



PRODUCTION

Roles and Responsibilities

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1 Producer

Appointed By:	The HLT Committee
Responsible To:	The HLT Committee
Job Outline:	To have an overview of the production. To recruit and organize the support team for the production. To coordinate the backstage and front of house team. To consult with the Director/Directors Assistant (DA).

1.1 Appointment of Key Roles

The first task of the Producer is to recruit and appoint individuals to the following department roles and provide a list of these and their allocated budgets to the Treasurer:

- Set Designer
- Costume Designer
- Lighting
- Sound
- Prompt
- Props
- Stage Manager
- Wardrobe
- Hair and Make Up
- Publicity
- Ticket Sales
- Poster Designer (see also 17.1.1)
- Programme Designer
- Front of House Manager
- Entrance Foyer Designer
- Photography
- Video
- Bar

1.2 Production Team

Once the roles have been appointed, the next task will be to call a production meeting with the Director, Directors Assistant (DA), the HLT Committee Treasurer, the Production Team and representative from YLT (where relevant). During the meeting, the Director will:

- Outline the concept of the production.
- Describe the proposed set.
- Discuss lighting, sound, music, and any possible technical implications.
- Discuss costumes.
- Discuss the type and timing of publicity (agreed by Publicity and HLT Committee).

The Producer will also:

- Review the terms and conditions of the Performing Rights documentation.
- Ensure that all members of the production team have access to a copy of the script and have read it.
- Ensure that the production team are aware of their responsibilities and help with any problems they may encounter.
- Consult with the DA, and Production Team members regularly to ensure that all off stage tasks are running smoothly and are on target.
- Arrange any other production meetings as/when necessary.
- Apply for 'Temporary Event Notice' i.e., licence for the bar, Online application with South Cambridgeshire District Council.

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- Nominate a relevant person to acquire the 'Body of Persons Approval' at least one month ahead of any show involving children.
- If appropriate, prepare a welcome pack for the NODA representative. This is to include a welcome letter and 5 copies each of the programme and the poster (to qualify for the NODA Programme/Poster competition). All are to be contained within an envelope and given to the representative on their arrival by the Producer or if he/she is busy, by the FOH lead.
- Arrange with Director and Lighting lead a rehearsal session without the cast one week before the cast's Technical Rehearsal.
- Arrange with Director and Sound lead a rehearsal session without the cast one week before the cast's Technical Rehearsal.

1.3 Budget

The Producer will consult with each department head to discuss their proposed budget based on similar past productions. The budget will then be agreed with the Treasurer. Once the budget has been agreed, any anticipated overspends must be reported back by the department heads to the Producer at the earliest opportunity who will then notify the Treasurer.

1.4 Attendance

The Producer will make themselves available as follows:

- HLT Committee Meetings – provide a progress report to the HLT Committee ahead of the meeting (held monthly), alert the HLT Committee of any problems/difficulties, and be available to attend meeting in person if requested.
- Rehearsals – from time to time as appropriate, alert the Director of any problems/difficulties.
- Set Building Days – whenever possible.
- Dress Rehearsals and Performances – to deal with any problems that might arise.

1.5 Other Responsibilities

The below duties will also be the Producer's responsibility:

- Confirm availability of the hall for rehearsals, set building and show dates with the HLT Committee representative (who will consult with the Village Hall Bookings Secretary, Parish Council and other users of the hall on HLT's behalf).
- Be aware of regular hall bookings by other groups/organisations, in particular the Parish Council who meet on the 2nd Monday of the month and make any arrangements necessary with regard dates and seeking alternative venues i.e., the Methodist Church.
- Check with the Football Club, Cricket Club, Tennis Club, and any other groups using the hall with regard the use of the changing rooms and make them aware of the dates of Show Week.
- Ensure that fixed times for cast/crew refreshment breaks are allowed for during rehearsals, the duration of which will be at the discretion of the Director.
- Ensure that fixed communal lunchtimes (tools down) are allowed for during set building and rehearsals days held at the weekend.
- Arrange for the following tasks to be covered:
 - Catering at rehearsals (including setting up and tidying away) and set building sessions.
 - Locking up the hall after rehearsals;
 - Friday night (after show) pub food.
 - Saturday night 'After Show Party' food. This must be stated as 'cold buffet' items only.
 - Flowers/gifts for the Director(s).

