

# COMMUNITY PLAYERS PRODUCTION GUIDELINES

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## **Revisions:**

Prepared by the Board of Governors 1991, 1995, 2000, 2002

Revised by the Play Reading Committee 2004, 2007, 2011

Revised by the Board of Governors 2016, 2020, 2023, 2024

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## **Distribution of this policy statement:**

It shall be the duty of the Play Reading Committee Chair to see that every person chosen to produce for Players shall receive a copy of the Production Guidelines manual. The Producer, in turn, shall prepare copies of the duties and responsibilities for each staff member.

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## **INTRODUCTION**

The Board of Governors has created this manual to help the Production Staff have a successful show.

Board policy states that the Production Staff is required to follow these guidelines. Additional advice is provided within the document to offer some examples of past practice that have proven successful. Whenever possible, it has been attempted to distinguish between procedures that must be abided by and past practices that are strongly recommended, but not required.

By exercising these guidelines, the Board hopes to establish a level of best practices and to raise standards and expectations for Community Players' audiences. A successful production will help the Producer meet budgetary requirements necessary for the operation of the theater.

Any questions regarding these policies should be directed to the Board of Governors member responsible for the area in question.

For any suggestions for revisions to this document, please contact the current Play Reading Chair.

## PRE-PRODUCTION PLANNING

Once the Board has announced the new season and confirmed the assignment of the Producer and Director, the show is now in a pre-production state. During this time, it is important that the Producer and Director start contacting others to form their Production Staff and prepare for the show. Staff should be in place, with a firm commitment, at least two months prior to the show.

The Play Reading Chair will maintain contact information of those individuals who have applied to work on each production and will communicate this information to the Producer and Director of each show after they have been notified of their selection. If there is difficulty filling staff positions, please contact the Play Reading Chair or a member of the Board of Governors.

## CONTRACTS, LICENSING, AND SCRIPTS

All copyright laws and other contractual stipulations are to be strictly observed.

The Play Reading Chair will order the correct number of scripts and will distribute these upon their arrival. They will also oversee the purchase of digital music and orchestration for musicals. The tracks will then be distributed to the Producer, Director, and Music Director as needed.

The Play Reading Chair will maintain all original contracts and will provide copies to the Producer to ensure that all legal stipulations for the production are adhered to. In cooperation with the Play Reading Chair, the Producer is responsible for ensuring that all rented materials are returned in accordance with the contract upon closing of the production.

## STAFF MEETING

The Producer will:

- Contact individuals who have agreed to staff the show and set a meeting. The meeting should be held at least two months prior to auditions to discuss and set budget needs, staffing and casting needs, and other requirements.
- Ensure all the staff have read the script and are aware of any potential issues that may exist with the production (such as content, themes, and budgetary needs).
- Review the Staff Roles and Responsibilities in this document and identify any special expenditures for the show.
- Set rules for acquiring materials (who has permission to rent, to purchase, and so on) along with budgetary amounts.

## BUDGET

One of the most important aspects of any production is the budget. All Producers and Directors for a given season will meet collectively with the Treasurer and/or Finance Committee to discuss a general overview of show budgets. The Producer and Director should be prepared with questions to ask at this meeting to prepare for their production. Additional meetings can be scheduled on a show-by-show basis if there is a need, especially for the shows that will be performed later in the season.

Before the meeting with the Treasurer and/or Finance Committee, both the Producer and Director need to thoroughly read the script and have knowledge of the show and know of any unusual or specific items needed for the show (i.e., special set pieces, special costuming, uncommon hand properties, or makeup).

After the Treasurer and/or Finance Committee meeting, the Producer and Director will be given an allocation of funds for different areas of the show. The Costume Designer/Coordinator and Properties Coordinator must discuss and clear any expenses over \$50.00 with the Producer. All staff members will submit their expenditures and receipts to the Producer, who will track expenditures via provided **EXPENDITURES REPORT TEMPLATE**. The Producer will then report expenditures to the Treasurer on a weekly basis, at the end of the production, and as needed. All purchases require a receipt for reimbursement.

## **MARKETING AND FUNDRAISING**

When preparing for auditions, it's crucial to ensure that the process is well-publicized to attract as many qualified candidates as possible. This involves advertising the auditions through various channels and providing audition sides to the Social Media & Website Chair within a specified timeframe. While delays in script delivery may be an exception, it's generally best to provide ample notice to allow potential auditioners plenty of time to prepare. Additionally, the audition notice should include contact information of the Producer and/or the Memberships & Events Chair for special accommodations, ensuring that all candidates have equal opportunities to participate.

Two months before auditions, it's important to contact the Ad Sales & Public Relations and Marketing Chairs to go over all audition announcements, including casting needs and any sponsorship information, for placement in the current show program. It's also essential to review the spelling of the names of the author, librettist, composer, and other contributors to ensure accuracy.

At least three weeks before the opening night, the Producer will coordinate a promotional photoshoot with the Marketing Chair, the Director, and the Costume Designer/Coordinator. In addition to traditional publicity efforts, social media can also be a powerful tool to promote the show and communicate expectations or fundraising goals.

Beyond the audition process, show sponsorship and program ad sales should be considered to provide additional financial support for the production. It's also important to establish clear program details and show marketing expectations to ensure that everyone involved in the production is on the same page. Show merchandise can be another way to generate revenue and promote the show, and sponsorship giveaways can be made to add excitement and engagement for the audience.

