

# The Anatomy of a Production

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Ballarat National Theatre's Handbook

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Version	Date	Change
1	18 January 2017	

## Preamble

Ballarat National Theatre (BNT) has been entertaining Ballarat since 1938. BNT is a community theatre group currently presenting four onstage productions annually, together with a range of other events; e.g. Ballarat Art Gallery events and play readings.

This booklet documents details requirements and processes important to the overall functioning of BNT and in so doing seeks to improve the efficiency of the operation of the company and more specifically as it relates to the preparation and management of on stage productions. Underpinning the information provided here is the principle that everyone involved in the functioning of BNT is expected to contribute actively to fostering a harmonious and safe working environment and showing respect and courtesy at all times. It provides guidelines to existing and prospective members and supporters of the company. Its content is subject to ongoing amendment in line with changes to the operational environment relative to matters such as technology, legislation and finances.

## Outline of Process for Presentation of Theatrical Productions

BNT operates a 3-year rolling process in selecting four productions for presentation at the Courthouse Theatre and two events at the Ballarat Art Gallery each year. This means that in any one year the Board is:

- ❖ Confirming the program for the following year (decision in September)
- ❖ Firming up year 2, including directors & production managers.
- ❖ Preparing a list of potential productions, ideas & directors for year 3.

Each year, via this cyclical process, one year runs into the next.

- Each year production suggestions can be made to the Programming Group by potential directors and members of BNT.
- Programming Group compiles & assesses suggestions; starts culling process; identifies any gaps in desired mix of productions & investigates suitable options; discusses possible options with prospective directors
  
- Programming Group identifies productions, production managers & directors for each of the following year's 4 production slots.
- September: Board decides on following year's productions, including directors & production managers
  
- February: auditions (1<sup>st</sup> production auditions in November of previous year)
- Five months out: casts selected, or additional auditions as required; production team assembled.
- Publicity – 3 months out - starts with commencement of rehearsals; stories, information
- Rehearsal period – 3 months; production manager compiles production team
- Production Week – bump in, technical & dress rehearsals; foyer display; sets, lighting, sound, costumes, props; stage manager
- Performance Week – FoH volunteers; Gala Night; bump out
- After party!

During the 'active' year – there's one every year - the action never stops. Here's a bit of a scenario:

## Timetable for Year's Productions

Month	WG Meetings	Major Prods	Gallery Events	Publicity
January	<b>Program Group runs auditions</b> - general and production- specific: for performers, other positions & specific tasks.			'BSW' circulated – esp. re auditions & year's productions, AGM with season launch.
February	<b>Program Group meets</b> – considers position for year's productions in context of auditions; begins consideration of following years' 'Courthouse' programs.	Rehearsing Courthouse Production no. 1.	<b>Program Group - confirms Gallery events</b> - including confirming arrangements for both events & publicity.	Publicity re upcoming events.  <b>AGM – season launch.</b>
March		Rehearsing & publicising Courthouse Production no. 1. Assembling Courthouse Production no. 2 cast & production team (at latest).		'BSW' circulated – including seeking ideas for productions & Expressions of Interest for directors, production & stage managers.
April	<b>Program Group meets</b> – reviews productions to date; consideration of following years' 'Courthouse' program.	<b>Courthouse Production no. 1.</b> Rehearsing Courthouse Production no. 2.	Event convenor - organises Gallery Event no. 1. - including publicity & presentation thereof.	Publicity re upcoming events.
May		Rehearsing Courthouse Production no. 2. Assembling Courthouse Production no. 3 cast & production team (at latest).	<b>Event convenor - Gallery Event no. 1 – Heritage Weekend</b> - including publicity.	Publicity re upcoming events.
June		Rehearsing & publicising Courthouse Production no. 2.		'BSW' circulated.
July	<b>Program Group meets</b> - reviews productions to date; continues consideration of following years' Courthouse program.	<b>Courthouse Production no. 2.</b> Rehearsing Courthouse Production no. 3. Assembling Courthouse Production no. 4 cast & production team (at latest).		Publicity re upcoming events.
August	<b>Program Group meets</b> – finalises draft of following year's (one year) program – for presentation to Board for adoption.	Rehearsing & publicising Courthouse Production no. 3.	Event convenor - organises Gallery Event no. 2 –including publicity & presentation thereof.	'BSW' circulated.
September	<b>Board decides on following year's Courthouse productions, directors &amp; Gallery event ideas.</b>	<b>Courthouse Production no. 3.</b> Rehearsing Courthouse Production no. 4.	<b>Event convenor - Gallery Event no. 2</b> - including publicity.	'BSW' circulated – includes announcement re Courthouse productions for next year.
October		Rehearsing Courthouse Production no. 4.		Publicity re upcoming events.
November	<b>Program Group organises auditions</b> for following year's <b>Court-house Production no. 1.</b>	Rehearsing & publicising Courthouse Production no. 4.	Liaise with Gallery Co-ordinator re following year's performance dates	'BSW' circulated – including info re. auditions for following year's Court-house Prod no. 1
December	<b>Program Group meets</b> – reviews year's productions; arranges following February's auditions.	Assembling following year's Courthouse Production no. 1 production team. <b>Courthouse Production no. 4.</b>		Publicity re upcoming events.

