



# North Grenville Community Theatre

## PRODUCTION GUIDELINES

The following are guidelines on NGCT roles during a production. We are entirely dependent on volunteers, and for any specific show not every role might be “staffed” as envisioned. The production of any play may lead to sharing of roles, changes to procedure, and finding solutions to problems as they crop up.

In these notes, the production is usually a play, but it could be something else, such as a training workshop. That may require the reader to sometimes interpret “play” or “show” as “play or workshop”.

NGCT operates as a business under the not-for-profit corporation Kemptville Players, Inc. (KPI) The Bylaw of the corporation, and its approved policies are provided on its website, NGCT.CA . All NGCT (KPI) policies must be adhered to.

As North Grenville Community Theatre is a small group, all cast and crew are expected to help with all aspects of production including cleanup at rehearsals, during and post-production. Should more than one production be ongoing the full-length production will have priority.

### Planning Ahead

**NGCT** productions are on a long timeline. Show ideas develop long before the production date, which is a necessity for several reasons:

- cast and crew need to be sure they can commit to the schedule
- venues have to be booked, for rehearsals and the show itself
- performance rights have to be obtained well in advance
- construction of staging materials and rehearsal of scenes take a long time

### The NGCT Executive

**NGCT** is governed by an Executive Committee, which is the Board of Directors of the Corporation. This board sets priorities, develops and approves policies, and approves budgets.

- The Executive empowers the Production Team to stage a show
- Three key steps for the Executive are approval of the show concept, approval of the show budget, and review of the show after performance (to review lessons learned and update policies as appropriate)
- It is desirable to have one or more Executive members on the Production Team – in any case, the Executive may invite the show Producer and/or Director to give reports at the three key stages
- If a Production Team finds that NGCT policies need review during a production schedule, or if major budget revisions are needed, they may request consideration of these issues by the NGCT Executive, which should put the appropriate questions on their agenda or, if necessary, convene a meeting for that purpose.



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### Production Checklist

The concept of a show follows several steps as it moves from “idea” to opening night. Additional details on how NGCT approves plays are provided on the NGCT website:

- NGCT may invite proposals, especially when the long-term agenda is not filling up
- informal or formal discussion of proposed plays (or workshops) may be assigned to groups such as a reading committee
- bookings for the performance venue may have to be done before any play is approved
- the core of a Production Team should be formed early – if necessary it will include specialists such as Music Director and Choreographer
- typically the team starts with at least a Director and a Producer
- NGCT Executive approves a Director’s Proposal – this is an approval in concept which allows other steps to proceed
- NGCT will then include the play in its publicity on future shows
- work may begin to obtain performance rights and scripts
- work begins on set design
- dates are set for auditions
- as soon as practical, NGCT Executive approves a Budget for the show – which implies that the show management is entrusted to a Production Team
- dates are set for all aspects of set construction and technical setup
- the NGCT insurer is advised of locations for rehearsals and performances
- if any catering is required, arrangements are made
- rehearsals begin
- persons are identified for all crew members needed in the show, such as set construction, tech, stage hands, and front-of-house
- the Production Team develops and maintains a production schedule, and a full list of cast and crew
- publicity on the show ramps up as opening day approaches
- any required biographical information from cast and crew is collected
- arrangements are made for any specialist involvement such as photographer, videographer



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- After the show, the NGCT Executive receives a Production report – which is looked at for lessons learned

### **Punctuality**

Our work depends on shared time. When we agree on a meeting time, we are agreeing to meet one another in the same moment—no earlier, no later. If readiness is required, it will be stated; otherwise, the appointed time is the honest time. Communication is key. As C.S. Lewis reminds us, “If you do not tell people what you want, you cannot expect them to know.”

To arrive late is to take time from those who honoured the agreement. As Benjamin Franklin observed, “You may delay, but time will not.” Samuel Johnson put it plainly: “Punctuality is the soul of business.” And Shakespeare, with characteristic force, warns us of time wasted and time that wastes us in return.

