production staff, technical crew, and rehearsal pianists
- Biographies

Optional elements (but desired if possible):

- ADVERTISEMENTS
- List of NET officers & committees
- Acknowledgments
- Glossary
- Donations/ mailing list form

Tips

- Advertisements: Begin soliciting these early. The programme can and should be made revenue-neutral and may possibly even make money. If necessary, recruit someone else to help with this.
- Talk to the directors about any specific information they want in the programme (e.g. argument, list of music). Coordinate the cover graphic with that used for posters and flyers; the Publicity Manager can serve as liaison between the Programme Editor and Graphic Designer. The Programme Editor should also check with the Publicity Manager regarding advertisement-swapping between the NET and other groups.
- Make a decision about who gets bios. The minimum is usually the cast, directors, and producer; orchestra and crew may also be given bios. This should be discussed with the producer.

- Solicit bios early and enforce a deadline. Give the cast periodic reminders and enforce a length limit (60-70 words is a good number).
- Get a cast list (Dramatis Personae) from the Stage Manager, an orchestra and rehearsal pianist list from the Orchestra Manager, and a list of production staff and crew from the Producer.
- As soon as possible, create a mock-up of the program. This can be returned to the cast, crew, orchestra, directors, etc. for corrections, preferably at least a week before opening night.
- The final version should go to the Producer several days before opening night so that it may be photocopied and folded before performances begin.

Producer:

Leaps Tall Buildings In A Single Bound
Is More Powerful Than A Locomotive
Is Faster Than A Speeding Bullet
Walks On Water
Gives Policy To God

Director:

Leaps Short Buildings In A Short Start
Is Almost As Powerful As A Switch Engine
Is Just As Fast As A Speeding Bullet
Walks On Water If The Sea Is Calm
Talks With God

Playwright:

Leaps Short Building With A Running Start
Is Almost As Powerful As A Switch Engine
Is Faster Than A Speeding BB
Swims Well
Is Occasionally Addressed By God

Actor:

Makes High Marks On The Wall Trying To Leap Buildings
Is Run Over By Locomotives
Can Sometimes Handle A Gun Without Inflicting Self-Injury
Dog Paddles
Talks To Animals

Technician:

Runs Into Buildings
Recognizes Locomotives Two Out Of Three Times
Is Not Issued Ammunition
Can Stay Afloat With A Life Preserver
Talks To Walls

Stage Manager:

Lifts Buildings And Walks Under Them
Kicks Locomotives Off The Track
Catches Speeding Bullets In Teeth And Eats Them
Freezes Water With A Single Glance
Is God