## BNT Board - Role

The role of the Board is to plan for and manage the productions undertaken by the company. The Board is also responsible for the overall running of the company.

### Board Member - Duties

- ❖ Board members are required to actively participate in the ongoing wellbeing and success of the theatre company and as such are required to:
  - Have a leadership role dealing with one of more key components of BNT's activities:
    - Marketing & Communications, including social activities
    - Programming
    - Volunteers
    - Planning & special projects
    - Financial management & fundraising
  - Actively participate in various activities:
    - Board meetings, planning sessions, AGM
    - Pre-production & production tasks; e.g.: bump ins, bump outs, front of house duties
    - Gala Night
- ❖ Board members are required to be financial members of BNT
- ❖ Board members are required to attend a minimum of nine ordinary Board meetings per year.
- ❖ Board members regulate Charity nights. All applications for bookings to be brought to a Board Meeting for ratification. Successful applicants to be sent the relevant documentation ASAP.
  
- ❖ President – duties: spokesperson; chairs board meetings; leads peak level negotiations with partners & associates, agencies; coordinates preparation of Annual Report
- ❖ Vice President – duties: spokesperson & chairs Board meetings in absence of President; leads strategic planning efforts; identified as potential next President
- ❖ Secretary – duties: takes minutes of Board meetings; receives and responds to all correspondence (unless otherwise decided by Board or President) **N.B.** See Attachment 2 for detailed list of Secretary's duties
- Treasurer – duties: enacts agreed financial transactions; provides monthly financial reports to Board; prepares financial year and other reports (e.g. annual budget, production financials); makes recommendations in terms of the use of financial resources. Treasurer needs to collect tickets sales figures at Her Maj and ensure payment is made correctly and in a timely manner at the end of each production.

## Director - Duties

The director has artistic responsibility for delivering the production to a high standard. The director requires an intimate working knowledge of live theatre and the methods required to deliver successful theatrical productions.

### **Preliminaries – as prospective director:**

- ❖ Puts forward name to Programming Working Group for consideration
- ❖ Puts forward suggestions for production &/or looks over Board list of suggested plays and chooses one they would like to direct

### **General:**

- ❖ Overall responsibility for delivery of production
- ❖ All decisions relating to delivery of a specific production are to be made in consultation with the director of that production
- ❖ Works with production manager (PM) on delivery of PM's duties
- ❖ Provides progress reports to the Board

### **Specific duties:**

- ❖ Involved with all auditions – annual general & specific for production
- ❖ Casts production
- ❖ Conducts rehearsals
- ❖ Communicates with cast on all aspects of production
- ❖ Works with set designer & costume designer on set & costume design and implementation
- ❖ Works with lighting & sound designers on designs and implementation
- ❖ Works with props co-ordinator to ensure props are made/found
- ❖ Pre-production week –organises with technical staff & stage manager re set construction, technical set up & rehearsals, watches performances, provides feedback to cast and crew, makes changes as appropriate/necessary
- ❖ Hands the production over to the stage manager (SM) after the final rehearsal. The SM is the person responsible for running the show from this point on
- ❖ Production week – offers feedback to cast and crew, watches performances as necessary
- ❖ Provides copy of program for the production

## Production Manager - Duties

This role is a coordination role. The production manager is in charge of making sure that all elements of a production come together. The production manager needs to have an overview of everything from publicity to lighting and needs to make sure that each area of pre-production is on track throughout the pre-performance phase. The production manager is the person who liaises with everyone involved in the production. The production manager needs to have a basic understanding of acting and technical requirements to ensure that the production manager can communicate with all personnel involved with the particular production.

