



# **PRODUCTION HANDBOOK**

## The Culture House Production Handbook

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### **Introduction:**

This handbook is intended to serve as a guide for productions by The Culture House. In outlining duties and responsibilities of all production and non-production personnel we hope to prevent duplication of duties and clearly define what each position is responsible for.

### **Conduct:**

In keeping with our core values, all persons involved in production at The Culture House are expected to conduct themselves in a courteous, responsible manner which emphasizes at all times for respect for other individuals.

Punctuality is of utmost importance at TCH. We work at a level where a written or verbal commitment to be somewhere at a given time is taken seriously. Since our operation is collaborative in nature, not following through on one's commitments affects a large number of people and is damaging to the production. It is of course understandable that situations arise which may cause tardiness or absence. Please be aware of how to contact all appropriate personnel and notify them in advance if you are going to be late or unable to fulfill your assigned duties.

Communication during the production activities is also important. Questions should be asked to ensure understanding of your responsibilities and reporting on your status on a particular project at the end of your work period is helpful and appreciated.

It is understood that there will be no use of drugs or alcohol during any part of the production. Such activity will not be tolerated and the discovery of such is grounds for dismissal from any TCH production or activity.

### **Production Personnel at The Culture House:**

This section of The Culture House's Production Handbook lists production personnel titles and includes a brief description of obligations for each one. Although the organization of listings is generally hierarchical, the personnel listing order found here should not be considered as an ultimate authority of the administrative hierarchy of The Culture House production personnel. For more accurate information about The Culture House administrative hierarchy, please contact a member of The Culture House staff.

Among the most visible and active people behind the scenes, especially during the pre-performance phase of production are the members of the Production Team. The Production Team consists of the following people: Executive Producer, Director(s), Production Coordinator, Scenic Designer, Costumer, Lighting Designer, Sound Designer, Makeup Designer, Stage Manager, Technical Director, Properties Master, and Publicist.

The specific needs of individual shows influence the process of determining which combination of personnel are needed, and who will be the individuals appointed to each position. The Executive Producer has final approval of all production personnel and may place or remove specific individuals in Production Teams at any time in the production process.

### **General Information about Designers:**

Designers prepare all drawings. Sketches models or paperwork necessary to build or rig the design area for which they are responsible. At the time of the various design deadlines designers consult with the Technical Director in order to facilitate planning and scheduling for building and rigging.

In addition to the duties described above, designers assume roles as consultant once their designs have gone into production, maintaining daily contact and providing daily input into the execution of their designs when required.

## **The Executive Producer**

The Executive Producer works with staff to set production budgets, schedules and assignments. In short, all aspects of production at The Culture House are under the artistic and administrative oversight of the Executive Producer.

## **The Director**

It is the Director of a production who coordinates the efforts of the entire production team by defining the shape of a particular show. The Director is the primary manager of the rehearsal period, developing the rehearsal schedule and providing the leadership necessary to successfully combine the various elements into a professional whole. The Director's vision should be the primary guide for decision-making, planning and execution. All other members of the Production team and those in various production positions should be aware that the Director should be considered as the final recipient of all production related communication, and that acknowledgment and approval of production decisions should be sought before actions are taken.

### Auditions

- Directors are required to attend all Auditions.
- All Directors and their Staffs are required to attend a pre-audition meeting.

### Call Backs

- Actors will be notified of call backs the same evening of auditions. Call back notification could be late in the evening. We recommend setting answering machines and checking them first thing in the morning.
- All Call Back Auditions will take place at TCH the immediate Saturday after auditions and within the allotted time between 9:00am and 4:00pm unless special circumstances exist. Special Call Backs must have prior approval of the Executive Producer.

To be considered for casting all Actors must attend Call Backs. Special circumstances may be allowed for auditioning only with prior approval of the Executive Producer.

### Casting

Casting will take place the Saturday of Call Backs at a location and time determined by TCH Staff.

- Directors must submit a complete listing of their casting choices to the Production Coordinator by 9:00 p.m. on the day of casting.
- The Production Coordinator will compile the casting lists and clearly identify any duplicate casting choices. The complete casting will be posted on the TCH website by 3:00 p.m. the Sunday following auditions.

### Directors must follow the following casting parameters:

- No one under the age of 5 years old may be cast
- To be cast, all actors must have auditioned either in person during designated auditions or via video tape. Special circumstances may be allowed for auditioning only with prior approval of Executive Producer.
- Pre-casting of roles is not allowed unless under special circumstances and with prior approval of Executive Producer
- All Actors who audition may be considered for casting unless conflicts listed on audition form prohibit them
- When casting, preferences listed on the actor's audition form may be taken into consideration
- To be cast all Actors must:

- be currently enrolled in a TCH theater or dance class
- have an audition number
- complete an audition form and costume form
- agree to pay all fees
- agree to ticket selling terms.

### **The Actors**

The Actors and the responsibilities they bear are an integral part of creating a successful production experience. Among these responsibilities:

- Check email and websites daily for rehearsal information and other production related activities; fittings, photo calls, etc.
- Adhere to the rehearsal schedule.
- Meet all deadlines set by Director or Production Coordinator
- Following all house rules.
- Clean up after themselves in the rehearsal hall, make-up room, dressing room, and backstage
- Remain respectful of all fellow workers and actors.
- Follow proper communication channels. When in doubt ask the PC
- Bring your own makeup kit and supplies
- Follow costume protocol set by the Wardrobe Master
- Follow production protocol set by the Executive Producer
- Notify the PC of any production related concerns.
- Participate in the strike of the production. The PC will assign you to an area of responsibility.

### **The Assistant Director**

When the complexity of the production demands it or at the desire of the Director an Assistant Director may be appointed.

In many ways the function of the AD is similar to that of the Stage Manager. The exact duties of the AD will be worked out with the Director, the SM and the Executive Producer. The AD should attend all rehearsals and assist the SM with rehearsal duties. The AD should maintain the Director's prompt book and collate it with the SM's prompt book. The AD should be prepared to undertake or conduct special or extra rehearsals as determined by the Director.

Once run-throughs and/or technical rehearsals begin and the SM moves to backstage, the AD will remain in the house to help the Director conduct rehearsals, take Director's notes, etc. The AD may assume other performance responsibilities at the discretion of the Director.

The AD is directly responsible to the Director and will be available for daily consultation with other members of the production team. Follow appropriate channels so all members of the production team stay informed of developments during the rehearsal process. Generally this means that all information should go through the Stage Manager who will ensure that it is conveyed efficiently.

### **The Vocal Director (Musical Director)**

The Vocal Director coordinates the musical aspects of rehearsal and performance. The Vocal Director will schedule and direct "sing throughs", rehearsals designed to integrate the vocal and instrumental elements of a production. In conjunction with the Director, the Musical Director will coordinate the needs and efforts of instrumentalists and singers.