Respecting the agreed-upon time is a simple courtesy. It keeps our work flowing, our rehearsals focused, and our shared efforts fair to all.

### **Mutual Respect**

Our theatre life thrives on collaboration, and collaboration begins with respect. Every person who walks into the room brings their own craft, their own time, and their own commitment. We honour that by listening generously, speaking thoughtfully, and assuming good intentions. As C.S. Lewis observed, “Friendship is born at that moment when one person says to another: ‘What! You too?’” Respect grows from that recognition of shared purpose.

Mutual respect means we value each other’s contributions, whether onstage, backstage, or behind the scenes. It means we disagree without diminishing, we offer feedback without wounding, and we remember that every role—large or small—supports the show. Shakespeare reminds us that “We are such stuff as dreams are made on,” and those dreams take shape only when we treat one another with care.

Respect is not a formality; it is the foundation of our creative community. When we uphold it, we create a space where people feel safe to take risks and end up proud of the work we build together.

### **Communication**

Clear communication is the backbone of collaborative work. In theatre, where many moving parts must align, we rely on one another to share information openly, promptly, and with care. Communication is not merely the exchange of facts; it is the practice of understanding. We listen fully, we speak with intention, and we choose clarity over assumption.

When we communicate well, we build trust. We prevent small problems from becoming large ones. We ensure that every person—onstage, backstage, or behind the scenes—has the information they need to do their best work. Good communication keeps us aligned, connected, and moving forward together.



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### Safety

Safety is the foundation of every rehearsal, build, and performance. It is not an interruption to the work; it is the work. When we take care with tools, spaces, and one another, we protect the people who make our theatre possible. As Benjamin Franklin observed, “An ounce of prevention is worth a pound of cure.” A moment of attention today prevents an injury, a setback, or a crisis tomorrow.

Safety begins with awareness: knowing our surroundings, using equipment properly, and speaking up when something seems uncertain or unsafe. Shakespeare reminds us that “The better part of valour is discretion,” and in our context, discretion means choosing caution over haste, clarity over assumption, and care over bravado.

We look out for one another. We keep pathways clear, we store tools responsibly, we think about hazards and visibility, and we follow established procedures not simply out of obligation but out of respect for the people beside us. When everyone takes responsibility for safety, we create an environment where creativity can flourish without fear and where every participant—onstage, backstage, or behind the scenes—can do their best work with confidence.



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### AUDITIONS

The auditions are the ultimate responsibility of the Director. These considerations apply:

- the announcement of auditions should include clear directions to candidates
- auditions may be done with groups or individuals
- call-back dates may apply before final decisions are made
- audition hopefuls should be told the decisions as soon as possible
- with the approval of the Producer, the Director may cast some roles without auditions

### NGCT Production Roles

#### THE EXECUTIVE OF NGCT

- Maintains a long-term view of possible productions
- Approves the play based on the director or/and producer's proposal
- Approves the budget
- Appoints the Director and Producer
- Reviews the production based on the post-production report(s)
- (If at Urbandale Arts Centre) Co-ordinates all activities with the Municipal Centre through a single point of contact

#### THE PRODUCER

*The Show's Business Manager*

- The Producer's role is to manage the business side of a production
- The Producer has the ultimate responsibility for ensuring the show is ready to open