## AUDITIONS

Anyone may audition based on the age requirements, physical characteristics, or skills identified in the script or requested by the Director. Anyone auditioning under the age of 18 must be accompanied by a legal guardian or an approved designee. Auditions are typically scheduled for two days for plays and three days for musicals. Additional dates may be added by the Production Staff as needed for callbacks, special auditions, and so forth, but may not interfere with regularly scheduled events at the theater.

If someone is unavailable during the regularly scheduled audition dates, an early in-person or virtual audition may be scheduled at the discretion of the Producer and Director. All those auditioning at the regularly scheduled audition dates will be notified of any and all early auditions.

The following persons must be present at all early and regularly scheduled auditions: Producer, Director, Membership & Events Chair (or Board Member designee), and if applicable, Music Director, Choreographer, and Accompanist. Additional Production Staff members are encouraged to attend if requested by the Director. If a staff member is auditioning, they will not be part of the casting process and an announcement will be made to all those auditioning. The Board of Governors will be informed of any potential exceptions to the above.

**All those cast in a production must go through the formal audition process.** Roles are not to be “precast.”

The stage is usually available for auditions which will occur during the run of the current production or after the production has closed. As a courtesy, the Producer and/or Director of the current and auditioning productions will discuss how to prepare the stage for auditions and, in turn, how to put it back to production state. During auditions an announcement will be made to those auditioning to not disturb any existing scenery, props, furniture, etc.

The Producer will organize the audition for maximum efficiency. A tentative rehearsal schedule, character descriptions, and any other movement requirements should be available for review in the lobby while auditioners are completing the [Audition Form](#).

For a sample Audition Form, please visit [communityplayers.org](http://communityplayers.org). The Production Staff can print out audition forms from the Community Players Theatre website, or request show-specific changes by contacting the Board Secretary. If audition accommodations are needed, contact the Membership & Events Chair.

## COMMUNITY PLAYERS' PRODUCTIVE THEATRE ENVIRONMENT PROGRAM

During auditions, an announcement will be made by the Membership & Events Chair (or a Board Member designee) regarding Community Players Productive Theatre Environment Program and the related policy. Anyone who is involved with a production - cast, staff, orchestra, and any other volunteers - will demonstrate their understanding of and their willingness to abide by [Community Players' Productive Theatre Environment](#) policy by completing and signing the Audition Form. All staff members will be asked to agree to this at the time of their application.

## AUDITION BREAKDOWN

Each evening of auditions will begin with an introduction of the Production Staff, an outline of cast expectations, and an overview of what to expect during the production. Plays and Musicals generally require different audition processes; both are outlined below:

### Play:

- Reading of scenes from the script, as provided by the Director.
  - The Director will give background or synopsis of the scenes as well as a description of the characters and their relationships. This provides auditioners with an understanding of the Director's vision..
- It is the Director's decision as to whether a more intensive audition (callback) will be necessary.

### Musicals:

- Vocal Audition: Auditioners are typically asked to prepare at least one short vocal audition and are asked to bring sheet music for the provided accompanist.
- Dance Audition: Auditioners are typically asked to dress for and participate in a dance audition (as prepared by the Choreographer).
- Reading of scenes from the script, as provided by the Director.
  - The director will give background or synopsis of the scenes as well as a description of the characters and their relationships. This provides auditioners with an understanding of the Director's vision.
- It is the Director, Music Director, and/or Choreographer's decision as to whether a more intensive audition (callback) will be necessary.

The Producer or Director will conclude each evening of auditions by thanking those who auditioned for their time and interest, review the notification procedures for casting the production, and make everyone aware of future opportunities to audition at Community Players.

## CASTING

Members of the Production Staff to be included in casting session:

- Producer
- Director
- Assistant Director
- Music Director, if applicable
- Choreographer, if applicable
- Membership & Events Chair (or Board Member designee)
- Any other Production Staff Members, if desired by the Director

All casting sessions are confidential.

Casting shall be based on:

- Ability shown at auditions
- Schedule conflicts
- History of dependability, if applicable
- Constructive morale

The Producer or designee (as decided by staff) will contact those cast in the production to offer a role. If someone does not accept a role, staff must identify an alternate. No signage or other information will be released until all roles have been accepted. The Producer or designee will inform all those who are cast that they may not post the cast information on any media site until Community Players has posted the list on their media or website.

A cast list may be posted on the front door of the building, or e-mailed to participants, and will be sent to the Social Media & Website Chair as soon as all of the roles have been accepted. An email, as decided by the Producer and Director, will be sent to those not cast to inform them of casting decisions, to thank them for their interest and time, and to make them aware of future auditions. This email must be sent out prior to publicizing the cast list.



## REHEARSAL SCHEDULE

A tentative rehearsal schedule will be communicated at auditions to allow those auditioning a chance to accurately list conflicts on their Audition Form. A formal rehearsal schedule will be released as soon as possible upon the start of rehearsals (ideally at the first rehearsal or cast read-through). Cast and crew members will be informed that the rehearsal schedule is subject to change, with weekly updates if needed.

### Sample Play Rehearsal Schedule Timeline

- Week 1: Read-through and begin blocking
- Weeks 2 & 3: Finish blocking and begin scene work
- Weeks 4 & 5: One act per night and begin running the whole show adding tech
- Week 6: Final tech and dress rehearsals

### Sample Musical Rehearsal Schedule Timeline

- Week 1: Read-through and begin working ensemble music
- Weeks 2 & 3: Begin learning music and choreography (with the goal to have all music learned prior to beginning blocking)
- Weeks 4: Begin blocking each act
- Weeks 5 & 6: Continue blocking and polishing, incorporating music and choreography
- Weeks 6 & 7: Final tech and dress rehearsals

The Producer or Director will communicate a minimum number of days prior to opening when no conflicts will be acceptable. Stringent attendance records will be kept and cast members late to or absent from scheduled events (including rehearsals, community events, performances, etc.) will be contacted.