### **Conductor**

The Conductor is responsible for assembling the Musicians for the pit orchestra. Scheduling rehearsals and disseminating orchestration to the Musicians. Conductor will also create a contact list of all members

of their Orchestra which they will give to the productions Stage Manager and to the Executive Producer by the deadlines established on the production calendar.

### **Rehearsal Accompanist**

The Rehearsal Accompanist must attend all actor rehearsals and pit orchestra rehearsals, when required by the Director. At rehearsals they will accompany the singers and be under the direction of the Vocal Director and the Director.

### **Production Coordinator**

The functions of the Production Coordinator are to serve as a clearinghouse for information and as a facilitator for communication between the various members of the Production Team. The Production Coordinator is the primary communicator between the directors and parents. This includes weekly updates to parents and managers of logistics. The Production coordinator reports directly to the Executive Producer.

Specific obligations and duties are outlined below. Additions, changes and deletions to these duties may be appropriate and will be made in consultation with the Director and Executive Producer. The PC is directly responsible to all members of the Production Team, If there are questions about specific duties or problems the PC will go to the Executive Producer for assistance.

The Production coordinator is a person with tact who is able to maintain discipline and precision in the production. They should anticipate problems, have a knack for dealing with the unexpected and know when to seek the input of the Director, the Executive Producer, or both, in the event of situations they cannot resolve on their own. The PC acts as a liaison between the parents, cast, crew; and production teams.

#### *Pre-rehearsal*

- Coordinates the pre-audition and audition process with the Executive Producer, Director and the Artistic Team
- In coordination with the Executive Producer, makes sure that all individuals and elements necessary for publicity photos are present.
- Upon the selection of the cast, makes a contact sheet with every cast and production team member on it and distributes it to everyone on the list as well as the Executive Producer electronically in Microsoft Excel format. The PC also will distribute a rehearsal schedule as it becomes available.

#### *Responsibilities in Parent and Vision Meetings*

- The Executive Producer sets the agenda for the vision meetings. The PC sets the agenda for the parent meetings. The PC should coordinate any additional agenda items with the Executive Producer that need to be addressed at the vision meeting. The PC should be sure that everyone has the opportunity to discuss concerns at all meetings.
- The primary responsibility of the Production coordinator in the parent meetings is to put forth any issues that require the attention of the Production Team. Some examples of issues that the PC should be sure the Production Team deals with are:
  - How does the ticket contests work and deadlines
  - Explanation and receiving of fees for the production
  - Personnel; notify committee heads who their team members are and facilitate introductions.
  - Changes in any of the above
  - Updates to rehearsal schedules

The Production Coordinator holds a vital position to the organization and smooth implementation of producing the show. The Production Coordinator is accountable to the Executive Producer. The

Production coordinator is fully responsible to run the all parent meetings, organize ticket sales, except fees for makeup, costumes, production, t-shirts, tickets, and other show related costs.

The PC assists the Executive Producer to organize, and train the production volunteer committees including but not limited to backstage, costumes, docent, greenroom, make-up, program, props, PR, House management, Sets, Special Activities, Historian, Ticket Manager, Ticket Contest, Technical, and Refreshments.

## **The Backstage Committee**

### **The Stage Manager (SM)-Committee Head**

- *In Rehearsal* The SM, working with the Props personnel and the Scenic Designer will procure rehearsal props for the rehearsal period by the date agreed upon with the Director.
- By the time the show reaches Tech Week, the SM assumes full responsibility for running the show with the help of his backstage crew. In preparation for this role the SM must learn and document the production thoroughly. This involves creating a prompt book for the production. In it is the script, the actors' blocking\movement, the cues for all technical effects, the location and responsibilities of each crew member (shift assignments), the location of every piece of scenery, prop and costume at all times during the show. Samples of prompt books can be obtained from the Executive Producer. The Executive Producer can advise the Stage Manager on the process of assembling the prompt book,
- At rehearsals, the SM will note the locations of all entrances/exits for the actors, props and potential places for costume changes, list all the actors in every scene, and learn the approximate locations of technical cues anticipated by the Director in the prompt book. At the Director's request, the SM or ASM may be asked to follow the actors "on book" when necessary.
- At every rehearsal, the SM will make sure the space is prepared. (Floor swept. rehearsal props cabinets open, etc.)
- At every rehearsal, the SM will create a rehearsal report. this daily rehearsal log includes start times, stop times, material worked with, and notes about the usage of props, scenic elements, effects and costumes that should be discussed or known by a member of the Production Team, the best way of disseminating this information to the Production Team is via e-mail.
- Examples of things to watch for and note include: relocation of furniture, additions/deletions of props. Use of costume props, alteration of casting, significant changes in the script or score. This listing is not exhaustive, but rather it is a general guide as to the type of things that may occur in rehearsal which members of the production team should discuss. Be sensitive as to how every decision will affect all of the production departments.
- The SM will do a daily report to the Executive Producer summarizing the week's progress of the production (are they on schedule, are costumes, props, etc. meeting dead lines, etc.) and making him aware of any potential conflicts and or problems that may arise. This report may be written or verbal.
- The SM is fully responsible to organize, schedule and train his crew.
- The SM is responsible for the security of rehearsal props and costumes, including weapons.

### *In Advance of the First Technical Rehearsal*

- The SM should acquire complete cast and crew lists. From these lists the SM will prepare sign-in sheets for the callboard.
- The SM works with the Property Master to be sure props are on the correct side of the stage. Working with the Set Designer and the Props Master, the SM makes sure that all props and set pieces are spiked at the proper location. The SM works with the Wardrobe Crew Head to be sure the costumes are located where needed on stage and that locations for costume changes are accommodated.

- The SM should work with the Shift Crew Head and the Props Master to see that all shifts are covered. The SM coordinates paper tech. during which all cue placements, times, and levels are noted in the SM's prompt script. The SM schedules times for: the props crew to set up, the Master Electrician to do dimmer check, the Sound Operator to do a sound check, the Fight Captain to do pre-show fight rehearsals, actors to check props and preset costumes.
- The SM sets call times in conjunction with the Production Team and posts these times on the callboard. The SM checks to be sure that the cast and crews are at the theatre by their posted call times and contacts them if they are not.

### The Technical Rehearsal Period

The technical rehearsal period is the time when the Stage Manager assumes control of the production all changes, additions, and deletions must be funneled through the SM. As various elements are added and complexity increases, maintaining discipline is necessary to ensure that the rehearsal proceeds smoothly and productively.

### Time Announcements

Time announcements are the means by which the SM gets the production crews and cast ready to go by the appointed starting time. Time announcements should be instituted at the First Tech rehearsal and will carry through the performances.