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- Develops a budget in communication with the Production Team (especially the Director, Treasurer, and Set Designer) and keeps a check on all expenses
- Accumulates all receipts, and completed and signed expense forms to forward to the Treasurer for payment
- Checks overruns and if unable to resolve the problem, requests a budget amendment from the Executive
- Sets first Production Team meeting as soon as possible after auditions are over, with at least the Director and Producer in attendance. This meeting should be advertised and open to any members of the NGCT Exec that want to attend.
- Holds subsequent meetings as necessary prior to performance, including those persons that are essential to the business being discussed at particular stages
- Ensures all scripts are available to actors and crew with suitable script binders for sound and lighting.
- Determines number of tickets to be printed based on venue, online sales and type of production. Information on ticket to include location, dates, and times, ticket prices and doors open time. Sets deadline for this information to be submitted
- Advises artistic programme designer of the number of programmes to be printed.
- Collects bios and other content from director and cast
- Provides all pertinent content to artistic designer ensuring cast, crew, sponsors, and local merchants are recognized. Sets deadline for this information to be submitted. Provide cut off time for work to be finished and sent to printer.
- Approves final design of flyers / programme, promotional items such as bookmarks, and tickets that have been selected by director. Provides quantity of each to be printed- Have this information ready for printer
- Assigns videographer (if any) and shares this information with director for scheduling.
- Assigns photographer to take any required head shots of cast and crew- \_ share this information with director for scheduling and cast information
- Frames cast photo for Director's gift or ensures it is being done
- Any conflicts between cast or crew and the Director are to be referred to the Producer

## **THE PRODUCTION TEAM**

The Production Team at its core is an action committee set up for the show in production. It includes, as a minimum, the Director and Producer. It is chaired by the Producer. Additional members who are responsible for the strategic



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development of the production should be added. These could include Assistant Producers and Directors, Music Director, Artistic Designer, persons in training, and whoever else is required, without making the group too large to function efficiently. The Production Team is responsible for key decisions needed to keep the production moving forward.

### THE DIRECTOR

*Creates the audience experience*

The director is responsible for the artistic content of the audience experience. It is important for the Director to work closely with the Producer.

- Reports to Producer, day-to-day, and ultimately the Producer and Director both report to the Executive
- Sets the initial audition(s) and works with Producer to set up the audition venue and dates
- Hands out audition sheets at auditions (if applicable) - reminds actors about dues
- Ensures all scripts are available to cast and crew
- Draws up a rehearsal schedule
- Sets times for any wardrobe parade, cast photo, tech night within a full rehearsal schedule
- Confers vision of the production to crew, as appropriate: Stage Manager, choreographer, musical director, sound and lighting, props and wardrobe.
- Approves Props and Wardrobe, and sound and light effects.
- Liaises with artistic designer and approves artwork to be used pertaining to programme or signage, in keeping with the overall artistic vision
- Hands over responsibility to the Stage Manager on Opening Night

### **ASSISTANT DIRECTOR/STAGE MANAGER** – (IN NGCT SHOWS, OFTEN THE SAME PERSON)

- Reports to the Director
- Attends rehearsals and records the prompt book
- Ensures rehearsal schedule is in place, starts on time, and follows up on absences



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- Ensure issues regarding set furniture, costumes, and props are reported to the Producer
- Notifies cast and crew of time and place of cast party via email and sign up sheet
- Ensures backstage snacks are managed for rehearsals and show nights via sign up sheet – check for allergies
- If required charges communication gear such as walkie talkies between performances – store in wardrobe room or with tech crew
- Obtains theatre key from the venue office and returns it at end of each rehearsal and performance as required
- Opens doors prior to performances and locks all doors after each night : i.e. dressing rooms, wardrobe , make up, green room, stage door, door leading to tech booth. (Doors in some venues may require special steps – for example using blocks to hold open some doors, per building requirements.)
- Coordinates props and people from front of stage to everything back stage
- Takes over operation of the production upon opening night and for subsequent performances

### **PROMPTER (if included)**

*Neither seen nor heard*

- Reports to Stage Manager
- Works with Director and Stage Manager
- Attends rehearsals when requested by Director
- If there is no prompter the stage manager(s) need to follow the script closely and be prepared to intervene if needed.