### General:

- ❖ Overviews the whole production (Note: this function is especially important when a production is made up of a series of short pieces with different directors)
- ❖ With the director, decides on crew and contacts the relevant people (unless the Director chooses to do this)
- ❖ Organises and chairs production meetings with director and designers (sound, lighting, costume, props etc.) as necessary through the pre-production phase
- ❖ Provides feedback to the Board in regard to overall production arrangements
- ❖ Maintains liaison with director on all aspects of pre-performance arrangements
- ❖ During the pre-performance phase liaises with the Marketing & Communications Working Group and the Editor of the Program re publicity and program
- ❖ Confirms appointment of reviewer for production

Staff/Tech recruitment [works with Volunteers' Working Group]:

- ❖ Stage Manager
- ❖ Backstage crew
- ❖ Sound – set up & operation
- ❖ Lighting – set up & operation
- ❖ Construction – coordinator & crew
- ❖ Props (liaise with Sally Read to check what BNT has in props store)
- ❖ Costumes, make up, hair
- ❖ Front of house crew – liaise with FoH Coordinator
- ❖ Create and maintain a list of all cast and crew details for the production. Provide copies to stage manager for use during production and to Volunteers Working Group Convenor for inclusion in company data-base.

### During production:

- ❖ Displays any pictures, reviews, letters, 'thank you notice' from Board in dressing room

### Management:

- ❖ Arranges production team meetings as required
- ❖ Budget management – reports to Board on projected production costs for approval
- ❖ Facility liaison – with Fed Uni reps as required (e.g.: access to keys, heating)
- ❖ Administration – e.g.: arranges specific auditions in conjunction with Director

## Stage Manager - Duties

Prior to the production moving into the theatre, the stage manager (SM) works with the director during rehearsals and may be required to take notes on the script, read in for an actor who is absent and/or prompt the actors. The stage manager may also be asked to collect and organise props.

Once the production moves into the theatre, the stage manager is responsible for the production. The stage manager oversees both cast and crew, making sure that everyone is comfortable in and understands their positions, has all they need and knows what they are doing. A stage manager needs to be calm, have excellent organisational and communication skills and the ability to maintain an overview of each area of the production. The stage manager needs to be prepared to take charge in any situation that requires immediate intervention or decision.

### General:

- ❖ Attend rehearsals as necessary and participate as required by the director
- ❖ Pre- production/production fortnight - responsible for venue (security) – the stage manager is responsible for opening the theatre and the backstage area prior to each rehearsal/performance once in the theatre and for locking up. ALL doors (both internal and external) in the venue MUST be checked and locked at the end of the evening. It is essential that the locking up procedure be carefully followed and completed – see separate procedure
- ❖ Directs back stage & technical crews
- ❖ Liaises with FoH regarding audience all in theatre and ready for performance commencement both at the start of the performance and after interval. SM to check with FoH crew that audience is in OR deputise another back stage crew member to undertake this task
- ❖ Supports actors in any way necessary
- ❖ Makes sure actors are going to be on time (an hour prior to performance start) and if not, make sure they have told the SM
- ❖ Call actors who are missing (without reason) five minutes after the 30 minute call
- ❖ Make up (or use list provided by PM) and mark off IN/OUT list of cast and crew for each performance night (easier if SM is responsible for marking off rather than relying on cast and crew to do this individually)
- ❖ Make sure cast and crew know NOT to walk through set once audience is in or at interval
- ❖ In charge of stage and backstage during an emergency evacuation and confers with FoH regarding evacuation and return to building (see specific section on this issue)