### Suggested Examples of Acceptable Absence:

- Illness
- Death in family
- Work/Classes
- School concerts or other school related activities on which grades hinge. Decide on how much advance notification you will require.

### Suggested Examples of Unacceptable Absences:

- Homework
- Parties
- Sporting/social events

## CAST AND STAFF BEHAVIOR

At the first read-through or first rehearsal, the Producer and/or Director will go over acceptable behavior and consequences.

### CAST AND STAFF MEMBERS

- List all conflicts with the rehearsal and production schedule on Audition Form.
  - If additional dates are added after casting creating a conflict, it is the prerogative of the Director to dismiss and replace the performer in the show.
- Clean up debris created in the dressing rooms and common areas during rehearsals and performances.
- Follow the rules of the theater in that food and beverages are not allowed in the auditorium, and smoking is not allowed in the building.
- Keep offensive language, shouting, and horseplay to a minimum, both inside and outside the building.
- Exhibit a cooperative attitude with staff and other cast members.
- Be responsible for all costume items and properties assigned to them.
  - This includes, but is not limited to, organizing the storage of all items after each rehearsal or performance (e.g. hanging costumes, storing costume accessories such as hats, gloves, and jewelry in their designated storage spaces), as well as returning props to the prop table or designated storage area. Cast members are also responsible for notifying the Production Staff of any repairs or cleaning needed for any of the items. Cast members will be financially responsible for items lost, broken or destroyed due to horseplay or carelessness.
- Will not attend rehearsals or performances under the influence of alcohol or drugs, nor bring such substances to the theater.
- Will not disturb or play with any scenery or prop items in the shop without permission.
- Will not be in the Box Office.

The Producer and Director, with the approval of the Executive Committee, have the prerogative to remove a cast member, orchestra member, or staff member, if it is in the best interest of the production.

### CAST AND STAFF PARTIES

Community Players will not sponsor cast parties or any other social gatherings for the cast, staff, or any member of the organization unless specified by the Board of Governors through an official press release or other Board approved communications. In order to protect the organization, this distinction must be made clear, particularly for events where minors are included and alcohol is being served, or may otherwise be made available, or in which any other behavior deemed inappropriate or illegal in the presence of minors may occur.

Any documents used to advertise cast parties or other social gathering, especially those that could be viewed by a member of the public, shall contain the statement, —THIS EVENT IS NOT SPONSORED BY OR AFFILIATED IN ANY WAY WITH COMMUNITY PLAYERS THEATRE.

The Producer, or a designee (as decided by the Producer), should make an announcement regarding this policy to the entire cast and crew during the first full production meeting (cast read-through, rehearsals, etc.) or as otherwise necessary.

## **MINORS (Under 18)**

- Minors auditioning are not allowed, by law, to be able to commit to a production without parental or guardian consent. So, in addition to offering a role to a child, the Production Staff must confirm with the responsible adult the requirements of the production.
- Parents or guardians are responsible for supervision of their minors outside the building.
- The Producer is responsible for obtaining the dressing room designation from the minor's parent or guardian.
- Those under 18 must be dismissed by 10:00 p.m. during rehearsal. During tech rehearsals those under 18 must be dismissed as soon as possible if rehearsals are later than 10:00 p.m.
- All conflicts must be identified and noted for the Production Staff.
  - If additional dates are added after casting creating a conflict, it is the prerogative of the Director to dismiss and replace the minor in the show.
- All minors must be supervised by an adult aged 21 or over in the following ratios
  - 3-6 years: 1 adult to every 4 children
  - 7-12 years: 1 adult to every 8 children
  - 12-17: 1 adult to every 10 children

## **CANCELLATION OF PERFORMANCES**

Decisions pertaining to the cancellation of a performance shall be made by the Executive Committee of the Board of Governors, in consultation with the Producer of the production. The final decision rests with the Executive Committee.

### **CONDITIONS OF CANCELLATION**

Performances shall be canceled only when:

- Electrical power to the building is not working
- The Bloomington Traffic Department declares city streets to be officially impassable on the day of the performance
- The city's tornado siren has sounded no more than two hours before a performance, and reports from the weather service strongly advise that conditions will not improve before curtain time
- Rain threatens to flood the theater
- When weather conditions are such that travel to and from the theater pose undue hazards to members of the production company and/or the audience
  - If due to snowfall, the show may not be canceled no more than six hours before curtain and no less than two hours before curtain
- Major illness or injury of a principal (and otherwise irreplaceable) member of the cast
- Other situations as deemed 'an emergency' by the Executive Committee of the Board of Governors, in consultation with the Producer of the production.

### **AFTER CANCELLATION**

In the event of a performance cancellation:

- Producer will inform Production Staff, cast and crew
- Production Staff will inform their areas
- Box Office Chair will inform the day's box office staff
- Marketing Chair will inform local media, including but not limited to local radio stations, newspapers, and television stations serving the Bloomington-Normal area.
- Social Media & Website Chair will post performance cancellation details on applicable media platforms
- After consulting cast and crew, the Producer shall determine if and when an alternate performance can be scheduled.

If alternate performance date(s) are identified, the Producer will bring the option(s) to the Board of Governors for approval. The Board of Governors has final say as to whether an alternate performance will occur.