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### PUBLICITY COMMITTEE

*Fulfills the role of Publicity Agent for the production.*

- Reports to NGCT Executive (generally) and to the Production Team (for this show)
- Ensures that all key dates related to publicity are recorded in the production schedule
- Fulfills the role of publicity agent for the production
- Maintains a media contact list
- Builds excitement by keeping the forthcoming production in the minds of the public
- Attends rehearsals or arranges alternates to take pictures for social media to accompany written articles
- Prepares a publicity blast to all contacts one month prior to production including radio newspaper social media
- Contacts local media such as the North Grenville Times to advertise. Invite them to attend to do a critique of the show.
- Offer a prewritten article to media such as the North Grenville times if appropriate – perhaps a write up by the Director or NGCT President
- Sends thank you notes after the show to off site ticket sales, newspaper
- Finalizes articles written with publicity photos at least two weeks prior to show and send to newspapers
- If planned, contacts radio and tv stations to schedule a possible interview for Director
- Works with the Production Team to consider using street theatre, store appearances in costume, or other gimmicks for promotion
- Requests and then distributes complimentary tickets as approved by Producer
- Seeks possible sponsors
- Updates Website and social media regularly through the Webmaster with photos and articles about the production
- Advises Producer of all advertising done and costs
- Provide drafts of written materials to be proofread by Producer and Director
- Prints and distributes posters to cast and crew to be put up around town and surrounding areas
- Places road signs -this is subject to change as street, and businesses, and municipal rules alter over the years.



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- This is the current plan for road signs. The beginning of the footpath at the intersection of Ryan's Well and CR19, the intersection of Van Buren and Prescott, the triangle of grass by the gas station on Rideau St. are all good choices. Consider placing the A frame sign in front of B&H, it gets vandalized elsewhere. It can be collected temporarily for promotion events elsewhere in town.

## WEBMASTER

- Adds the production to the Coming Attractions on the website, and ensures that early notice is posted on the NGCT Facebook Account
- Sets up a shared drive for use by the production
- Sets up a web-page for the production
- Sets up Facebook Events for the production
- Sets up online ticket sales as appropriate and links that to the NGCT website
- Provide IT support for things like ticket sales to the Treasure
- Provide a means to send mass emails about the show
- Provide support to the Publicity Committee for news about the show
- After the show, post a record under NGCT Past Shows

## SET DESIGNER

*Creates the canvas – and the first impression*

- Designs the set for the show
- Reports to Producer and consults with Director
- Confers with Director and provides plans and sketches -follows Director's vision for production
- Ensures the set design will be safe for builders, cast, and crew
- Provides budget information to Producer before purchases are done



## **PRODUCTION GUIDELINES**

### **SET DRESSER**

- Reports to Producer and Director
- Confers with Set Designer and Director to ensure the set is dressed according to plan
- Arranges timelines so that the set is ready for the actors when they reach the venue
- Advises Producer when set items are completed or if having difficulty locating items
- Ensures large pieces of furniture/props/signs that are borrowed are photographed at time of pick up
- Set Painting: should be at least partially done off the stage, if possible, to keep stage clean.
- Submit expense claims with receipts for supplies to Producer
- Note that stores of leftover paint cannot be left at the Urbandale Arts Centre

### **SET CONSTRUCTION**

- Reports to Producer under the functional direction of the Set Designer
- Provides budget information to Producer and Set Designer during planning process
- Ensures the set design will be safe for builders, cast, and crew
- Oversees construction of set
- Arranges construction space and ensures materials are onsite on construction day
- If at Urbandale Arts Centre - Arranges time with Point of Contact to Municipality to have it appear on contract
- Finds extra workers as required
- Orders and acquires materials needed and submits invoices to Producer
- Supervises striking of set and storage of same