### Specific duties once production is in theatre:

- ❖ Organise and be present at separate session for programming lighting cues prior to first technical rehearsal
- ❖ Arrive at least an hour prior to performers each night to:
  - Turn on general lighting in theatre, dressing room and backstage areas
  - Check heating is on
  - Doors unlocked
  - Set up dressing room for actors each night (get water boiling, bring milk from fridge etc.)
  - Check/re-set props and set
  - Liaise with lighting crew re headset working
  - Check sound equipment on and working
  - Check Monitor on and working
- ❖ Run technical rehearsals (in conjunction with director/s)
- ❖ During technical rehearsals if stops are made, the SM decides (in conjunction with the director if necessary) where the run will be picked up from and makes any changes to lighting/sound cues as necessary
- ❖ Prepare prompt copy of script with cues noted
- ❖ Time run of performance during first few in-theatre performances
- ❖ Coordinate accumulation & organisation of properties (including furniture). Set up and run props tables. Label each table with props so it's easy to see what is missing at the end of a show. Decide, with actors, which props they'll hold onto and which will be on the tables.

- ❖ Make up a list of set/prop changes/requirements pre-performance each night, during interval and post-performance so as not to forget what needs to be done
- ❖ Keep a running check on supplies such as food, drink, etc. and make/replace items that are needed for the show as necessary
- ❖ Organise and be responsible for dressing room arrangements for actors – tables, clothes racks, drinks equipment – jug, water, coffee, tea, mugs, glasses, milk, biscuits from FoH fridge/cupboard (putting out/putting away as necessary)
- ❖ Make sure paper, waste basket or tub and hand wash are available in WC and that WC is clean and tidy
- ❖ Prior to commencement of technical rehearsals and production runs, give time calls to actors and crew; 30 minute & 5 minute calls
- ❖ Advise FoH staff of running time for each Act (so they can prepare for interval and estimated finishing time)
- ❖ Advise actors when house is live at start of show
- ❖ Give specific jobs to members of the backstage crew for dressing and/or set changes. These should be set during rehearsals and NOT altered unless absolutely necessary so that each change is smooth and clean.
- ❖ Call cues for lighting &/or sound (may run sound in some productions) & prompt if required during each performance
- ❖ Responsible for keeping dressing room tidy and clean, including doing cast dishes washing up
- ❖ Post-production – collect all small props & organise for packing away or return to owners

**Some of the above duties could be delegated to crew members, but SM needs to ensure that these duties are performed and should be in charge of delegation of duties.**

## **Program Compiler/Editor**

- ❖ Compiles program through liaison with Production Manager, Director and Actors
- ❖ Prepares layout, program notes, photos (if using), biographies from director, cast and/or crew
- ❖ Note: Marketing & Communications Working Group to assist with design (i.e.: digital layout) as required
- ❖ Arranges editing & printing of program for production
  - Editing is to include a pre-print check by at least 2 proof readers.
  - Programs are taken on memory stick to Telstra, Level 3 Central Square - James Boag
  - provide pre-printed program cover

## **Set Designer - Duties**

- ❖ Researches, prepares and costs design for set in conjunction with and for approval by director. Costs of construction to be contained within allocated budget unless approved by director in conjunction with BNT Board if total production budget is likely to be exceeded. The director should not allocate funds over the budget without permission of the board.
- ❖ Attends bump in to supervise construction and dressing of set. Assisted by set construction coordinator and in conjunction with director.

## **Costume Designer - Duties**

- ❖ Prepares and costs design for costumes, other apparel and associated personnel properties in conjunction with and for approval by director. Costs of costumes to be contained within allocated budget unless approved by director and BNT Board if total production budget likely to be exceeded.
- ❖ Makes or arranges making of costumes, other apparel and associated personnel properties.
- ❖ Sources costumes, other apparel and associated personnel properties from other suppliers where necessary
- ❖ BLOC Wardrobe should be the first source of costumes.
- ❖ Responsible for the return of all hired or borrowed items in good condition, washed or dry cleaned if necessary/required.