If an alternate date is approved by the Board of Governors:

- Producer will inform Production Staff, cast and crew
- Production Staff will inform their areas
- Box Office Chair will inform the day's box office staff
- Marketing Chair will inform local media, including but not limited to local radio stations, newspapers, and television stations serving the Bloomington-Normal area.
- Social Media & Website Chair will post new performance details on applicable media platforms

The Board of Governors will ensure proper documentation of show cancellation in the next Board meeting.

## POST-PRODUCTION STRIKE

Upon completion of the final performance of a production, the theater will be cleaned and put into order for the next production. For a detailed list of duties that must be performed during strike, see the appendix of this document: [STRIKE RESPONSIBILITIES](#).

## HONORARIUMS

Honorariums are given at the discretion of the Board of Governors. A production may be asked to forego honorariums to meet fundraising goals or may have the honorarium withheld if the production does not stay within the proposed budget.

Recognizing that all productions are different, the Board of Governors will not attempt to set the exact amount allocated to each member of a Production Staff. Instead, the Producer and Director will be responsible for determining which members of the Production Staff will receive honorariums as well as the amount given to each person. The current Treasurer should be contacted at least one week prior to strike in order to arrange for checks to be cut and distributed by the closing performance. Checks will be distributed by the Producer.

The following is a suggested breakdown of honorariums for plays and musicals. It may be adjusted at the discretion of the Producer and Director, but must not exceed the total allocated to the production.

### **PLAY (\$725 total)**

- Producer \$140
- Director \$140
- Assistant Director \$70
- Set Designer/Master Builder \$100
- Costume Designer/Coordinator \$50
- Properties Coordinator \$50
- Lighting Designer/Engineer \$50
- Sound Designer/Engineer \$50
- Stage Manager \$50
- House Manager \$25

### **MUSICAL (\$1,375 total)**

- Producer \$150
- Director \$150
- Music Director \$150
- Assistant Director \$75
- Choreographer \$150
- Set Designer/Master Builder \$150
- Costume Designer/Coordinator \$100
- Properties Coordinator \$100
- Lighting Designer/Engineer \$100
- Sound Designer/Engineer \$100
- Stage Manager \$75
- House Manager \$25
- Rehearsal/Audition Accompanist \$50

# STAFF ROLES AND RESPONSIBILITIES

## PRODUCER

The Producer is responsible for seeing that all aspects of a production (outside of the acting on the stage) are completed to their satisfaction and the satisfaction of the Director by a specified date.

The Producer's duties include:

- Selecting, in conjunction with the Director, all Production Staff, including:
  - Assistant Director
  - Stage Manager
  - Music Director, if applicable
  - Choreographer, if applicable
  - Set Designer/Master Builder
  - Costume Designer/Coordinator
  - Properties Coordinator
  - Lighting Designer/Engineer
  - Sound Designer/Engineer
  - House Manager
  - Makeup Coordinator (if needed)
  - Dramaturgy (if needed)
    - \*If any of the above positions require an assistant position, the Producer and Director shall coordinate with the head designer of the department to select a suitable candidate.
- Communicating all deadline dates with Production Staff.
- Maintaining a contact list and track of attendance and tardiness of cast members.
- Coordinating all equipment and costume rentals with the Treasurer.
- Providing required materials to the Social Media & Website Chair and to Box Office Chair. If the show is double cast, provide the dates each cast is performing.
- Maintaining complete financial control of the production by:
  - Following the budget established by the Treasurer and Finance Committee.
  - Approving budget changes within the departments of the show.
  - Requesting additional budget in case of emergency by:
    - Scheduling an appointment to present the request to the Treasurer and Finance Committee; and,
    - Presenting a written rationale for the purchase.
- Collecting and submitting all bills and receipts to the Treasurer for payment and providing the Treasurer with budget statements.
- Keeping the theater clean and presentable during the rehearsal process.
  - Trash should be taken out weekly, or more often, if needed. Keep the auditorium, the Dick Brown Green room, and general theater premises clear of litter (cups, cans, etc.). Once the show opens, this is usually the responsibility of the House Manager.
  - **NOTE:** No Producers should have to make a life's work out of this. The Director should assist in requesting that the cast and crew keep the theater clean.
- If a cast or crew member discloses a medical condition it is at the Producer's discretion to work through the appropriate actions to maintain a safe theater environment for that individual and the cast and crew.
  - Under no circumstance should this medical information be made known to others without the individual's permission. If after making reasonable accommodations for the medical condition it is impossible for a safe theater environment for all involved, the individual may have to be removed from the production.
- Determining, along with the Director, the honorarium amounts for the Production Staff within the limitations established by the Board of Governors.
- Working with the Play Reading Chair to ensure that all rehearsal materials are returned to the licensing company upon closing of the production.