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2 Director

Appointed By:	The HLT Committee
Responsible To:	The HLT Committee
Job Outline:	Choose a production suitable for the village audience and the age and gender profile of the membership. Direct the cast, working with music and choreography if applicable. Consult and collaborate with the Producer, the Production Team, and Children's Support Team

2.1 Lines of Communication

- All communication with regard members of the Production Team is to be made via the Producer.
- All communication with regard Young Little Theatre is to be made to the Childrens Support Team Representative for review and issue.

2.2 Appointment of Key Roles

One of the first tasks of the Director (aside from choosing what show is to be performed) is to appoint individuals to the following roles (if applicable):

- Director's Assistant (DA)
- Musical Director
- Choreographer

2.3 Show Selection

When choosing a show, it is advisable to select a reserve show in case the Performance License is not available due to the show being performed elsewhere. The following are the main tasks which are the Director's responsibility before auditions take place:

- Present the show to the HLT Committee who will assign a Steering Group to read and agree on suitability including any modifications that may be required.
- If the show is a musical, or involves live music, make sure that musicians are available for rehearsals and performances (this could be delegated to the Producer by the Director).
- Apply for the performance and video license if required.
- Consult with the Producer and agree dates for booking the Village Hall/Methodist Hall for read throughs, auditions, rehearsals, and performances.
- Ensure that they have a clear idea at the onset of what his/her 'Vision' is so this can be relayed to the relevant departments in suitable time e.g., wardrobe/costume department (to reduce the number of outfits sourced).

2.4 Auditions

- Organize the audition panel in consultation with the HLT Committee and agree a format for the auditions. Audition panels usually comprise the Director and at least two other members who do not intend to audition for the show. This often means that the audition panel cannot be appointed until after the read through when members have had an opportunity to decide whether to be in the show or not.
- Order scripts and print off (if Performance License allows), ensuring they are available for the read through.
- Run the read through.
- Ensure that all potential cast members are aware of their time commitments before agreeing to be involved.
- Run the auditions.
- At the end of auditions, advise everyone when decisions will be reached and when they will be notified whether they have a part in the show.

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2.5 Rehearsals

Organize the rehearsal schedule and distribute to the cast. Take dates when people know they cannot attend a rehearsal and bear this in mind when making the schedule. **Note:** *be aware of half term weeks as this may influence attendance if children are involved.*

Update the rehearsal schedule, as necessary. Later, distribute dates and times for final rehearsals and show week. **Note:** *during the week, access to the hall is not to be earlier than 7pm.*

- Decide on a date for scripts down and stress the need for prompt attendance during rehearsals and performances.
- The format of the rehearsals is at the Director's discretion. It is important to maximize everyone's time, for instance, working on scenes that involve the same people together or having a limited number of rehearsals for people with small parts however it is equally important to factor in time for cast to work on focussed bits together that need attention.
- Ensure there are timetabled slots for costume measuring, fitting, making modifications (to liaise with costume department the dates for these).
- Ensure sufficient 'stage' time is given for song/dance routines early on so cast and choreographers are spatially aware of limitations.
- Ensure that fixed times for cast/crew refreshment breaks are allowed for during rehearsals, the duration of which will be at the discretion of the Director.
- The first rehearsal is used to communicate the overall picture of the show to the cast i.e., the Director's vision and have a read through of the full script.
- Decide at which point in the rehearsals to bring in elements such as props, sound, and costumes, to identify possible problems; (e.g., where movements may be inhibited by costumes or props. It is important that these elements, or replicas, are introduced as soon as possible.
- Run the technical rehearsals(s) with the Stage Manager.
- Technical rehearsals are usually split over two nights or two sessions as they can usually take four times the actual length of the show being rehearsed.
- Have a minimum of one full run-through in the penultimate week to highlight any problems.
- Decide which cast members need to attend technical rehearsals i.e. children and young people involved may not be required to attend all technical rehearsals.
- The dress rehearsal should be treated as a performance. The Stage Manager will run the show, and the Director will give feedback to the cast and technical crew at the end of the dress rehearsal, but major changes should be avoided.