At 1 hour to curtain the SM begins the time announcements over the page mic and in person. Examples of time announcements are: "Actors to prop check, actors to costume, actors to makeup, actors to warm-up, actors to green room, actors to places, 1 hour to curtain. 45 minutes to curtain 15 minutes to house opening, 5 minutes to house opening, House Open, 5 minutes to places.

Actual placements of announcements are made in consultation with the Director.

Some guidelines regarding the timed announcements'

At 15 mm. to house, the SM should double-check the progress of the crews and notify them of the time. If there is an anticipated problem that might involve delaying the opening of the house the SM will notify the Director and House Manager.

By no later than 5 minutes to house opening, the SM will check to be sure the crews have completed their pre-show duties and the actors have checked their props and preset costumes. If all the crew's are ready to go, the SM then calls for the light and sound presets and notifies the House Manager that the stage is ready.

Once the house is opened, the SM monitors the space for appropriate decorum. No crews on stage, no backstage noise, etc.

At 2 minutes to curtain, the SM calls places. A verbal response from each crew and notification from someone backstage that all the actors are in place is required before calling the opening sequence of cues.

### Calling Cues

The Stage Manager calls the cues for the show. It is helpful to be entirely consistent, both in order and rhythm.

Intermission times should be coordinated with the House Manager. The SM should contact the House Manager during the intermission to notify him/her if there are any reasons for holding the house.

The SM should call times every 5 minutes during intermission.

If there is a hold for any reason, actors and crews should be held at "places."

When all shifts and intermission business are complete, the SM then begins the next act.

At the end of the tech/dress rehearsals the SM should consult with the Director and Designers for possible changes to the crew calls and announce them to the appropriate crews, then the SM should check with the members of the Production Team for notes or arrange a time the next day to get them if there is nothing pressing.

### Performance Responsibilities

After the show opens it is the Stage Manager's duty to maintain the artistic integrity of the production. The mechanism for this is the performance log. Similar to the daily rehearsal log, it notes times and any problems that arose during the production. These notes are discussed with the Director and Executive Producer who will advise as to the most appropriate way to deal with them

### At Strike

The SM coordinates with the Technical Director as to the best method for his/her assistance in the strike process.

### Emergency Procedures

In the event of an emergency of any sort, contact the appropriate response service (Fire, Police, etc.).

Ask questions, find out, be sure, and try to anticipate any problems that may arise. Have the willingness to learn and the desire to do your part to make the show the best it can be and you will be a great Stage Manager.

## **The Assistant Stage Manager (ASM)**

The duties of the Assistant Stage Manager are similar to those of the SM. As the SM's assistant, the ASM takes on the responsibilities with which the SM needs assistance. The ASM should be familiar with the scope of the duties of the SM and be ready to act as a backup for any or all of those responsibilities. Generally, the ASM functions as a Backstage Manager during the Technical rehearsal and performance periods. The ASM is the "eyes and ears" of the SM, coordinating the actors, props and shifts and crews from the backstage.

The ASM is directly responsible to the SM.

An example of how an ASM might work with an SM is as follows:

### Rehearsal

- Assist with noting the movements of props, shifts and costume changes.

### In advance of first tech

- Assist Properties Master with set-up of prop tables and costume change areas.
- Assist with spiking of furniture and set pieces.
- Learn the mechanics of all shifts.
- Assist with the assignment of shift responsibilities to the props/shift crew.

### During Technical rehearsals and performances

- Double check crews to be sure their pre-show tasks are complete.
- Help maintain discipline backstage.

- Observe and note any potential problems or hazards backstage and report them to the SM and the TD
- Serve as check-in point when actors are called to places.
- Be able to assist with shifts as needed and to notify the SM when all is prepared backstage

Those pre-tech and tech periods are your opportunity to begin developing the pre-show and post-show checklists that we require you to type and post by the time of first dress. You should plan to update these on a daily basis until opening.

It is also the responsibility of the ASM to ensure that proper egress in to and out of the space is maintained. This means not storing rehearsal cabinets or scenic units in paths that lead to entrances. Consult with the Technical Director and or Facilities Manager before designating shop space as storage areas for things used in the show.

Good communication between the ASM and the SM ensures a smoothly run production.

## **The Sets Committee**

### **The Scenic Designer**

The Scenic Designer is responsible for creating an appropriate vision of the stage environment or stage picture for an original production of a dramatic work. The process of discovering, sharing, clarifying, communicating, and realizing this vision requires close collaboration with many colleagues through out the design and production process.

#### *During the design process*

The Scenic Designer works very closely with the Design Team (Director, Costumer, Lighting Designer, Sound Designer, Choreographer, and Scenic Design assistants) to discover and share a common world of ideas and images from (or for) the text. Sketches, collage, and design research are common tools used by the Scenic Designer to communicate ideas at this stage of the design process.

Once the Design Team has clarified a harmonious vision of the world to be staged, the Scenic Designer communicates mature design ideas using an appropriate combination of drafting, rendering, and model making. At The Culture House this is a two stage process. The first stage is the preparation of a preliminary design. The Scenic Designer submits the preliminary design to the Design Team for review and discussion. Especially important are the responses from the Director and the Technical Director. The Director's response can suggest which portions of the design are workable and which portions need revision. The Technical Director's response can indicate whether or not the design is build able given the designated resources. The next stage is the preparation and submission of the Director approved final design, contained in a complete design package which includes all information necessary to build the scenic components of a show. The Scenic Designer's primary obligations to the design process are now fulfilled and the Designer assumes some what different duties for the production process, the actual work of building a show.

#### *During the production process*

The Scenic Designer works closely with the Sets Team (Director, other Designers, Technical Director, Design Assistants, Prop Master, Scenic Artist, Publicist), attending all production meetings and having a regular presence in the shop if deemed necessary by the T.D. These duties are necessary in order to provide information requested by the Production Team, and to insure that the Designer's intentions have not been misunderstood or are being executed in an incorrect manner. At the same time, the Scenic Designer must work closely with the Scenic Artist, who will supervise all paint, sculptural or craft techniques involved in the realization of the full scale scenery.

Additional duties for the Scenic Designer include presence at all production meetings and some rehearsals. There is value in watching rehearsals prior to technical rehearsals, especially to understand how the Director and Actors are using the design. It is a requirement, however, that the Scenic Designer be present at technical rehearsals, answering questions, providing support, and taking notes that will be shared with Production Team colleagues.

The Designer's obligations to a production do not necessarily end here, however. Questions involving scenery or properties repairs or substitutions during the run or tour of the show should be addressed to the Scenic Designer.