- Settling any conflict between the Board of Governors, Director, cast, or crew. If the Producer and Director cannot resolve the conflict, the Producer should contact the Executive Committee to determine the status of that person within the show.
- Distributing and collecting all theater keys and codes used by Production Staff no later than the last day of the production or on the day of strike. The keys will be checked out by the House and Ground Chair. Any conflict over keys or codes should be resolved with the Executive Committee.
- Attending and helping to facilitate auditions.
- Providing, at least, an email to those not cast to inform them of the casting decisions, to thank them for their interest and time, and to make them aware of future auditions.
- Confirming production information with the Marketing Chair and Advertising Sales & Public Relations Chair.
- If ordering show product, coordinating the ordering and delivery for the cast and Production Staff through the Treasurer.
- Coordinating with the Advertising Sales & Public Relations Chair to schedule the Street Team date. Organize cast and volunteers for Street Team with support of the Advertising Sales & Public Relations Chair.
  - Street Team date should be on the production calendar at the start of rehearsals.
- Collecting and submitting all program materials, including cast biographies, to the Marketing Chair and Social Media & Website Chair by deadline date (usually 3 weeks prior to production) to provide materials to the printer.
  - **NOTE:** The Producer shall be provided with a copy of the program to share with the Production Staff to be reviewed for accuracy.
- Attending each performance and dress rehearsal, or appointing a designee, at least long enough to determine that all crew members who are needed are present and there are no problems.
- Turning off all lights, appliances, etc. and locking doors on rehearsal nights, dress rehearsal, and performance nights (or appointing a designee).
- Supervising strike on closing night along with coordinating with design heads to assign individuals to positions and posting the list, to ensure that all duties outlined within the STRIKE RESPONSIBILITIES document (see Appendix) are completed.
- Scheduling the show photographer. All photographers and videographers should be approved by the Board of Governors. If there is trouble finding someone, please contact the Board of Governors and they will assist with names to contact. This should be confirmed at least two weeks prior to tech week.
  - If the production is being recorded on a show night, the Producer shall coordinate with the Box Office Chair to assure the correct seats are reserved for the videographer.

The Producer and Director, with the approval of the Executive Committee, have the prerogative to remove a cast member, orchestra member, or staff member, if it is in the best interest of the production.

In addition, the large TV in the lobby is formatted to include group photos of the cast and the Production Staff. For smaller casts, individual cast members will usually receive a headshot and are identified by name. Larger casts may choose to do individual headshots of the lead performers with group photos to incorporate the remaining cast members.

Immediately after photos are taken, copies will be provided to the Historian, Social Media & Website Chair, and Marketing Chair for the website, lobby TV, and historical purposes. There needs to be a minimum of 30-40 photos, preferably more. Also provide the Historian with any videos for the archive.

For historical purposes, every production must take the following photographs during tech week in addition to performance shots, at least one copy of which must be turned over the Board Historian:

- Entire Cast
- Entire Cast and Production Staff
- Production Staff/Designers
- Orchestra, if applicable
- The Set (free of people): If multiple scenes are presented in the production, please try to capture as many settings as possible, but be certain to include at least one photo of what would be considered the main setting.

## DIRECTOR

The Director's duties include:

- Selecting, in conjunction with the Producer, all Production Staff, including:
  - Assistant Director
  - Stage Manager
  - Music Director, if applicable
  - Choreographer, if applicable
  - Set Designer/Master Builder
  - Costume Designer/Coordinator
  - Properties Coordinator
  - Lighting Designer/Engineer
  - Sound Designer/Engineer
  - House Manager
  - Makeup Coordinator (if needed)
  - Dramaturgy (if needed)
    - \*If any of the above positions require an assistant position, the Producer and Director shall coordinate with the head designer of the department to select a suitable candidate.
- Setting deadline dates for the completion of various Production Staff duties (with the assistance of the Producer) and communicating these dates to the appropriate Production Staff members.
- Conducting auditions and casting of the production.
  - Researching and organizing audition scenes.
  - Drawing up character descriptions, plot outlines, etc.
  - Facilitating the auditions: Introduce staff, going over cast requirements, providing background information for scenes & characters, etc.
- Settling any conflict between the Board of Governors, Director, cast, or crew. If the Producer and Director cannot resolve the conflict, the Producer should contact the Executive Committee to determine the status of that person within the show.
- Reminding cast to keep the theater clean, return props, etc. to appropriate places.
- Provide a Director's Note to the Producer for the program.
- Determining, along with the Producer, the honorariums for the Production Staff within the limits established by the Board of Governors.
- Turning off all lights, appliances, etc. and locking doors on rehearsal nights, dress rehearsal, and performance nights at the discretion of the Producer.

The Producer and Director, with the approval of the Executive Committee, have the prerogative to remove a cast member, orchestra member, or staff member if it is in the best interest of the production.



## **ASSISTANT DIRECTOR**

The Assistant Director's duties include:

- Preparing a complete list of all characters in each act and scene.
- Preparing a schedule with the Director, detailing:
  - Cast rehearsals
  - Technical rehearsals (lights, scenery, props, costumes)
- Overseeing the physical aspects of all rehearsals.
- Timing rehearsals and performances.
- Assisting the Director in facilitating rehearsals, particularly in the Director's absence.
- Following the script during rehearsals to:
  - Providing a second set of eyes and ears for the Director
  - Recording blocking changes
  - Providing line prompts to performers when called for
  - Taking notes on missed lines or other issues
- Performing other duties as requested by the Director.

## MUSIC DIRECTOR

The Music Director's duties include:

- Facilitating the vocal portion of auditions.
- Recruiting the orchestra and rehearsal pianist, if applicable.
- Working with the Director and Choreographer to establish a vocal rehearsal schedule.
- Keeping track of acknowledgments and assistant's names, and providing the list to the Producer for inclusion in the program by a predetermined date, if applicable.
- Establishing the orchestra rehearsal schedule, if applicable.
- Clearly indicating to all orchestra members their responsibilities and deadlines. Be specific and definite so as not to require changes if applicable.
- Handling, along with the Producer and Director, intra-orchestra disputes between cast and orchestra.
- Reminding the orchestra to keep the theater clean.
- Returning equipment to the proper place at the end of the production.
- Reviewing all the scores returned by the orchestra with all markings erased and clips or other devices removed.
  - All of the scores shall be returned to the Producer intact at strike for shipping the next day.
- Coordinating with the Play Reading Chair to obtain all recorded music.
- Determining any potential edits to music.
  - If assistance is needed with editing recorded music, please contact the Board of Governors. It is assumed the Music Director will be capable with this technology unless the Board is notified.
- Running canned tracks for all technical rehearsals and performances, if unable to attend, appoint a qualified designee.