2.6 Attendance

- Attends all rehearsals unless they are delegated to another member of the directing team, e.g., the DA, Musical Director, or Choreographer.
- Be available to attend Committee meetings (held monthly) during the rehearsal period (if required).
- Attends set building days whenever possible as input will be crucial to ensure that the set is still on target with the Director's vision of the show.

3 Directors Assistant

Appointed By:	The Director
Responsible To:	The Director
Job Outline:	The Director's right hand person / deputy during absence

3.1 Responsibilities

- Knows the play well and has a good working relationship with the cast.
- Writes any rehearsal notes, distributes to relevant disciplines, and cast.
- Is on the book (i.e., has the script on the desk) at rehearsals.
- Prompts in rehearsals if necessary.
- Mediates between the Director and the cast as required to disseminate relevant information and help resolve problems or queries.

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4 Treasurer

Appointed By:	The HLT Committee
Responsible To:	The HLT Committee
Job Outline:	Produce an outline budget for the production and update where required. Deal with expenses receipts and payments during and after the production. Produce a statement of actual vs. Budget to be presented to the HLT Committee after the production.

4.1 Budget

- Agree with the Producer to prepare a budget based on recent experience of similar shows. The budget will include ticket prices (as agreed by the HLT Committee), ticket sales by performance, and all anticipated income and expenditure.
- Submit the budget to the HLT Committee for approval, no later than the first Committee meeting following the start of rehearsals.
- Issue a budget breakdown to the Producer for their discussions with the department heads and Director. Should any amendments or revisions be required, the Producer is to liaise with the Treasurer to resolve.

4.2 Expense Claims

- Encourage members to submit expense claims promptly.
- Expenses are encouraged to be submitted electronically via email wherever possible and should include payee bank details and an explanation of items purchased.
- Check expense claims for accuracy and ensure that receipts or evidence of expenditure (for online marketplace transactions where no receipt is issued) is submitted for all claims.
- Pay expenses within 14 days of receiving claims (once all queries are resolved).
- Inform Producer of any cut off dates for submission of expenses to allow bank account reconciliation in a timely manner.

4.3 Other Responsibilities

- Agree with the Bar adequate procedures for securing cash during performances.
- Prior to first performance, provide the Bar with adequate coinage within the float tin
- Ensure the card reader payment system is understood and that batteries are charged before the device is handed over to the bar staff prior to Opening Night. **Note:** Provide the 'How To' guide if needed.
- Report income and expenditure against budget to the HLT Committee as soon as possible after the completion of the show.

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5 Children's Support Team

Appointed By:	The HLT Committee
Responsible To:	The HLT Committee
Job Outline:	Ensures that the Child Protection Policy and associated procedures are adhered to.

5.1 Responsibilities

5.1.1 Teenagers

- At the beginning of rehearsals, the HLT member responsible for child protection and welfare for teenagers will introduce him/herself to the teenagers taking part and describe their role and responsibilities during rehearsals and performances.
- Explain Fire Alarm and evacuation procedures.
- The children, their parents and the chaperones will be given the contact details of the Child Protection member. **Note:** This member should be DBS checked and have attended the relevant training to obtain the Chaperone Licence.
- The Child Protection member will be available to the teenage cast to discuss any issues which may have arisen and regularly check that the teenagers are up to date with learning their lines, any costume issues, and rehearsal attendance.
- Parents will be asked to provide information concerning contact details, medical conditions, medication, pronoun preference, and arrangements for arrival and going home.
- This will be compiled into a register which will only be available to the chaperones.
- A record of attendance will be kept during rehearsals which the Chaperone will fill in during the rehearsal. During show week, when there is more movement around the building, the teens will sign-in and out.
- Separate changing rooms will be allocated to teenage boys and teenage girls. Transgender children will be asked their preference.

5.1.2 Young Little Theatre (YLT)

- At their first meeting the HLT representative responsible for rehearsing and chaperoning YLT children will introduce themselves to the children and describe their role and responsibilities during rehearsals and performances.
- Explain Fire Alarm and evacuation procedures.
- Their parents and the chaperones will be given the contact details of the Child Protection member.
- Parents will be asked to provide information concerning contact details, medical conditions, any medication, and arrangements for arrival and going home.
- This will be compiled into a register and only be available to the chaperones.
- A signing in and out register will be compiled and monitored by the chaperone on duty.
- Separate changing areas will be allocated to boys and girls.
- Children will be escorted to the toilets as soon as the audience begins to arrive.