### **The Assistant Scenic Designer**

The Assistant Scenic Designer assists the Scenic Designer with the development and execution of the design. Typical duties of this individual include:

- Correspondence (electronic amid non-electronic) design research
- Designing portions of the overall design drafting
- Model building
- Shopping
- Serving as the agent for the designer at meetings, in the studios, and at rehearsals

### **The Scenic Artist**

The scenic artist is responsible for devising and supervising the methods and means by which the Set Designer's intentions, represented in renderings, paint elevations and/or models are realized in full scale scenery. In order to do this, the scenic artist must work in close collaboration with the set designer in order to discern the Designer's intentions, and to assist the Set Designer in choosing between options that resource limitations may impose on the design. At the same time, the scenic artist must work closely with the Technical Director in order to make informed choices regarding process, scheduling, budget, and personnel. In order to facilitate sharing information with the Set Designer and Technical Director, the Scenic Artist should plan to attend all production meetings once a show has gone into production.

#### *Strike-checklist for Paint Charges and Scenic Artists*

- Place all clean buckets and equipment in dry storage locations,
- Consolidate paint: pure hues to pure hues and mixed colors to mixed colors. Label if necessary and place on appropriate storage shelf. Make sure lids are secure.
- Place all containers of pure hues in appropriate storage areas, making sure lids are secure.
- Clean all dirty buckets; dry on drying rack.
- Clean all dirty equipment; dry on drying rack.
- Return design materials to designer(s).
- Tidy up storage shelves and flammables cabinet.
- Clean countertops, sink, and floor.
- Sweep floor.
- Dump garbage.
- Return all newly dry containers and equipment to dry storage locations

### **Technical Director (TD)**

The Technical Director's responsibilities are to ensure that the scenery and special effects prepared for production and that all production related activities are conducted in a safe manner. Specific responsibilities include:

- Maintaining the budget for each show
- Ensuring that adequate supplies are on hand
- Supervising, recruiting, hiring, and training of crews in the Scenic Shop

- The Technical Director serves to oversee crews and facilities responsible for the physical reinforcement of productions. This includes the provision of scenic requirements and maintenance of related tools, equipment and stock as well as maintaining a clean safe working environment for all Technicians and Performers.

### **Scenery Construction Crew**

Under the direct supervision of the Technical Director, the Scenery Construction Crew member is responsible for the building of the scenic units for a production.

- You will also attend the strike of each production.
- You are responsible for establishing and keeping a schedule of work times with the Technical Director.
- You are required to wear the proper attire, including closed shoes (no sandals), no loose fitting garments, and clothes that you do not mind getting dirty.
- You also agree to learn about shop procedures and tool operations, and to ask questions when something is unclear.
- 

### **The Paint Crew**

In association with the Scenic Designer and Scenic Artist, the paint crew will perform all painting duties as defined by the needs of a particular production. A member of the painting crew may be responsible for sculpting, crafting, or painting scenery or properties as specified by the Scenic Artist and or Technical Director.

A paint crew member's duties are:

- To report for work calls on time,
- Clean up and store equipment before the end of a work call
- And adequately discharge all paint crew tasks demanded by the Scenic Artist

## **Props Committee**

### **Prop Master/Mistress (PM)**

- The Prop Master, in consultation with the Technical Director, the Set Designer and Director, is in charge of executing and/or finding, buying, or renting the properties for the production.
- The Prop Master should attend all production meetings and be able to report on the progress of each prop.
- The Prop Master is directly responsible to the Director and works with the Stage Manager.
- The Prop Master maintains the Master Property Progress Chart. This delineates every property, whether it is a set or hand prop, notes if it is to be built, bought, rented, or pulled and altered, when it is used, who uses it. Where it is stored, where it moves to, when it is needed in the rehearsal process, what scene or scenes it is used in, whether or not a rehearsal prop is needed, when the actual prop will start being used, and deadlines for its completion. This chart is assembled from the lists of props provided by the Director and the Designers. Any additions, deletions or changes in the props should be agreed upon by the Director and Designer. A copy of the Master Props Progress chart should be distributed to the SM. Updates and revisions should be frequently distributed.
- It is essential that the Properties Master meets on a weekly basis with the Director to review anything that may have come up in the rehearsal process. It is equally essential that the Properties Master meet with the Technical Director on a regular basis to keep him/her apprised of progress and any needs for materials and or assistance in the construction. The Properties Master must coordinate his/her efforts in a responsible fashion in order to remain within budgetary guidelines established by the Executive Producer.

- The Properties Master will be responsible to pulling props for rehearsal. The Properties Master will then organize them in a logical fashion for use during the show in consultation with the SM. Rehearsal props are to be provided to a production by the first blocking rehearsal. If a different production prop is required, it should be available by the first technical rehearsal. It is expected that the PM will attend all technical rehearsals to aid in problem solving and to keep current on production needs.

### Expenditures

Whenever possible, items in existing inventory should be used rather than purchasing new items. All expenditures for properties on a show must be cleared through the Executive Producer before anything is purchased. The PM is responsible to stay within the budget set for props. *See purchasing policy.*

### Prior to 1st Tech Rehearsal

- Map out prop shifts with SM
- Prepare all props tables for productions in consultation with the TD and SM.

If the Properties Master is not also the Props Running Crew Head, then part of your responsibility includes handing over the props to the Running Crew Head. This includes explanation of care, operation, and if needed the source of the prop.

### During Technical Rehearsal and Performances

- Keep actors up to date on the use of their props.
- Remind actors of their responsibility towards all props.
- Have props ready on time and oversee actor prop check
- Store valuable props in a secure area. Extremely valuable props may be stored in the Technical Director's Office.
- Monitor backstage area for mislaid props and remind actors to take responsibility for their props.
- Report any damaged props to the SM
- Be prepared to do emergency repairs to props. Have a staple gun, hot glue gun, and a needle and thread handy at all times. Additional tools may be necessary depending on the show.

### At Strike

- Return all props to storage or to a designated area.
- Collect all rented or borrowed props and secure them.
- Return all rented or borrowed props at pre-arranged times.

## **The Costume Committee**

### **The Costumer**

In most cases the Costumer will also serve as the Wardrobe Crew Head.

In consultation with the Production Team for a production, the Costumer will be responsible for either all or portions of the tasks listed below.

- Make a calendar for your work, consulting the season calendar and the production's rehearsal calendar.
- Read the script.
- Attend all design meetings and production meetings.

- Do research of both a factual and evocative nature. This may also be ongoing, throughout the process.
- During the course of the design meetings, produce visual representation of your costume ideas to exchange with the Production Team. With the designs, deliver an itemized Costume List for each character
- Make a budget based upon pull/rent/buy/build division. Discuss budget guidelines and purchasing procedures with Executive Producer
- Pull/rent/buy/build costumes
- Recruit individuals to assist in the pulling/renting/buying/building of costumes
- Consult with Makeup Designer/Coordinator to coordinate your designs and process. Be sure to discuss the need for any special makeup or wigs. These may require significant budget or lead time, and need coordination with costumes.
- Schedule and attend fittings with the Director and the actors. Anticipate mock-up fittings, first fabric fittings, and final fittings for costumes which are built. For pulled costumes, anticipate an initial fitting and a final fitting.
- Attend rehearsals throughout the rehearsal period.