## **Lighting Designer - Duties**

- ❖ Prepares and costs design for lighting in conjunction with and for approval by director. Costs of lighting to be contained within allocated budget unless approved by director and BNT Board if total production budget likely to be exceeded.
- ❖ Design costs can include professional costs for lighting design and installation of design – to be agreed with director and Board prior to lighting designer being engaged.
- ❖ Installs and disassembles lighting design and reassembles to standard rig – bump in and bump out.
- ❖ Liaises with stage manager regarding set up of lighting desk and associated hardware - at bump in
- ❖ Attends plotting session with director, stage manager and lighting desk operator (if different person to designer) – prior to first technical rehearsal

## Set Construction Coordinator - Duties

- ❖ Meets with production director to discuss set design, including acting space/access to set, any construction needs, sound and lighting requirements.
- ❖ Prepares plan for set construction for agreement with director; includes arrangements for provision of necessary equipment (e.g. ladders)
- ❖ Ensures equipment provided for bump in & bump out
- ❖ Works with Volunteers Working Group and Production Manager to assemble set construction crew. Notes:
  - Contact participants for bump in & bump out, confirm attendance and keep list of volunteers (will be given to Program Editor for inclusion in Program)
- ❖ Makes arrangements for bump in, set up and bump out.
  - Decide on times for bump in (Setting up continues for at least two days after initial bump in)
  - Day before bump in and bump out, some 'early' prep needs to be done – drills on chargers, power supply to dungeon. Painting equipment and sundries not required, returned to dungeon. Trailer at the ready.
  - Vehicle and driver for trailer to be organised
  - During bump out or the following day – thorough check of facility for general tidiness, return of tables, and other equipment to positions pre-production.
  - Items for collection Monday morning to be placed in foyer.
- ❖ Instructs set crew, including conducting work site induction, & allocates tasks.
  - Nominate leaders for various tasks
  - OH & S – never let it rest – suitable clothing and footwear, safe work practices (refer HIRAC agreement), brief on OH &S issues.
- ❖ Obtains keys for Yuille Street storage area from Arts Academy in Camp Street
- ❖ Arranges handover of venue from Federation University representative (currently Nigel Watene), including HIRAC – conduct risk assessment, complete forms and provide two copies to Fed Uni contact and request signed off copy to be returned to BNT  
[http://policy.federation.edu.au/forms/HIRAC\\_Work\\_at\\_Height\\_FedUni.pdf](http://policy.federation.edu.au/forms/HIRAC_Work_at_Height_FedUni.pdf) and  
[http://policy.federation.edu.au/forms/Work\\_at\\_Height\\_Permit\\_FedUni.pdf](http://policy.federation.edu.au/forms/Work_at_Height_Permit_FedUni.pdf)
- ❖ Checks keys for EWP are provided (if not contact Fed Uni representative) Nigel Watene
- ❖ Supervises all set construction arrangements in accordance with established procedures – see 'Protocols'
- ❖ Liaises with lighting and sound designers as necessary as to their requirements (assess whether Fed Uni equipment may be needed)

**CONTACT DETAILS: NIGEL WATENE mob. 0488328382      [n.watene@federation.edu.au](mailto:n.watene@federation.edu.au)**  
**Uni Phone No. 53279491**

## **Sound Designer - Duties**

- ❖ Prepares and costs design for sound effects – electronic and manual - in conjunction with and for approval by director. Costs of sound effects to be contained within allocated budget unless approved by director and BNT Board if total production budget likely to be exceeded.
- ❖ Design costs can include professional costs for sound design and installation of design – to be agreed with director and Board prior to sound designer being engaged.
- ❖ Installs and disassembles sound design – bump in and bump out.

## **Props Co-ordinator - Duties**

- ❖ Assembles/purchases small item properties, including personal items where not part of costumes and general items where not part of furnishings for the set. To be carried out in conjunction with stage manager and with the approval of the director. Costs of props acquisition to be contained within allocated budget unless approved by director and BNT Board if total production budget likely to be exceeded.
- ❖ Post production, arranges for storage and/or disposal of props.
- ❖ Props Co-ordinator for each show should liaise with Sally Read to check what BNT has in the props store

## **Back Stage Crew – Duties**

The Back Stage Crew work under the direction of the Stage Manager.

- ❖ Hair, make up
- ❖ Costume changers
- ❖ Lighting operator
- ❖ Set changers

## Front of House– Duties

### Coordinator's Duties:

Oversees work of FoH crews & other volunteers assisting with set up.