5.2 Child Protection Policy

- Haslingfield Little Theatre (HLT) recognizes its duty of care under the Children and Young Persons Act 2008, The Children (Performances and Activities) (England) Regulations 2014, the Protection of Children Act 1999 and the Criminal Justice and Court Services Act 2000 (in Scotland change to Protection of Children (Scotland) Act 2003).
- HLT has a dedicated Child Protection Officer, who ensures that the Child Protection Policy and associated procedures are adhered to.
- This policy will be regularly monitored by the HLT Executive Committee and will generally be subject to a bi-annual review.
- The Policy (copy available on request) was first written in June 2010 and was last reviewed in September 2025. The next review will be reviewed before the end of 2027.

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6 Musical Director

Appointed By:	The Director
Responsible To:	The Director
Job Outline:	<p>Consult with the Director and agree on the music requirements for the production.</p> <p>Responsible for collating sheet music and vocal scores for all “live” music in the production.</p> <p>Arrange the music.</p> <p>Work with the pianist/other musicians on the music.</p> <p>Work with the cast on the music.</p>

6.1 Responsibilities

- Read the script and be aware of the requirements of the music elements.
- Consult early on with the Director to discuss musical requirements.
- Collect all sheet music and vocal scores required for the show.
- In consultation with the Director, arrange the music, considering how long each piece of music should be, the keys they are written in and the ability of the singer(s).
- Consult with the Director regarding word sheets. Some Directors write their own words and will provide the word sheets. Otherwise, the Musical Director will need to provide word sheets or delegate the task via the Producer.
- Photocopy the music for the Director, pianist, musicians, and archives.
- Attend all musical rehearsals possible, to work with the cast.
- Enable songs/music to be recorded early on so singers can rehearse in different locations and learn the correct versions of the song.
- Arrange for additional rehearsals when required.
- Ensure the pianist and other musicians have a copy of the script.
- Ensure the pianist and other musicians have a copy of the rehearsal schedules and arrange for them to attend all musical rehearsals possible.
- Consult with the Director on a regular basis to ensure all is going well.
- Work with small focus groups or individuals, as necessary.
- Ensure the piano is tuned before the show.
- All expense claims are to be submitted to the Treasurer.

Note: Expenses are to be submitted electronically via email wherever possible and should include payee bank details, an explanation of items purchased along with receipts or evidence of payment.

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7 Choreographer

Appointed By:	The Director
Responsible To:	The Director
Job Outline:	Consult with the Director and agree on the dance/movement requirements for the production. Choreograph and teaches dance routines/movement to the cast.

7.1 Responsibilities

- Read the script and be aware of the requirements of dance and movement elements.
- Consult with the Director to discuss dances/movements to be choreographed, songs/music to be used, whether recorded or to be played on the piano, cast members involved in each number, costumes that might impact on movement, staging and any other movement required e.g., fight scenes.
- Choreograph (or delegate responsibility) each dance, considering the abilities of the cast, costumes and the space available on stage.
- Attend rehearsals to teach dances/movements to the cast.
- Consult with the Director/Producer to arrange for additional rehearsals when required.
- Consult with the Director to ensure he/she is happy with the choreography.

7.2 Attendance

- Attends production meetings.
- Attends all rehearsals or makes alternative arrangements.

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8 Set Designer

Appointed By:	The Producer
Responsible To:	The Producer
Job Outline:	Consult with the Director and agree on the set design requirements for the production. Consult with the Director and agree the design of the set. Arrange and direct a team to build the set. Arrange and direct a team for stage down.

8.1 Responsibilities

- Read the script and be aware of the requirements of the set design/dressing element.
- Consult with the Director to discuss and agree the design of the set.
- Based on the design calculate a budget for the build.
- Consult with the Producer to discuss the budget required for agreement with the Treasurer. Once the budget has been agreed, any anticipated overspend must be reported back to the Producer at the earliest opportunity.
- Consult with the Director early on in production to mitigate late changes to set design.
- There should be a set design either in the form of a model or detailed drawings which should be available to all departments.
- Produce a preliminary sketch/illustration of the scenery indicating colours and design for painter to refer to when on task.
- All expense claims are to be submitted to the Treasurer.