#### Expenditures

- Whenever possible, items in existing inventory should be used rather than purchasing new items. All expenditures for costumes on a show must be cleared through the Executive Producer before anything is purchased. The costumer is responsible to stay within the budget set by the Executive Producer. See purchasing policy

#### Publicity Photos

- Decide with the Executive Producer and the Director who should be in publicity photos based on availability of both costumes and actors. The Costumer and Makeup team should be in attendance when publicity photos are shot.
- Produce a Costume Plot by the time of Crew View. You will then be able to discuss with the Wardrobe Crew some of the details of costume changes in the production.
- Paper tech
- Attend Paper tech to coordinate costume changes with all other technical aspects of the production. Timing and position of changes must all be noted and discussed during Paper Tech.

#### Prepare for Dress Rehearsals

- Revise your Costume Plot and Costume List so that you can give these to the Wardrobe Head. The Wardrobe Head will use these to make Pre-set lists.
- Make Change Lists for Stage Left and Stage Right. In many cases the Costumer will also be the Wardrobe Head and the Costume Running Crew.
- With the Wardrobe Head, check everything on the rack before First Dress to make sure everything is there
- Discuss maintenance of the costumes with Wardrobe Head
- Recruit individuals to run costumes during performances

#### View Dress Rehearsals

- Make notes to the Costume Head about costume adjustments
- Make notes to the Wardrobe Head about costume use
- Discuss any major adjustments with the Director after each Dress Rehearsal
- Get the Director's notes to you
- Make costume plot changes
- Make repairs to costumes prior to next rehearsal and or performance

### *Attend Opening Performance*

### *Check in with Wardrobe Head*

### *Attend Strike*

- Use inventory lists to check in actors costumes immediately after final show
- Arrange for help to sort and check in costumes
- Organize and implement the safe cleaning and return of costumes to TCH
- Organize and see that all costume inventory is in storage
- Give master list of all new inventory via electronic file to Executive Producer

### *Attend Post Production Meeting*

## **The Assistant Costumer**

The Assistant Costumer assists the Costumer with the development and execution of the design. Typical duties of this individual include:

- Correspondence (electronic and non-electronic) design research
- Attending fittings
- Attending dress rehearsals
- Shopping
- Costume building
- Costume acquisition
- Serving as the agent for the designer at meetings and at rehearsals

## **Makeup Committee**

### **The Hair/Makeup Designer**

Guidelines related to this position are as follows:

- Read the script several times. Take notes that may affect any makeup or hair design decisions on each character, including any mentioned in the dialogue of the script,
- Do period research as necessary.
- See the cast at a read-thru or rehearsal and take photos if necessary or possible.
- Find out if all cast members have makeup kits and prepare a list of any specialty makeup to purchase.
- Attend production meetings. This is for receiving information as well as giving information
- Set up individual meetings with Costumer, Director, and Lighting Designer to discuss design ideas, problems, and concepts as necessary.
- Create color makeup maps indicating any and all makeup and hair needs after consultation with actors, director, and other designers
- Check existing makeup stock and pull or purchase “special needs” makeup and hair supplies (e.g.: facial hair or wigs, hair color, latex. etc.). Confer with Costumer about budget issues before making any purchases and set up meetings with Makeup Crew Head and crew to discuss crew responsibilities and scheduling
- Attend dress rehearsals. Discuss makeup designs with director and production team during tech rehearsals or immediately afterwards
- Introduce any complicated hair (wigs) and makeup before Dress Rehearsal and plan special makeup training workshops for parents to assist specialty makeup for their children

### During the run of performances

Continue contact with makeup crew Head to discuss any changes, problem solving, or supply needs  
Supervise Strike in conjunction with Costumer.

### **The Wardrobe Crew Head**

In most cases the Costumer will also serve as the Wardrobe Crew Head. If this is not the case the Wardrobe Crew Head supervises the wardrobe crew in the organization and management of the costumes for a production. The Wardrobe Crew Head is responsible for keeping the costumes looking as the Costumer intended. The Wardrobe Crew Head is directly responsible to the Costumer.

### Prior to Dress Rehearsals

- Prepare a costume plot with the Costumer. The Costume plot will show what each actor wears in each scene, Note if there are any quick changes that may require a changing place backstage. Arrange that space with the SM.
- Make a list of all changes and where they will happen, noting specifics of time and costume pieces involved.
- Make assignments for your crew (laundry, changer etc.) Rehearse quick changes with crews and actors
- Organize the racks
- Write Check-in & Check-out lists for the actors. Itemizing every item they wear or carry Prepare a spare-parts rack and emergency repair kit.
- Consult with Costumer about schedules for washing, ironing etc. Make crew assignments to fill those schedules.

### Dress Rehearsals and Performances

- Make sure racks are ready to go.
- Monitor actors dressing: note problems if any notify the SM if there will be any delays
- Make “to do” maintenance list and post in dressing rooms. Actors should list any costume problem and or repairs that need to be addressed prior to the following night.
- Talk to the cast at first dress to remind them of costume protocol (No drinking, eating, or smoking in costume, hang up your costumes etc.)
- Collect “To Do” maintenance list every night: assign the crew to take care of each item. If a major problem occurs, notify the Costumer.

### At Strike

- Supervise the crew at strike to include the following:
- Clean, put away and inventory all supplies.
- do maintenance needed
- have costumes cleaned
- return rented costumes
- return stock costumes to costume room
- add any new costumes to costume inventory

### **The Wardrobe Crew**

The Wardrobe crew is under the supervision of the Wardrobe Crew Head. The duties of the wardrobe crew are to maintain the wardrobe for the production which includes:

- Arrive promptly at the time of the call and check in at the call board. At this time, several things must be done.

- Check in the costumes on the sheets. If there should be something missing, there is still time to look for it or find an appropriate replacement.
- Finish any pressing and/or minor repairs.
- Check the pre-set list of things that need to be taken to the stage area. Take these items to their appropriate places (these will be determined during dress rehearsals)
- Check the sewing kits, which will also need to be pre-set. They should include: needles and thread, safety pins (all sizes), scissors, and a seam ripper. Check with the make-up crew Head or ASM or SM to see if mirrors, hair pins, etc. are required. A towel should be at both the stage left and right stations as well. Have two machines threaded with light and dark thread throughout the show or any emergency repairs.
- Roll the costume racks into the dressing rooms at the appropriate time. Be available to help actors dress and brush their costumes. Always get a good look at each actor before they go onstage. You can check for details better than they.
- During the performance remain at your posts and stay quiet when backstage. Be prepared to work quickly and efficiently whenever necessary. Be alert for emergency situations. if you're alert many emergencies can be avoided
- After the performance, remove everything from the stage area and the dressing stations. Be especially aware of jewelry and items that may be removed onstage.
- Check for stray costume pieces.
- The final thing to be done after each performance is to check the actor's notes on repairs. Make a list of "Things to Do" before the next rehearsal/performance; noting things which seem to be major repairs or changes.
- Also write down any questions that you may have or have been asked.
- You must attend all of the dress rehearsals and performances.