### Pre-season preparation:

- ❖ Prepares roster for season; to include three people/performance for preference, with a minimum of two.
- ❖ Prepares tickets for season door sales; print and stack by performance - template available. Typically print 60 for each performance, with additional 60 printed blank for use at any performance if required.
- ❖ Collect the Credit Card for purchasing refreshment and other items

### Information on BNT Credit Card Use Front of House

- It is your responsibility to keep the card safe and ensure all transaction information, including receipts, are kept to be passed onto the Treasurer of BNT.
- The card is to be used for the purchase of Front of House supplies including: milk, biscuits, tea, coffee, soft drink, serviettes and drinks for gala night.
- Purchases of unusual items must be approved by the BNT President.

### USING THE CARD:

When using the card in-store or at an ATM select the credit button then enter your PIN.

When using the card online, or over the phone use the card number, expiry date and CVV number. If a name is needed, enter "Valued Cardholder".

The card access code is 111938

If you require any assistance please contact Robyn Ashmore.

Phone: 0409 409 572

Email: [robynashmore@ballarat.vic.gov.au](mailto:robynashmore@ballarat.vic.gov.au)

### Bump in & production week:

- ❖ Clean fridges and make sure in working order.
- ❖ Sets up Life Members and Presidents' boards, Telstra banner, BNT banner and main desk
- ❖ Sets up ticket table - from under stairs (bottom right corner) & interval refreshments table - from 'dungeon'.
- ❖ Sets up green board for photos...from dungeon
- ❖ Checks with stage manager & organises information posters as required; especially important in the case of gunshots, special sound effects or strobe lighting during a performance – audiences must be notified. They must also be advised if there are two intervals and at which one refreshments will be available.
- ❖ Checks stock of the following items – for interval:
  - Soft drink including: 'Coke', 'Diet Coke', 'Solo', lemonade, orange.
  - Water.
  - Tea, coffee, milk and sugar – also for cast.
  - Biscuits (pre-packaged individual biscuits for audience to comply with Food Safety Regulations)
  - Cast biscuits - packets of mixed cream/plain (put into a jar on refreshments table in dressing room). Wendouree Wholesalers in Delacombe is the usual supplier
  - Glad wrap, serviettes.
- ❖ Ensures table clothes and tea towels are clean and in the kitchen cupboard.
- ❖ Collects or if not the Coordinator arranges who collects the prepaid ticket list (disposition report) and prepaid tickets from Her Majesty's Theatre – required to be done by 5pm each night, Monday to Friday (Note: Friday collections include weekend performances).
- ❖ Pick up the Telstra banner from Telstra in Central Square
- ❖ Organise the Photo for the Director

- ❖ Organises with the Treasurer the float and the collection of revenue from each performance

**The Float will be made up of:**

\$20 of 50c  
\$40 of \$1  
\$50 of \$2  
\$100 of \$5  
\$70 of \$10  
\$40 of \$20 = \$320

Gala Night:

- ❖ Sets up top room for Gala Night supper:
  - Ensures the upstairs room and both staircases leading to room are clean.
  - Tables – three down the middle that match, set up end to end. Two in the corner for the bar, opposite corner to heater. All with tablecloths.
  - Chairs – place around the room.
  - Glasses – take up the boxes of glasses from the kitchen.
  - Bins – make sure there are some next to the bar
  - Puts up posters
  - Car fridges
  - Ensure a member of the crew has a Responsible Serving of Alcohol qualification.
  - Places sparkling wine, juice and mineral water into fridge night before.
  - Takes food up after interval or just before end of performance so that it isn't too hot.
  - Purchases red, white and sparkling wine (suggested spend: around \$7/bottle; buy 6 bottles of each), orange juice (2, 2lt containers), mineral water (2 bottles of lemon or similar), water (one bottle).
  - Buy Ice
- ❖ Gala night invitation acceptances need to be monitored. If there are a lot of acceptances let Her Maj know that they have fewer tickets to sell.
- ❖ Checks tickets for Gala Night invitees, with names, are set to one side for collection on the night. Gala Night invitees' tickets to be marked by the Secretary and provided to the Coordinator.
- ❖ Ensures drinks remain in the building and aren't taken out onto the street.