Note: Expenses are to be submitted electronically via email wherever possible and should include payee bank details, an explanation of items purchased along with receipts or evidence of payment.

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9 Costume Designer

Appointed By:	The Producer
Responsible To:	The Producer
Job Outline:	Consult with the Director and agree on the costume design requirements for the production. Planning, production, and sourcing of costumes.

9.1 Responsibilities

- Read the script and be aware of the requirements for the costume elements.
 - Consult with the Director to discuss requirements.
 - Produce the general design for the show, e.g., type of set, colours, period, theme, etc.
 - Consult with the Producer to discuss the budget required for agreement with the Treasurer. Once the budget has been agreed, any anticipated overspend must be reported back to the Producer at the earliest opportunity.
 - Go through the loft and pull-out costumes and fabric which may be useful. Use white plastic boxes and the right-hand dress rail for storing these.
 - Decide on individual costume requirements item by item. List everything.
 - Decide on make/hire/borrow for each item and mark accordingly on the costume sheet.
 - Arrange hire of relevant items; Get an estimate of higher costs and book collection and return dates.
 - Organise sewing help either at rehearsals or special sewing days.
 - Attend rehearsals regularly for ongoing fittings of made and loft items.
 - Keep records and receipts for all expenditure.
 - Fix deadlines for costume availability with special attention being paid to any costumes that may be difficult to move, see or hear in. These should be made available as early as possible for rehearsal time.
 - Consult with Props in respect of any overlaps.
 - Two weeks before the show, give reminders to people about items they have offered to lend. Make a full list of all borrowed items and their source to ensure safe return.
 - Collect hired items as soon as possible. Check for fitting problems as soon as possible to allow for repairs or alterations.
 - Consult with Wardrobe as to who will be responsible for managing costumes during the dress rehearsals and performances.
 - After the show is finished arranging for the return of hired and loaned costumes and for the return of all owned costumes to the loft.
 - Ensure that all owned costumes are stored neatly in the loft to ensure that they can be easily located when required again.
 - All expense claims are to be submitted to the Treasurer.
- Note:** Expenses are to be submitted electronically via email wherever possible and should include payee bank details, an explanation of items purchased along with receipts or evidence of payment.

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10 Lighting

Appointed By:	The Producer
Responsible To:	The Producer
Job Outline:	<p>Ensure the safety code is always adhered to.</p> <p>Consult with the Director and agree on the lighting requirements/design for the production.</p> <p>Supervise and assist in the erection and alignment of the lights.</p> <p>Organise the operation of the lighting during the performance.</p> <p>Ensure the lighting is returned to the basic set up for other users on stage down.</p>

10.1 Responsibilities

- Read the script and be aware of the requirements for the lighting elements.
- Consult with the Producer to discuss the budget required for agreement with the Treasurer. Once the budget has been agreed, any anticipated overspend must be reported back to the Producer at the earliest opportunity.
- Starting with the basic lighting set up and using the hall socket layout and plug markings on the patch panel, prepare the initial lighting design and lighting layout.
- Meet with the Director, set Designer, and the Stage Manager to go through the lighting design. Discuss the integration of the lighting into the set design on a scene-by-scene basis.
- Re-design the lighting accordingly.
- Order and arrange delivery/collection of additional lights and accessories as required.
- Usually shows require two sessions of technical rehearsals; 1) to make the initial settings of the lights (usually on the Sunday and Monday before a show) and 2) after discussion between the Production team and the Lighting lead; it may also be necessary to have a rehearsal (without the cast) with the Director and Producer (which the Producer will arrange).
- Attend rehearsals to become familiar with the positioning of scenery, stage equipment and scene changes.
- Supervise and assist in the erection of lights and accessories either before stage up or during stage up.
- Organise with the Director and Stage Manager a period of availability of the hall to check the alignment of the lighting. Lights should be in place to the satisfaction of the Lighting Director before the chairs are put out in the hall.
- Prior to the technical rehearsal, rig the lighting, panel, and colour panel in the hall to give an "audience eye" view of the stage. During the technical rehearsal, in conjunction with the Director, agree lighting levels and colours. Mark the script accordingly and finalise cues.
- Prior to the dress rehearsal, connect the lighting panel and colour panel to the lighting box.
- Make any adjustments during the dress rehearsal as it is the last opportunity to finalise cues and check lighting levels and colours against costumes.
- On performance days, arrive one hour before the show starts. Check all lamps are operational. If you need to change a lamp, inform the Stage Manager and Front of House to prevent members of the audience entering the hall until ladders are removed. Once everything is operational, warm up the lights by putting them on low intensity. Set the scene five minutes before the first scene.
- At stage down, supervise the removal of any hired lighting and equipment. Reset the lighting to the basic lighting layout for use by other user groups. Arrange for the return of hire items.
- All expense claims are to be submitted to the Treasurer.