### **HAND PROPS**



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- Reports to Producer
- Consults with director
- If The Director does not provide a list, reads script to itemize all props needed in the script and makes a list of the items and when and where they are to be placed
- Breaks down the list to right and left sides of the stage broken down by acts and scenes
- Provides mock ups for rehearsal if needed, ensures props are ready and approved by Director before tech rehearsal
- Keeps track of donated items and makes sure they are stored securely (locked wardrobe room) and returned to owners after production
- Makes up prop tables to organize them for actors for quick access during show (taped grid, names etc.)
- Takes props to secure storage (such as wardrobe room) at end of each rehearsal and performance
- Does before show check with actors that props are where they need to be
- Keeps repair kit at hand for props- also back ups of breakable items
- Makes or arranges prop foods for performances- bring cooler with ice if needed
- Return company items to costume hut and make sure to strike them from record book and return them to proper place in storage

## **WARDROBE**

- Reports to Producer, costumes require approval of Director
- Confers with Director on types of wardrobe required
- Gets needed sizes of cast and keeps record of this for show
- Finds required items from NGCT costumes, or other groups, or buys required costumes pieces
- Provides producer with proposed expenses, and later, expense claim and receipts
- Finds tailors or other assistants as required
- Does small operations and repairs
- Returns all costumes to NGCT storage and respective donors after last performance- wash items if applicable
- Be present at take down with bins to receive costumes ( plus shoes, hats, jewellery, wigs etc)
- Ensure items are returned in good condition. Track down items that have gone home with actors



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- Sign items back in place them in proper place in NGCT costume storage

### **MAKEUP**

- Reports to Stage Manager
- Gives expense claims to Producer
- Sorts and makes purchases prior to dress rehearsal
- Confers with Director on required make up for cast
- Obtains makeup kits from NGCT supplies if possible and prepares plastic containers, sponge, s Q-Tip's plates, paper towels etc. for actor's separate makeup kit for show
- Provide assistance to actors trying to do their own makeup if appropriate
- Do final checks to make sure cast is "stage ready"
- Arrange extra help as needed
- Attends dress rehearsal and performance nights
- Keeps dressing area clean
- Ensures make up is cleaned and put away after each use and locked in dressing rooms or wardrobe room between shows
- Ensures makeup brushes are washed and fully air dried and make their way back to the makeup bins after performance

### **PHOTOGRAPHER**

- Reports to Publicity Chair and Producer
- Takes head shots of cast and crew as needed at mutually agreed upon time
- Submits cast and crew picture files to Publicity Chair and Producer

### **VIDEOGRAPHER**

- Reports to Producer
- Records at least one performance of the production



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- Provides an original copy of the recording to be stored in NGCT archives and for other purposes as appropriate, considering copyright rules

### FRONT OF HOUSE MANAGER

- Reports to Producer
- Gets bins from storage that contain tickets, table cloths, recycle box, cash box, old cast photos in binder etc.
- Maintains a FOH binder with laminated signs and instructions. That may have greater venue-specific information than is provided here.
- Pick up the photo boards the cast photos are displayed on and the stand-up signs and table banners
- Finds helpers for Front of House
- A typical staffing is: 1 ticket table assistant, 2 to hand out programs and act as to ushers in theatre as needed, 2 for refreshments. If there is a survey, add 2. If there are lottery sales, add 2.
- Picks up bios and photographs early and creates new photo board (s) for lobby – with input from Director
- Prepares a Front of House schedule and contact list at least one week in advance, listing the volunteers, their contact information, their roles and times they will attend – send to Producer, print copies to be left with Front of House supplies
- Remind each volunteer before the show about their duties and schedule
- Arrives at theatre at least one hour before doors open
- Set up tables according to venue requirements (the FOH book has a diagram for Urbandale Arts Centre)
- Make sure ticket table is dressed and ready for ticket sales- this table should be manned at all times after the audience starts arriving
- For any refreshment table being run by NGCT:
  - Contact treasurer 1 to 2 weeks in advance to arrange any needed float for refreshment table
  - Take home cash box or deposit funds nightly
  - Ensure what nights drinks may be cooled and left in kitchen fridges if at all. A cooler with ice may be an alternative
- For the night between performances, follow building requirements. (In Urbandale Arts Centre: Packs up signs, table clothes, bins, food- every item that we have put out, every night and locks in wardrobe room. )
- If there is a lottery, ensure there is a license in effect, arrange to have people sell the tickets, and perform the draw, normally at Intermission