### **The Hair/Make-up Crew Head**

The Hair/Make-up Crew Head serves as the production make-up designer in the event a specific design assignment has not been made. The Make-up Crew Head should meet with the Costumer and the Director to discuss makeup and hair for each character. The Hair/Makeup crew Head is directly responsible to the Costumer or the Makeup Designer if there is one.

#### Prior to Dress Rehearsal

- Work out the order of hairdressing and special make ups to make the most efficient use of time and crew with the Costumer.
- Meet with the makeup crew and give them their assignments.
- Establish call times for the crew and notify the SM
- Set up an area backstage for quick changes if needed. Coordinate location with SM.
- Arrange practice sessions for crew and actors in quick changes.

#### Rehearsal and Performances

- Keep the actors and crew on track with the time before curtain.
- Maintain the integrity of the hair and makeup designs throughout the run. Any changes must be discussed and approved by the Costumer and the Director.

#### At Strike

- Assist Costumer as needed.
- The Hair/Makeup Crew
- The makeup crew is under the supervision of the Makeup Crew Head. The duties of the Makeup crew are to assist the actors in putting on their makeup in accordance with the makeup plans supplied by the Makeup Crew Head.
- At strike they are to clean the dressing rooms of all show related items.

Other duties of the Hair/Makeup Crew are:

- Read the script
- Attend the assigned Crew View rehearsal. You may want to attend another rehearsal, with the permission of the director, if the production is complex or confusing to you.
- Ask the Makeup Designer if you can be of any assistance in preparing the charts, room, or specific make up needs of the production. This may include special sessions with actors to experiment with hair or makeup techniques. There also may be make up changes during performance. You may also be required in contributing to setting backstage change and make up rooms by setting mirrors or tables, etc. Check you crew calls and locate the sign-in sheet so that you attend your first call correctly.
- Most productions begin using make up on the second dress rehearsal.
- Make-up crew Heads should be sure any special needs, make up or appliances are out and available for actors. Crew members may be assigned to assist a particular actor with hair or make up each night. Talk with your assigned actor to find out what procedure they are comfortable with using each night.
- Make up and hair are done before the actor puts on their costume. Some undergarments or costume pieces may be required to be put on before or during the make up process. Check in with Wardrobe Crew Head before taking any costume pieces from racks.
- Be on hand to “trouble shoot” during the hours before the performance begins. Preset any make up or hair needs backstage. Part of the crew assignment is to double check each actor for any omissions or changes. Check with your crew Head before leaving for the evening.

## **Technical Committee**

### **The Lighting Designer**

The Lighting Designer consults with the director, both in initial design meetings and in the attendance of rehearsals to determine the lighting needs of a production. Conferring with the other designers of the production is an important part of this process. The designer will then develop a design based upon existing instrumentation inventory and control capabilities the implementation of which is based on a light plot and accompanying paperwork. Once the plot has been successfully hung, which will include focusing all instruments, the designer will program cues for the production into the light board. Placement information will be shared with the Stage Manager. It is expected that the designer will be an active part of technical rehearsals in order to ensure successful implementation of the cues.

### **The Assistant Lighting Designer**

The function and duties of the Assistant Lighting Designer vary according to the needs of specific productions and the expectations of individual designers.

Typical responsibilities would include:

- Aiding in the creation and drafting of the plot
- Keeping up with paperwork (cue sheets, patch information, gel orders)
- Assisting with focus
- Performing data entry operations related to cueing
- Working to develop and engineer special lighting effects
- Creating follow-spot cue sheets

## **The Special Effects Crew**

The Special Effects Crew's function varies with each production. Generally they are under the supervision of the TD and the SM. Duties will be assigned as necessary. Generally the Special Effects Crews handle things like fog, flash pots and other effects.

## **Light Board Operator**

The main job of the Light Board Operator is to execute lighting cues during the run of a performance. The Light Board Operator's duties will include but not be limited to:

- Do light check with crews. Coordinate time with SM prior to house opening.
- Check in with the SM. at the designated time for your call.
- Acquaint yourself with the operating instructions for the lighting control board, and the follow spots. If you require further instruction ask the ME to train you. During technical rehearsals you may be called upon to edit and create cues in association with the Lighting Designer.
- Check with the ME to see if there are any changes that you should be aware of after every rehearsal

## **The Sound Designer**

The Sound Designer is charged with providing for the acoustical needs of a production. This could include such items as placement of speakers, mixing and editing of recorded sound effects, arranging musical selections or selecting and gathering prerecorded music, placing and connecting reinforcement microphones and engineering the mediums and devices for playback of sound cues during the production. The Sound Designer is responsible for establishing and coordinating (with the Director) a schedule of when sound is introduced into the rehearsal process. This may include scheduling the operator into rehearsals before the start of the actual tech period.

## **The Assistant Sound Designer**

The function and duties of the Assistant Sound Designer vary according to the needs of specific productions amid the expectations of individual Designers and Directors. Typical responsibilities would include:

- Keeping up with paperwork (cue sheets, patch information)
- Assisting with installation and rigging of speakers, microphones. etc.
- Training operators in operations related to cue playback
- Acting as a liaison between the Sound Crew and the Sound Designer
- Working to develop and engineer special sound effects

## **Sound Board Operator**

The Sound Board Operator reports directly to the Sound Designer. The function of the Sound Board Operator is to run the sound cues in a production and also include but are not limited to:

- Operate sound console and execute sound cues at appropriate time.
- Check in with the SM at the appropriate time
- Complete sound check of all equipment 1 hour prior to house opening. If there is a problem report it to the SM.
- Maintain accurate cue sheets that develop during the rehearsal process
- Set up all Headsets for rehearsals/performances and strike them to the booth immediately following every rehearsal/performance.
- Over see Sound Running Crew to set up all speakers, microphones, and cable. Strike afterwards as necessary.

## **Choreographers**

### **The Choreographer**

The Choreographer will create movement and dance pieces for the production and train performers in their execution. They will also consult with the Director and the Executive Producer on the safe integration of scenic elements into dance numbers.

### **The Assistant Choreographer and the Assistant to the Choreographer**

The duties of the Assistant Choreographer, Assistant to the Choreographer and Dance Captain are similar. The exact duties will be determined by the Choreographer in consultation with the other members of the Production Team.