## **CHOREOGRAPHER**

The Choreographer's duties include:

- Meeting with the Production Staff prior to auditions to determine which numbers they will stage.
- Facilitating the dance portion of auditions.
- Working with the Director and Music Director to establish a dance rehearsal schedule and notifying applicable cast members.
- Conferring with the Production Staff to discuss and determine production needs (set design, lights, props, costumes, etc.)
- Selecting the dance captain(s).
  - This is not a requirement. The dance captain(s) (who could be a member of the cast) could run rehearsals in the Choreographer's absence, and be a reference point for the cast.

## SET DESIGNER AND/OR MASTER BUILDER

The Set Designer's and/or Master Builder's duties include:

- Conferring with the Director to ensure that the proposed set design and planned construction are conducive to the Director's vision.
- Trying to use materials on hand to build; if the builder needs to alter any furniture, flats, or platforms, the Set, Shop, and Props Chair must give prior approval..
- Purchasing any new materials (within budget) as needed.
- Staying within the budget. Any expenditure beyond the budget must have prior approval from the Producer.
  - Receipts will be turned in to the Producer as they are received.
- Keeping track of acknowledgments and assistant's names, and providing the list to the Producer for inclusion in the program by a predetermined date.
- Developing the set building schedule with the approval of the Director.
  - The Master Builder may or may not elect to request cast and staff help. Most set building is done on weekends or whenever the builders have time, even during rehearsals. In this instance, they will not interfere with stage space but may work in the shop.
- Taping the stage with the set plan or providing a ground plan within the first week of rehearsal.
- Seeing that the set is constructed and painted within the set build schedule.
- Cleaning stage and shop areas as needed and taking construction trash out to the dumpster, no less than weekly.
- Keeping a written record of what is borrowed or rented from whom, along with names, addresses, phone numbers, and approximate replacement value.
  - A copy must be provided to the Producer.
- Supervising the set portion of strike on closing night and making sure the shop is clean with all tools, set pieces, flats, and furniture returned to their designated area. All barrels must be emptied into the dumpster and ready for the next production.
  - If unable to attend, a qualified designee will be appointed to supervise this part of the strike.

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## COSTUME DESIGNER/COORDINATOR

The Costumer's duties include:

- Working with materials already located in the Costume Shop. If none are available, borrow, rent, or create costumes for the production-subject to the approval of the Producer and Director.
  - When renting any costumes, make certain to contact the Costume Chair for information on suggested vendors and any established contracts in place.
- Working out the color scheme with the Set Designer, Lighting Designer, and Director to determine what types of costumes are needed.
- Identifying a night with the Producer and Director to measure cast members and establish a fitting schedule.
- Staying within the budget. Any expenditure beyond the allotted budget must have prior approval from the Producer.
  - Receipts will be turned in to the Producer as they are received.
- Keeping track of acknowledgements, and assistant's names and providing the list to the Producer for inclusion in the program by a predetermined date.
- Keeping a written record of what is borrowed or rented, from whom, along with names, addresses, phone numbers, and approximate replacement value.
  - A copy must be provided to the Producer.
- Watching a run-through before technical rehearsals begin.
- Determining where costume changes occur and how to execute them. If needed, post a schedule of costume changes and work to train the crew.
- Helping prepare changing areas (screens, drop cloths, etc.)
  - The Dick Brown Green Room will not be used as a primary dressing room, with the exception of a gender neutral changing space, a minor changing space, or needed for quick changes.
  - Minors must use dressing rooms separate from individuals 18 and over, and must use the dressing room as designated by their parent or guardian.
  - In conjunction with the Producer(s), minor dressing rooms must have enclosed walls or curtains hung to structure/beams, rather than movable/rolling partitions
  - Adults have the right to use the dressing room that they best identify with.
- Working with the Costume Chair to ensure mending materials are on hand during performances.
- Keeping costumes clean and in good repair during the production.
- Supervising to make sure the dressing rooms and changing areas are kept neat during Tech week and performances.
  - If unable to attend, a qualified designee will be appointed to supervise this part of the strike.
- Supervising the costume portion of strike.
- Returning or making arrangements to return costumes, after cleaning, within two weeks of the close of a production.
- Enforcing absolutely no smoking or eating in costume.
- Submitting sketches or vision boards to the Producer and Director.

## PROPERTIES (PROPS) COORDINATOR

The Properties Coordinator's duties include:

- Making a list of all props needed; conferring with Set, Shop, and Props Chair.
- Making note of consumable and non-consumable items.
- Finding, making, or supervising the finding and/or making of all props.
  - When necessary, purchasing additional props, subject to budget.
- Staying within the budget. Any expenditure beyond the budget must have prior approval from the Producer.
  - Receipts will be turned in to the Producer as they are received.
- Keeping track of acknowledgments and assistant's names members, and providing the list to the Producer for inclusion in the program by a predetermined date.
- Keeping a written record of what is borrowed or rented from whom, along with name, address, phone number, and approximate replacement value.
  - A copy must be provided to the Producer.
- Organizing all members of their crew to watch a run through before tech week and determine where prop changes occur and how to execute them.
- Making and posting a properties plot according to what sides of the stage specific changes occur.
- Keeping props in good condition during the run of the show.
- Setting props, place on stage or hand to the performer for the appropriate scene (costume props are excluded).
- Supervising the props portion of strike.
  - If unable to attend, a qualified designee will be appointed to supervise this part of the strike.
- Returning or making arrangements for the return of all props within one week following close of production.