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- Welcomes any special guests
- Cordons off sections required for large parties or wheel chair/mobility access
- Monitors the need to accommodate people with mobility needs, including any need for reserved seating or provision of special areas.
- In Urbandale Arts Centre there is a space to accommodate people in wheel chairs in the centre of the theatre. It can also be used for video recording. It is up to the FOH manager to decide how both needs are met. The FOH manager may also decide to put reserved seating signs on a couple of seats either side of this area.
  - There is also a ramp to the front where there are chairs that can be removed as need be to accommodate wheelchairs but the ramp is quite steep. Again it is up to the manager of FOH to determine what works best.
- During the show, the FOH manager may be required to provide performance cues based on clients in the lobby. These cues are typically sent by communications devices to stage manager(s) and the technical crew:
  - The cue to start the show (for the first Act, and also after any Intermission) is based on the planned starting time, and the presence of clients, at the discretion of the FOH Manager
  - The FOH Manager may also ensure that any doors are closed at the start or resumption of the show
- Collects unused programs for reuse at theatre door
- Provides the Producer with an estimate of patron numbers
- Provides Producer with expense claims and receipts for supplies purchased

### REFRESHMENT TABLE (If run by NGCT)

- Reports to Front of House Manager
- Purchases supplies and stores and packs away items after each performance
- Verifies any venue requirements. For example, at Urbandale Arts Centre all beverages have to be Pepsi products, including water (Aquafina)
- Sells refreshments before show and during intermission
- Obtains float prior to show - Returns cash box to Front of House Manager each evening
- Provides Producer with expense claims and receipts for supplies purchased



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- Provides an accounting for the Treasurer

### TICKET MANAGER

- Reports to Producer
- Checks with Producer regarding any complimentary tickets given and lists names if applicable
- Organizes any offsite tickets to be sold according to any requirements requested by the vendor (currently the offsite sales for NGCT are at B&H Community Grocer)
- Verifies offsite ticket vendors are agreeable to sell tickets well in advance ( e.g. weeks before box office opens contact Judy Beveridge at B&H and ask her if she will do this another show. She puts the ticket numbers in her cash register system and issues us a cheque after the last show)
- Envelopes for this need our logo and the name of the play, the date and time with a separate one for each night so the store staff can readily access them without mixing them up
- Separate tickets by performance and proofread that numbers and all information is correct
- Deliver envelopes with tickets with list of ticket numbers for off site sales well in advance, at time of advertised opening of box office. Pick up daily sales number and extra tickets no earlier than two hours prior to show.
- Use any extra tickets for last minute ticket sales at door
- Arrive at ticket table 90 minutes prior to performance and set up with lists, cash and stub box (e.g. if using stubs for a draw)
- Sorts and maintains an accurate list of all tickets sold, both the paper tickets and the online sales- see below
- Prepares a recap sheet showing attendance, funds received, according to paper or electronic sale, and totals. This should be signed and witnessed
- Counts money after each performance and deposits funds or takes cash box home until next show.
- Deposits funds or gives cash to Treasurer to deposit at end of run

### ONLINE TICKET SALES



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- The Webmaster should set up online ticket sales with the online ticket vendor at the agreed upon box office opening time- we currently use Tickets Please. They will need a poster with our name, show name dates, times and venue address, and ticket prices. The vendor should also be given a short description of the show.
- Before the show, download the latest list of ticket purchasers and bring copies of the list with ticket numbers and names for each night
- If required, provide the file of purchasers to the Webmaster for Contact Relations Management, as applicable
- There may be late purchasers so the Ticket Manager should ensure there is online access to the ticket site.

## PERFORMERS

Performers should be prepared to assist when required, with other tasks which are necessary to mount a production.