Clean-up:

- ❖ Takes table clothes for cleaning.
- ❖ Tidy room back to the way it was over the coming week.
- ❖ Removes all food to fridge downstairs - for cast to finish off, if possible (i.e. food in safe & edible condition).
- ❖ Removes all drinks and discards all ice.
- ❖ Cleans car fridges.
- ❖ Washes and packs up glasses; puts boxes containing cleaned glasses in kitchen cupboard – top shelf.

**FoH Volunteers' Duties:**

Performance week:

- ❖ Arrive at theatre by 7pm.
- ❖ Note: stage manager advises running time of acts to ensure FoH will be ready for interval and end of show.
- ❖ Tickets:
  - Ensure Her Majesty's Theatre prepaid ticket list and prepaid tickets are picked up for the current performance.
  - Probus Clubs and U3A receive the group price on any night except Gala night.
  - Tickets and float are in the kitchen cupboard. Get the tickets out for the current performance ready for sale, the sales sheet, Her Maj pre-sales sheet and the money tin.
  - Check list of any tickets reserved for the night's performance on the ticket information sheet.

- Setting up sales sheet and pen for marking sales. Calculate the number of tickets left for sale by referring back to the HMT prepaid ticket list and the ticket information sheet (Note: total maximum number of tickets that can be sold for a single performance is 120).
  - ❖ Setting up money box and counting float.
  - ❖ Ensuring there are enough programs for sale. If they are running low, advise Coordinator to arrange printing of additional copies.
  - ❖ Putting up signs for tickets (prices of) and membership forms.
  - ❖ Putting up Posters as required
  - ❖ Putting out the footpath sign and bringing it in again after interval.
  - ❖ Putting out BNT fridge magnets, membership forms and performance handouts.
  - ❖ Sell tickets and programs and put on form
  - ❖ Program seller is to take tickets at the door at the start of the performance
  - ❖ Closing auditorium doors at agreed start time after you've checked the toilets. The Stage Manager (or back stage hand) will contact you to confirm the audience is in theatre.
  - ❖ Setting up and selling refreshments at interval and clean up afterwards. Refreshments include: a selection of soft drinks, water, tea and coffee with biscuits. Quantities set up should depend on the size of the audience. Push the ticket table back against the wall to provide additional room in the foyer. Watch the urn (or you'll end up with a sauna).
- Typical set up includes:
- A dozen mugs for coffee with a tea spoon of coffee,
  - A dozen cups and saucers with a tea bag, two rows with cups on top of each other.
  - Two or three cans of each cold drink and at least 6 bottles of water, depending on the temperature.
  - Set up milk, sugar, tea spoons, biscuits and empty containers for tea bags on ticket table that has been pushed against the wall and the small centre table.
  - Urn on interval table under photos.
  - Change signs over to interval costs.
- ❖ At the end of any interval, returning audience to theatre on time. Give a 5 minute warning by ringing the bell and advising patrons they have 5 mins to finish their drinks. The Stage Manager will contact you to confirm the audience is in theatre.
  - ❖ Counting monies taken for the night, adding up all ticket sales, programs and any memberships sold as per form. Checking and leaving float for next performance in the money tin (lock in cupboard after interval) and putting revenue ticket sales sheet (including all HMT ticket sales sheets) in a separate bag in the money tin for collection by Treasurer.
  - ❖ Notifying Treasurer if more change is needed.
  - ❖ Locking kitchen cupboard door (make sure you have your belongings).

Post production and bump out:

- ❖ Once interval for the last performance is over, starts removing front of house decorations. Leave boards, banners and photos until after end of performance.
- ❖ Closes down banners and removes all remaining display material once last audience members have left. Return displayed photographs to photographer Liaise with photographer.
- ❖ Cleans out fridge.
- ❖ Folds tablecloth and place in kitchen cupboard.
- ❖ Places surplus drink stocks in kitchen cupboard.
- ❖ Places street sign is returned to second storage at Robyn Ashmore's.
- ❖ Boards for corporate membership and presidents to be returned to Robyn Ashmore's.