Examples of duties may include:

- Helping the Choreographer create dances
- Assisting in teaching dances (steps) to the group
- Running dance rehearsals
- Choreographing segments of work
- Keeping notes, schedules
- Running warm ups
- Learning all dance roles
- Working as a liaison with other production personnel

### **The Fight Arranger/Choreographer**

When the services of a Fight Arranger/Fight Choreographer are needed (as determined by the Director/Production Team), the FA/FC works with the Director and Designers to plan the fights, determine what weapons are needed and appropriate, and train and rehearse the actors in the safe execution of the fights. The goal of the Fight Arranger is to plan and execute a fight that is safe and fulfills the artistic goals and concepts as set forth by the Production Team.

- In matters of safety the Executive Producer is the final arbiter and may override the wishes of the Director.
- The Fight Arranger must work closely with the Designers, the TD, Properties Master, etc. to ensure that the designs and executions will facilitate the safe functioning of the fight.
- The Fight Arranger is responsible for the acquisition, proper functioning, and maintenance of weapons for rehearsal and performance. When necessary, as in the case of using firearms on stage, the Fight Arranger will work with the SM in establishing effective security measures during rehearsal and performance. It will be the duty of the SM to maintain the security of the various weapons and ammunition.

### **The Fight Captain**

The Fight Captain is usually chosen from the actors in the production and may or may not be involved in the fights. The Fight Captain assists the Fight Arranger during rehearsals, and when the Fight Arranger is not present is responsible for the safety of the actors in relation to the fights.

Responsibilities

include:

- Attend all light rehearsals and assist the Fight arranger in making fight notation
- Oversee any rehearsal involving the fights when the fight arranger is not present.
- Run the pre-show fight call, coordinating with the schedules of the SM.

- Monitor all performances to ensure that the choreography is not altered or adjusted, particularly in regard to safety issues.
- Check the weapons to see that they are being maintained.
- If the Fight Captain is in the fight, the SM must check the fight notation and be alert for any changes or adjustments during rehearsal and performance.

### **The Sound Crew**

This crew will work closely with the Sound Designer to aid in the placement of speakers, microphones and the like. Their duties will also include but are not limited to:

- Being on hand during performances to aid in the creation of cues. You may even have a performance task if multiple live cues are required.
- maintaining all sound gear
- protecting all sound gear
- Set up all speakers, microphones, and cable. Strike afterwards as necessary

### **Program Committee**

This committee assists the marketing director in the production of the program. Some tasks include the following

- Being available to alphabetize and type all congratulation ads and bios
- Oversees the distribution and collection of bios
- Works with photographer to be sure cast photos of groups are complete
- Compiles list to thanks donors
- Compiles lists of parent committees and checks for accuracy
- Proofs and edits program before going to final print
- Sends all information to the Marketing Director in a Word Document by given deadline.
- Sets the standard for selling ads to offset the printing costs of the program

### **Refreshment Committee**

This committee oversees the refreshment sales during the show performance

- Volunteers organize the scheduling for parents to bring baked goods for sale
- Oversees the purchasing of candy, soda, popcorn, water etc..
- Arranges the set up of merchandise and signs
- Organizes and schedules parent volunteers to sell refreshments during the show
- Keeps an accurate count of inventory to monitor profitability
- Is responsible to complete accurate sealed deposits after each show
- Returns all unopened merchandise for a refund before submitting receipts
- Strikes refreshment area and returns all borrowed equipment and extra goods
- Deliver Cash and Receipts to the PC at the end of the performance day.

### **Special Activities Committee**

This committee oversees the creative ideas to make, purchase and sell souvenirs with the show theme.

- Volunteers organize the participation of raffle baskets for class donations
- May purchase or make items for resale
- Organizes the presale items for 2<sup>nd</sup> parent meeting-brings samples
- Arranges the creative set up of merchandise and signs
- Organizes and schedules parent volunteers to sell souvenirs during the show
- Keeps an accurate count of inventory to monitor profitability

- Is responsible to complete accurate sealed deposits after each show
- Returns all unopened merchandise for a refund before submitting receipts
- Strikes souvenir area and returns all borrowed equipment and extra goods
- Deliver Cash and Receipts to the PC at the end of the performance day.

## **House Committee**

### **House Manager**

The House Manager is responsible for both the audience's safety and the patron's comfort during the performances. A full description of the duties of the House Manager is available from the Production Coordinator. Some general duties are:

- Recruit, hire, and train Parking Manager, Box Office Manager, Box Office Staff, Gate Personnel and Parkers.
- Prepare and oversee the maintenance of all public spaces.
- Coordinate house opening and intermission times with the Stage Manager.
- Check-in with Box Office Staff to coordinate any special needs for the night (large groups, wheelchairs etc.)
- Monitor audience for cameras, food and beverages, smoking, suspicious packages, etc.
- File a House Manager's report with the Marketing Director after every performance.
- Secure the front of house and back stage areas before leaving.

***The House Manager or an assistant is to remain in the house during the performance to watch for cameras, accidents, health problems or other situations that may disturb the audience or the performers.***

The House Manager should be familiar with all emergency procedures.

### **Assistant House Manager**

This person is to assist the House Manager in his/her duties before/during/after each performance. They may also be asked to help with concession sales or box office duties if needed.

### **Ticket Manager**

This person is trained to process and print tickets for public shows and school shows. This includes the organization, and creation Family Pass name badges. This person should be available for the run of shows to answer ticket questions or help solve seating problems.

### **Ticket Contest Manager**

This person is responsible to create an attractive ticket challenge board for the show and keep an accurate count of ticket sellers totals. These totals should be updated prior to each Friday's group rehearsal at TCH and displayed.

This person is also responsible to announce top ticket sellers and acquire, organize and distribute prizes to ticket challenge winners.

### **Box Office Staff**

Under the supervision of the Box Office Manager, House Manager and Director of Marketing, the Box Office staff is often the first contact the general public has with The Culture House, maintaining a courteous, positive. Professional work environment is essential. Primary duties of the Box Office Staff are;

Answering questions and promoting the TCH events, fulfilling ticket orders, processing payments and distributing tickets.

In addition to processing ticket orders, you are expected to be knowledgeable about The Culture House in general as well as up coming events. Box Office staff is expected to be available to work during all performances as needed, either as ticket agents or Usher Personnel.

#### **General Admission Prices**

Adults—\$8

Youth (Ages 12 and under) —\$6

Groups of 15 or more-\$5

School Groups of 15 or more-\$4

Box office opens half hour before each show

Call Times are an hour and a half before shows

#### **Theater Manager (TM)**

The Theater Manager is responsible for the overall appearance and condition of the Theater. The TM will work closely with the theater's facility manager to monitor theater, safety, function and appearance.

The Theater Manager is responsible for chair setup and cleanup.

#### **Public Relations**

The PR committee is vital to the public's awareness of our performances and success of our ticket sales. Creativity and grass roots efforts are necessary.