A performer should:

- Ensure that dues are paid
- Ascertain at the audition that the rehearsal times dress rehearsals and show dates are suitable and times that they can be committed to.
- Commit to attending all rehearsals. Arrive punctually for all rehearsals and performances. Very few excuses justify a missed rehearsal – let the Director know early if you can not attend. Adjustments to the schedule are possible
- Learn lines by the appointed off book time set by the Director
- Work with the Director and the rest of the cast as part of a team
- Sit quietly when others are rehearsing and make every effort to be quiet backstage during performance
- Maintain a personal makeup kit as required
- Accept responsibility for the presentation- washing ironing or airing of their costume during the run of the play, and notify the wardrobe person if any repairs are necessary, and clean wardrobe items at end of play if required
- Ensures all props are returned to prop bins at end of run



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- Avoid being seen in costume by audience before or after a show unless directed to do so
- Helps clear stage and clean up after each rehearsal and performance (remove water bottles, pick up scripts, bring costume pieces to wardrobe, props to bins)
- Assist with striking the set and loading the vehicles before the cast party on the last day
- At all times observe theatre etiquette, and avoid sins such as giving “notes” to other actors. In a similar vein, the actor should not second-guess the Director on themes such as blocking, characterization, or, in fact, anything
- If requested to do so, return all scripts to NGCT
- Embrace their time with NGCT as a learning experience
- Help NGCT prosper as an organization by volunteering to help with other productions and administrative functions

## **SOUND AND LIGHTING TECHNICIANS**

- Report to Producer via the Stage Manager and Director
- The technical crew needs to commit to attend all performances, and also provide a reasonable level of technical support for rehearsals.
- NGCT may ask technical crew to take specialized training for certain equipment use, or for health and safety reasons
- As should be clear from the following aspects of technical support, the technical crew is like the show’s engineers, and their expertise may be needed in many areas beyond just the sound and light booth

### Technical Design Aspects

- The Producer should ensure sound and light technicians have up to date copy of scripts with changes and director’s notes
- Early in the production process, the technical crew must meet with the director to go over the script and develop a plan for technical cues
- Check with the producer the best time in the schedule to set up light and sound at venue



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- Attends several rehearsals to become completely familiar with the play
- As the rehearsal schedule proceeds, technical cues become more important for actors. Technical crew should work with the Director to provide necessary support during rehearsals, increasingly as the performance date nears
- As agreed with the director, select music clips, create or obtain sound effect files, and set up any special technical equipment needed
- Assist with development of any props that have technical components
- Provides receipts for any purchases or acquisitions to Producer
- Attend preproduction meetings or submit reports as requested by Director and Producer

### Technical support During set construction

- Verify safe routing of any cables
- Verify condition and safety aspects of technical equipment including power supplies
- Aim lights as required
- Ensure that work lighting is available behind the scenes
- Install and connect any stage mics

### At Technical and Dress Rehearsals

- Cycle through technical cues as requested by the Director
- Cross checks cues with script
- Make adjustments to the technical script, lighting, sound effects, sound levels, and any other technical aspects that need refinement during the technical rehearsals
- Include cues for curtains, announcements, incidental music, intermission, and curtain call in the technical rehearsals

### Before each show

- Unlock control room doors each night and organize the space



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- Technical details are location-dependent and the crew needs to be familiar with those. For example, a checklist for Urbandale Arts Centre includes powering up lighting console, locking out theatre lighting key pads, fade house and backstage lights and turning off fluorescent lights.
- Change batteries if using wireless mics and distribute these to performers
- Power up sound mixer, and monitor amp
- Verify mic power is on and check mic operation
- Check follow spot if used, connect keyboards or other instruments and verifies that they are operating
- Test and distributes intercom headsets or walkie talkies if they are in use. Stage managers should give one to front of house, one to stage manager, and others as appropriate and available
- Sets up SFX and LFX operation
- Check operation of curtains if applicable