## LIGHTING DESIGNER/ENGINEER

The Lighting Designer/Engineer's duties include:

- Receiving training and reading of all necessary manuals regarding the operation of the lighting system to ensure safety and efficiency.
  - If renting any equipment, contacting Lights, Sound and Effects Chair for established accounts and practices.
- Determining light cues with the Director.
- Making a written light plot copy of the lighting cues for the show. This can be in the form of handwritten cue points in a copy of the show script, or in a separate printed document.
- Noting any special effects needed in the production (see appendix: [PYROTECHNICS LETTER](#))
- Having lights set, prepared, and the show programmed into the Lighting Console by a predetermined date.
- Saving the show on the Lighting Console, and creating at least one separate backup of the show on a removable flash drive.
- Determining if any necessary Sound Effects will be created/performed by the Lighting Designer or the Sound Designer.
- Procuring/Creating/Programming any Sound Effects that are designated to be performed by the Lighting Designer, and backing them up.
- Obtaining slide images for pre-show presentation, no later than the final dress rehearsal, and programming them into the Lighting Booth SFX computer and coordinating them into the show Lighting Console program.
- Keeping track of any lighting instruments borrowed and/or rented by written record, including name, address, phone number, and approximate replacement value.
  - A copy must be provided to the Producer.
- Training crew on the usage of any specialty items.
- Staying within the budget. Any expenditure beyond the budget must have prior approval from the Producer.
  - Receipts will be turned in to the Producer as they are received.
- Keeping track of acknowledgments and assistant's members, and providing the list to the Producer for inclusion in the program by a predetermined date.
- Supervising the lighting portion of strike. Helping to ensure that all equipment is stored properly and/or that any borrowed or rented equipment is returned within one week after closing.
  - If unable to attend, a qualified designee will be appointed to supervise this part of the strike.
- Appointing a designee to execute lights during performances if the Lighting Designer is not available.

## **SOUND DESIGNER/ENGINEER**

The Sound Designer/Engineer's duties include:

- Staying within the budget. Any expenditure beyond the budget must have prior approval from the Producer.
  - Receipts will be turned in to the Producer as they are received.
- Receiving training in addition to reading all necessary manuals regarding the programming and operation of the soundboard and microphone system to ensure safety and efficiency.
- Keeping track of acknowledgments and assistant's names, and providing the list to the Producer for inclusion in the program by a predetermined date.
- Determining sound cues with the Director and Music Director if applicable.
- Making a written sound plot copy of the sound cues for the show. This can be in the form of handwritten cue points in a copy of the show script, or in a separate printed document.
- Having sound prepared by a predetermined date. This includes having:
  - All necessary onstage and backstage microphones placed and wired
  - All on stage monitors placed and wired, if applicable
  - Cast body mics assigned
  - Show programmed into the Sound Console
- Saving the show on the Sound Console, and creating at least one separate backup of the show on a removable flash drive.
- Determining if any necessary Sound Effects will be created and/or performed by the Sound Designer or the Lighting Designer.
- Procuring, renting, or Programming any Sound Effects that are designated to be performed by the Sound Designer, and backing them up.
- Recharging body mic batteries
- Replacing batteries in the hearing assisted devices as necessary.
- Retrieving, reconditioning, properly storing, and, as needed, repairing all assigned body mics at the conclusion of every performance.
- Supervising the sound portion of strike. Helping to ensure that all equipment is stored properly and/or that any borrowed or rented equipment is returned within one week after closing.
  - If unable to attend, a qualified designee will be appointed to supervise this part of the strike.
- Appointing a designee to execute sound during performances if the Sound Designer/designer is not available.
- Testing body microphone packs and cords to assure proper function and reaching out to the Lights and Sound Effects Chair to replace or refurbish any necessary items.
- Coordinating with Lights and Sound Effects Chair to restock microphone tape and microphone covers, as needed.



## **MAKEUP COORDINATOR (Optional)**

The Makeup Coordinator's duties include:

- Staying within the budget. Any expenditure beyond the budget must have prior approval from the Producer.
  - Receipts will be turned in to the Producer as they are received.
    - Purchasing makeup is the responsibility of the performers. Unusual body makeup and specialty items will be designated in the budget by the Producer.
- Keeping track of acknowledgments and assistant's names, and providing the list to the Producer for inclusion in the program by a predetermined date.
- Providing reference photos to the Director by a predetermined date.
- Determining with the Director which day performers will start wearing stage makeup.
- Training performers to do their own makeup.
- Arranging with the Director or cast members for extra time to work out special makeup problems.
- Being present or appointing a qualified designee to be on hand for tech rehearsals and performances.
- Supervising the makeup portion of strike. Helping to clean all makeup tables and chairs and collecting all leftover items for storage.
  - If unable to attend, a qualified designee will be appointed to supervise this part of the strike.