Some examples of duties are

- Organizes backstage tour for groups
- Picks up marketing material from TCH and creates a PR table for the show.
- Organizes and distributes promotional materials and posters.
- Sends press releases to newspapers, TV stations
- Assists in promotional mailings to churches and schools

#### **Docent**

This person books assemblies at schools that will be attending our show to promote TCH. This includes organizing actors to attend. The docent will work with Executive Producer for selection of actors and songs or scenes that may be performed. This person must understand and support the mission of TCH. He must also have a working knowledge of theater etiquette.

#### **Green room Committee**

The green room's environment is an important aspect to the success of a show. It will provide a place for actors to have rest, food and drink, costume changes, makeup touch ups and be cued.

#### **Green Room Head**

This person recruits a crew, and implements an organized and safe environment for actors from dress rehearsal thru the performances. He is responsible to work with his crew to establish a schedule of 3 or more parents for each show.

## **Green Room Crew**

The green room crew oversees the well being of all the actors who are waiting to be cued. They work with the SM for cueing actors. They are also responsible to keep the order, and safety of our actors. All actors must be checked in on arrival and checked out by a parent with a green room crew member. Green room crew members oversee the actors cleaning the green room each evening and may even implement an actor cleaning schedule if necessary.

***Note about Green Room:** The Green Room is always a place of lively activity and enthusiasm for kids. It is vital to maintain a Green Room that is disciplined and light hearted so all involved have a good, successful experience.*

## **Non-Production Personnel for The Culture House**

### **The Culture House's Administrator**

This position is held by a permanent staff member of The Culture House. The Administrator performs many functions, including: purchasing office supplies, accounting for all productions, handling accounts payable, processing timesheets and performing other clerical functions for the productions and the department.

### **Director of Marketing**

This position is held by a staff member in The Culture House. The Director of Marketing will oversee all marketing, public relations, promotional, and print materials with regards to The Culture House. This job also includes developing and maintaining publicity campaigns, corporate sponsorships and partnerships within the community. The Director of Marketing will also supervise the House Manager and assists the PR committee.

### **Assistant to the Director of Marketing**

This person assists the Director of Marketing with the creation and execution of publicity campaigns for each production. Duties may include, but are not limited to: the creating and mailing of promotional materials, compiling and formatting program information and coordinating details regarding special events and sponsorships.

## **Historian Committee**

### **Archive Photographer**

The Archive Photographer will photograph the audition process, rehearsals and dress rehearsal of each production. This event is known as Photo Call, and is generally coordinated by the Executive Producer and Stage Manager

### **The Historian**

The historian's job includes using photographs of rehearsals and performances to create a memory album of the show. They will also create a show board for use at the PR table during the performance week.

### **Archive Videographer**

The Archive Videographer will make a video record of each production. These archival videos will be housed in The Culture House's office.

## **SAFETY**

Part of working professionally is working safely, and part of working safely, is understanding your work process. This implies familiarity with the materials you are working with, the equipment and the established procedures under which we operate. Again, one needs to be active in seeking out the information that will allow a safe and informed work experience.

Use of the proper protective clothing and devices is mandatory for production work. The facilities that support TCH productions are no place for playing around or not paying attention. No sandals or open toed shoes will be allowed on the stage or in the shop area. All persons working on-stage, back-stage, front of house, or in any other area associated with The Culture House, must use all proper safety equipment (safety glasses, hard hats, harnesses, etc.). If proper safety equipment are not available and or not in proper working order, inform either the Theater Manager or Technical Director to have them repaired and or replaced.

## **PRODUCTION SAFETY PROCEDURES**

In case of an injury requiring an ambulance:

Summon an ambulance by calling 911  
Post someone to guide paramedics to the accident scene  
Inform The Director that an ambulance has been summoned

In case of an injury which does not require an ambulance:  
Provide basic first aid measures as needed

### **Staff Guide to Public Injury:**

Assess situation for seriousness of injury: if serious of unsure call 911.  
Provide assistance and care to the injured party within your ability and training. Above all be courteous and helpful.

Do not discuss fault with the injured person or witnesses. Do not accept responsibility of liability for payment by TCH for any expenses incurred by the injury.  
Send the completed Incident Report to The Executive Director of The Culture House.

## **SEVERE WEATHER PROCEDURES FOR PERFORMANCES**

Should it appear that severe weather is pending; the House Manager should monitor local emergency weather radio stations for announcements of tornado warnings.  
In the event of a tornado warning or severe storm warning for the area: The House Manager should immediately inform the Stage Manager of the warning.

### **In case of power failure during a performance:**

If there is a power failure, all sound and lighting systems should be switched off, and the light board operator should hit the panic switch to provide house lighting. The Executive Producer should make an immediate announcement to the audience regarding the power failure and continuation of the show when power is resumed. The announcement should be done from onstage with the announcer holding a flashlight to illuminate them. The House Manager and the Stage Manager should meet in the Stage Managers booth to determine how long to hold the audience. If the show is called due to the power failure, House Staff should locate themselves at the gates equipped with flash lights to help direct audience members out of the bowl.

**The Culture House Smoking Policy:**

The Culture House is designated as a non-smoking area.

**PIT**

**CALL TIMES** - Please be on time for rehearsal and performance calls.

**DRESS** - Wear black (or as dark as possible) above the waist for performances unless otherwise instructed.

**SETUP/TEARDOWN** - Each member is responsible for making sure their chair, stand and light are in place and working. At the end of the rehearsal/performance each member is asked to return these items to the proper container and storage area. The sound crew will put away any music stands that have microphones attached. Please remember that “many hands make light work”.

**MICROPHONES** -Do not move the microphones. The sound is balanced with the microphones at specific locations as placed by the sound crew. If you think your microphone needs to be moved, ask the sound crew to move it so they can rebalance the sound and so they will know where to place it on subsequent nights.

**INSTRUMENT STORAGE** - It is not recommended that instruments be left at the theater unless absolutely necessary and then only with the knowledge of the conductor and facilities staff who will indicate where the items can be placed to keep them out of the way and as safe as possible. TCH is not responsible for lost items.

**PIT ACCESS** - Please do not let your friends or family come into the pit area. The pit is crowded, the lighting is dim and there are some very expensive microphones and instruments in the pit.

**TRASH** - If you bring it into the pit ... take it with you when you leave.

**STRIKING THE SET** - After the last performance, the pit needs to be cleaned out and swept for the next show's orchestra ..... it's a courtesy thing.

**DECORUM** - When you are in the pit for a performance, be aware that audience members are watching and listening to you the entire time you are in the pit. Please do not play your favorite orchestral excerpt at max volume and (if you don't have the opportunity to warm up at home) please warm up at minimum volume or with a mute.

**YOUR MICROPHONE MAY BE ON AT ANY TIME** ... so ... be careful about making rude comments about the conductor's hair or the babe/hunk in the third row, etc. Your comments may be broadcast to all audience members and the entire cast and crew.

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