Note: Expenses are to be submitted electronically via email wherever possible and should include payee bank details, an explanation of items purchased along with receipts or evidence of payment.

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10.2 Health & Safety

- After every rehearsal and performance isolate the electrical supply at the main switch adjacent to the patch panel.
- Always isolate the electrical supply before working on any circuits or lamps.
- Do not overload circuits – maximum 10amps per circuit.
- Ensure that all cables are kept away from hot lights.
- Ensure that the escape ladder is correctly fitted to the lighting box.
- When accessing lights from a ladder, always ensure that there is a second person footing the ladder. When working from ladders, always keep three points of contact with the ladder; (e.g., two feet and one hand, or two feet and body).
- Ensure that all lights are fitted with safety chains.

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11 Sound

Appointed By:	The Producer
Responsible To:	The Producer
Job Outline:	<p>Consult with the Director and agree on the sound/FX requirements for the production.</p> <p>Provide the sound/FX, as necessary.</p> <p>Appoint sound operators (if applicable).</p> <p>Note: If the Director chooses to record their own music, you will only need to operate the equipment.</p>

11.1 Responsibilities

- Read the script and be aware of the requirements for the sound/FX elements.
- Consult with the Director early on, to decide the sound effects required and at what stage they need to be incorporated into rehearsals.
- Should any purchases/hire item be likely; Consult with the Producer to discuss the budget required for agreement with the Treasurer. Once the budget has been agreed, any anticipated overspend must be reported back to the Producer at the earliest opportunity.
- Find pre-recorded sound effects/music, as necessary. Think about how to create sounds which are unavailable in recorded format. These must be transferred to a format which can be used at rehearsals. Sufficient time should be allowed for this.
- Check all sound equipment is available and functioning.
- Ensure that the hearing loop is in working order and switched on for each performance.
- Agree a date with the Director for when to attend rehearsals and incorporate sound effects.
- Theoretically the technical rehearsal is the time to get timings correct and finalised. This is a busy session so prior work should be done during rehearsals where possible.
- Arrange for the recorded announcement to be played at the start of each performance, covering fire exits, switching off mobile phones, no photography etc.
- All expense claims are to be submitted to the Treasurer.

Note: Expenses are to be submitted electronically via email wherever possible and should include payee bank details, an explanation of items purchased along with receipts or evidence of payment.

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12 Prompt

Appointed By:	The Producer
Responsible To:	The Producer and the Director
Job Outline:	Prompt the cast when lines are forgotten during the show and at every rehearsal from the date indicated as 'Scripts Down' by the Director

12.1 Responsibilities

- Read the script and be aware of the requirements for the prompt elements including any changes made by the Director or actors.
- Attend as many rehearsals as possible (prior to Scripts Down) to become familiar with the play, the scenes, scene changes, choreography and musical numbers.
- Make notes of any pauses in the script and those added by the actors.
- Decide on the word used by the cast when needing a prompt, e.g. 'Line'
- Attend all rehearsals following 'Scripts Down' date indicated by the Director.
- Decide with the Stage Manager the place to sit during performances.

13 Props

Appointed By:	The Producer
Responsible To:	The Producer
Job Outline:	Organise the props for the production. Ensure the safe keeping of props. Ensure availability of props to cast during performances.