## STAGE MANAGER

The Stage Manager's duties include:

- Making tags for all performers in the show and hanging on board inside the stage door.
- Making sure all performers are accounted for at designated call time. (Obtain contact sheet from the Producer prior to the run of the production)
- Ensuring all stage crew are wearing appropriate attire, either all black or in costume as designated by the Director.
  - Crew members must wear closed toed shoes during rehearsals and performances.
- Calling time for the performers. Announce every 10 minutes, a countdown to house opening, curtain time, and during intermission.
- Reminding performers to check props prior to house and get mic checks, when necessary.
- Obtaining a crew, when necessary.
- Assigning set piece movement to the performers as needed, in conjunction with the Director.
- Ensuring all set pieces are pre-set in conjunction with the Properties Designer, Costume Designer, and Set Designer.
- Coordinating with Light and Sound Engineers as needed during a show.
- Informing the House Manager when the performers are ready to begin both prior to the show and at intermission.
- Making sure the set area is safe.
  - Flashlights, tap lights, and glow tape will be provided by the Set, Shops, and Props Chair.
  - Sweeping/mopping the stage floor between performances

## **DRAMATURG (Optional)**

The Dramaturg's duties include:

- Providing research on the show including but not limited to:
  - Playwrite
  - Original production and adaptation
  - Relativity to today
  - Tying in the Director's vision
- Providing a Dramaturgical Packet to the cast and staff of the crew consisting of the above information and additional research for reference.
- Creating a physical or digital lobby display.
  - Must work with the House Manager to ensure there is cohesion amongst any decoration and there is sufficient space to the bathrooms, merchandise, and box office.

## HOUSE MANAGER

The House Manager's duties include:

- Making and posting an usher schedule with names, email addresses, and phone numbers.
  - Provide the Producer with a copy of the list.
- Encouraging sign-up from friends and family of the Production Staff and cast.
- Providing ushers with the Volunteer Hours Log binder.
- Being at the theater 45 minutes before the house opens.
  - The House Manager or designee must be in the lobby during the entire performance.
- Greeting ushers and making sure they understand their duties.
  - Ushers do not receive complimentary tickets. If there are unsold seats at curtain, ushers may use those seats.
- Making sure ushers ask if people need help to their seats
- Making sure ushers hand out programs and make sure there are enough programs for the remaining performances. Contact the Producer if more are needed.
- Scanning patrons' tickets. Any discrepancies will be referred to the Box Office.
- Keeping auditorium doors closed until the Stage Manager gives the word to open the house.
- Making sure the lobby lights are turned on and off.
- Assisting theater patrons before, during, and after the show with any needs that might arise.
- Monitoring disruptive behavior and asking patrons to step out if necessary. The House Manager is typically the first point of contact for patrons, but no one should ever be made to feel uncomfortable or endangered if they have to confront a patron.
- Seating latecomers and those reentering the house at appropriate times.
  - Check with the Director as to when latecomers and those reentering can be seated (blackouts, scene changes, etc.).
  - Communicate with the Director if any non-traditional entrances and exits will be utilized
- Cleaning the house and lobby following performances. Pick up all trash in the lobby and restrooms and take it to the dumpster after each performance.
  - Recycle bottles from Concessions and recycle programs, including leftover programs at the end of the show.
- Dressing presentably, smart casual. Nicer blue jeans are acceptable(not torn or faded). The Director may opt to "costume" the ushers depending on the production.
- Notifying the Board Secretary of any incidents, such as but not limited to patron altercations, patron injuries, etc.
- Coordinating with the Box Office for any seating accommodations.
- Coordinating with Sound Designer/Engineer for any hearing assisted devices.

## USHERS

The ushers' duties include:

- Signing in the Volunteer Hours Log binder
- Being stationed in front of either side of the stage and then showing the patron to the assigned seat.
  - No cell phone usage while ushering.
  - No sitting on the stage.
- Handing out programs.
- Greeting patrons cordially: e.g. "Enjoy the show".
- Ushers may not be under the age of 18 unless a parent or legal guardian is also ushering the performance
- Assisting with storing mobility devices, i.e. wheelchairs, walkers, etc..

Ushers do not receive complimentary tickets. If there are unsold seats at curtain, ushers may use those seats.

# PURCHASES AND EXPENDITURES

## PRODUCTION PURCHASES

For Producer's use only; distribute to Production Staff as needed.

Community Players List Of Charge Accounts (as of May 2023)

### Set, Lighting and Sound Supplies

- Lowe's
- Sherwin-Williams paint

### Restricted Accounts: Check with the Executive Committee

**NOTE:** Bills or receipts should contain signature of recipient, show, and budget line. Turn in all receipts to the Producer for reimbursement or payment.

## DIVISION OF EXPENDITURES

### Show budgets include:

- Paint
- Costume creation or rental
- Props
- Lumber for set
- Set hardware
- Body makeup and specialty items, if applicable
- Miscellaneous (Anything special to the particular production; paint, stencils, fabric, etc.)

**NOTE:** All productions are encouraged to use Community Players' materials, borrow materials from throughout the community, or rent at only a nominal fee. The idea is to keep all costs down.

All bills must be submitted to the Producer upon receipt, who has sole responsibility for presenting budget expenditures to the Treasurer. The Producer will present bills to the Treasurer for repayment. If payment cannot be made up front or would cause undue hardship on the Production Staff, contact the Treasurer to order on behalf of the department.

## List of Appendices

- I. [Incident Report](#)
- II. Sample Audition Forms
  - [Adult Form](#)
  - Youth Form
- III. [Membership Form](#)
- IV. [Staff and Cast Biography Template](#)
- V. [Strike Responsibilities](#)
- VI. Treasurer's Packet
- VII. [Pyrotechnics Letter](#)
- VIII. [Stage Floor Plan](#)