## Attachment 1: Emergency Evacuation Procedure

### EMERGENCY EVACUATION PROCEDURE

1. Front of House or Stage Manager to call 000
2. Call Fed Uni Security Firm immediately (on notice boards in building) and advise the nature of the emergency.
3. Evacuate the building. The Front of House representative should confer with the stage manager and decide which exits to use. The stage manager then stops the show and makes the following announcement (DO NOT MENTION THE REASON FOR THE EVACUATION):  
'Ladies and gentlemen, it is necessary to evacuate the theatre. Please proceed to leave the theatre using (nominated) exits.'
4. Advise techs via the talk-back system that the show is being halted and the building is to be evacuated.
5. FOH staff usher patrons out of the theatre to the assembly point at the very south end of Lydiard Street nearest to Armstrong Street.
6. FOH staff to check that the front toilets are clear.
7. Stage Manager clears the stage, backstage and toilet areas, evacuating cast and crew through the nearest safe exit and assembles with the patrons at the south end of Lydiard Street.

**DO NOT** assemble in either of the car parking lots as these areas will need to be kept clear for emergency vehicles to access the Courthouse.

**DO NOT** allow patrons or cast/crew to re-enter the theatre until advised that it is safe to do so. When advised that the theatre is safe for public access, the stage manager will confer with cast, crew and FOH as to whether the performance can continue or will be cancelled.

## Attachment 2: Duties of BNT Secretary

### January

- ❖ Collect mail
- ❖ 1<sup>st</sup> meeting of the year
- ❖ Prepare Agenda to be proof read by President - sent out
- ❖ Minutes of meeting – proof read by President - sent out
- ❖ Ensure any rights for productions have been confirmed.
- ❖ Book venue for AGM

### February

- ❖ Ordinary meeting – prepare nomination forms for Board positions
- ❖ Prepare for AGM – send out notice of meeting and profiles of nominating candidates to members
- ❖ Print minutes of AGM - proof read by President
- ❖ Prepare for an election if required.
- ❖ Have required number of copies of the Minutes of previous AGM and the Agenda available for people attending the meeting
- ❖ Prepare an attendance sheet to be signed by all attending the meeting
- ❖ Take minutes during the meeting
- ❖ After AGM prepare the minutes and send to President for proofing
- ❖ Attend to any correspondence from meeting

### Month preceding a production

- ❖ **Check rights have been paid.**
- ❖ Order a set of scripts from VDL library to be returned ASAP after the production.
- ❖ Send details of the production to Her Majesty's Theatre manager to prepare the MajesTix ticketing agreement. Have both copies of the Agreement signed and returned to HMT.
- ❖ Details to be included:
  - Name of Production
  - Venue
  - Dates and times of performances
  - Ticket buyer types and prices
  - Date to go on sale
  - State the maximum number of tickets to be sold (usually 120 – no more).
  - Information for MajesTix website for online ticket sales – include a synopsis and an image.
- ❖ Send letters to Probus Clubs at least 6 weeks prior to 1<sup>st</sup> production
- ❖ Send email to U3A re their newsletter publicity for 1<sup>st</sup> production at least 6 weeks prior to production
- ❖ Schedule the Courier advertising, both printed and digital.
- ❖ Send Gala Invites by email or hard mail check with Director, President and Production Manager for any special invites for this production.
- ❖ Print tickets and door sales sheets cut up and put into sets. Name Gala acceptances on tickets to be ready for collection at the door.
- ❖ Monitor ticket sales to ensure venue is not oversold, reduce number of tickets available for sale at MajesTix if Gala acceptances are high.
- ❖ Print Gala responses for FoH
- ❖ Print ticket request sheets for FoH.

## **Every Month**

- ❖ Keep membership data-base up to date.
- ❖ Photocopy all membership payments and give a copy to the Treasurer and one to the membership secretary.
- ❖ Collect mail regularly
- ❖ Prepare Agenda to be proof read by President - send out
- ❖ Attend meeting, take minutes
- ❖ Pass over all invoices to the Treasurer for payment
- ❖ Prepare Minutes of meeting to be proof read by the President - send out to all Board members by email or hard copy as required.
- ❖ Print labels for any newsletter mail-outs, prepare and post mail-out.
- ❖ Send the most up to date email data base to the person sending electronic newsletters out.
- ❖ Attend the sub-committee meetings that you are involved with and follow up on tasks and duties as required within that group.