### During the Performance

- Confirm readiness with stage manager
- Runs LFX and SFX cues. (Play recording of opening announcement if needed)
- The usual NGCT practice is for technical crew to follow the script and manage their own cues. Note that in some cases the Stage Manager will have to call some cues, for example if a quick costume change is needed before proceeding
- Note: In a very technical show, the Director, Stage Managers, and Technical Crew might set up a different process in which Stage Managers call for all technical cues.
- Coordinate with Front of House and Stage Manager for curtain and lights during show and intermission
- Monitor sound and light as required

### Following the Individual Performance

- Turn on house lights, backstage lights: powers down lighting console
- Return technical controls to the building standard, for example, in Urbandale Theatre, enable theatre lighting keypads, sets/ turn down sound system for next show
- As appropriate, disconnect the mics, keyboards etc.



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- Collect intercom sets or walkie talkies to charge or confers with Stage Manager to ensure this is done
- If required, remove rental and personal equipment, tidy up and lock the door

### At the end of the show

- Pack equipment and ensure rentals are returned
- Return the technical environment of the building to the standard as when NGCT took control
- Records breakages and malfunctions to Producer
- Provides expense claims to producer

## **STRIKING SET – ALL CAST AND CREW**

While everyone is keen to go to the after party, we need to clear the building completely on on the last show day. We must strike the set and load the vehicles before we go. Those who can should offer to bring an empty vehicle and a change of clothes if necessary

- Ensure all scenery props and costumes are cleared from the building
- Make arrangement with wardrobe to hand in costume pieces you need to take home to wash
- Costumes may be off-loaded into vehicles at entrance by wardrobe room to keep loading dock clear
- Under the direction of the building crew the set can be taken apart and taken for storage to the loading dock area
- Remove all personal items from the building
- Furniture, bins of props, and lent items should be taken to a staging area first, for pickup as coordinated by the set construction crew
- Items that are to go to NGCT costume storage should be set aside and can be taken away while the set is being taken down
- Set pieces need to be stored correctly, a member of the construction crew should supervise the storage of reusable theatre items such as flats, stairs, risers, braces, windows and doors



# North Grenville Community Theatre

## PRODUCTION GUIDELINES

### NGCT Depends on its Volunteers

NGCT is a volunteer-based community theatre group. Unless an exception is made by the NGCT Executive (and in accordance with the Ontario Not for Profit Corporations Act and the company Bylaw) none of the cast or crew are paid for their services. There are other ways that NGCT can help encourage volunteerism in a particular production, subject to budget limitations and the approval of the Producer:

- NGCT may provide refreshments to cast and crew during shows and during long rehearsals
- NGCT may support crew – especially technical and construction crew – to obtain training such as safety training
- NGCT may provide NGCT-themed items to its members at reduced cost or for free, according to NGCT policy for such promotional material, swag or merch
- NGCT may provide time-limited complimentary tickets to people who provide exceptional assistance to a production, as approved by the Producer

### Further Reading

The world of theatre offers numerous opportunities for ongoing learning. We prepare to entertain and surprise our audience with illusions of reality. Many authors have opined on this human tradition. Here are a few samples:

#### **We deal in illusion. This is about the agreement we have with our audience:**

“Piece out our imperfections with your thoughts.”

— Shakespeare, Henry V, Prologue

#### **On the actor’s craft and truth in performance:**

“Suit the action to the word, the word to the action.”

— Shakespeare, Hamlet

“The actor’s work is to create the truth of his own experience onstage.”

— Lee Strasberg



# North Grenville Community Theatre

## PRODUCTION GUIDELINES

### **We use props:**

“This lantern doth the hornèd moon present.”

— Shakespeare, A Midsummer Night’s Dream

### **On the fourth wall and the nature of performance:**

“A character, sir, is never just words. It is life.”

— Luigi Pirandello, Six Characters in Search of an Author

### **On the purpose of drama:**

“Drama is an imitation of an action that is complete in itself.”

— Aristotle, Poetics