13.1 Responsibilities

- Read the script and be aware of the requirements for the prop's elements.
- Discuss with the Director and Stage Manager which props are required for stage dressing and those required by the cast.
- Discuss with wardrobe any implications for costumes regarding cast props.
- Consult with the Producer to discuss the budget required for agreement with the Treasurer. Once the budget has been set, any anticipated overspend must be reported to the Producer.
- List the props required in each scene.
- Refer to Props List document and check the HLT Props/Tech room in the first instance for potential/suitable props.
- Enlist help for making props at set building sessions.
- Props required by the cast should be available as soon as possible into the rehearsal schedule to allow actors to familiarise themselves with the items.
- Keep a record of the source of the props.
- Attend rehearsals to ensure that the props are successful for the cast.
- Props are to be kept safely in the upstairs Props/Tech room. Valuable props should be retained by the owner or locked in the hall.
- Record which side of the stage props are required in the play. Inform the cast members it is their responsibility for returning props after each show and checking they are in position at the beginning of the performance.
- The props person should double check that the props are in place and retrieve those which have not been returned.
- Props should be in labelled boxes or on tables allocated to the scene of the play.
- The props person is responsible for the safe return of all props to their stated location in the Props List document at stage down. Any amendments should be recorded.
- The November show creates a lot of work where props are concerned so it is recommended that there be at least two people to cover this role to ensure there is adequate cover.
- All expense claims are to be submitted to the Treasurer.

Note: Expenses are to be submitted electronically via email wherever possible and should include payee bank details, an explanation of items purchased along with receipts or evidence of payment.

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14 Stage Manager

Appointed By:	The Producer
Responsible To:	The Producer and Director
Job Outline:	Coordination of all technical aspects of staging. Run backstage and ensure the smooth running of dress rehearsals and performances. Consult with Front of House during performances.

14.1 Responsibilities

- Read the script and be aware of the requirements to the set and size/strength of backstage crew that is required (NB: a dedicated curtain puller has proved useful).
- Ensure that enough copies of scripts are available for the backstage team. The scripts need to be single sided markable copies.
- Consult with the Director, Lighting and Sound and analyse requirements scene by scene.
- Helps with the marking out of the rehearsal space.
- Runs a wing during the show if required. During the rehearsal period, organize the backstage crew for all performances and for the technical and dress rehearsals.
- Ensures safety of crew and cast during rehearsals and performances. E.g., safety cables in situ on suspended effects/ lights, pyros situated and executed safely, ropes secured correctly and ensure that hi-visibility tape on steps leading to the stage is in good order.
- Run the technical rehearsal(s) with the Director.
- During technical rehearsals:
 - Ensure that wing lighting, side tabs etc. are exactly as per a real performance and check lighting is sufficient for actors coming on/off stage, scenery changes and sets being brought on/off.
 - Evaluate all technical effects thoroughly, (e.g., pyros, windows needing to open must work).
 - Ensure that actors entry/exit positions and set moves/pyros are not in conflict or pose a safety risk.
- After the technical rehearsal ensure that all set dressing is complete.
- Order special effects (if required)
- Runs smoke machines, dry ice etc.... checks / manages smoke alarms if likely to be triggered e.g., by pyro flashes.
- Meet with the backstage crew to ensure that everyone is clear about their tasks during the show and that all safety checks are undertaken and fire escapes clear.
- Run the dress rehearsal and performances.
- Always remain available, backstage throughout the dress rehearsal and performances.
- Has running list of cues during the show.
- Ensure smooth running of whole show by coordinating with lighting, sound, make-up, costumes, props:
- Ensures safety of crew & cast during each performance. E.g., safety cables in situ on suspended effects/ lights, pyros situated and executed safely, ropes secured correctly, glow tape or neon tape on dark steps.
- Involved in scene changes and can dress the set (if necessary).
- Communicate with Front of House to cue house lights out and the start of the performances, the start of subsequent acts and the end of the performance.
- Ensure that mobile phones and digital cameras are not brought backstage (except if they are props).
- Arrange for a TV monitor to be made available in the Green room.
- Ensure that the hearing loop is switched on.
- During show week (Monday-Saturday) – Responsible for opening hall for technical rehearsals and performances. **Note:** For all other rehearsals this will be the responsibility of the Director.
- Responsible for locking the hall at the end of each performance, ensuring it is empty of people and all exits closed. **Note:** If unavailable, they are to delegate 'key holder' responsibility to someone else.

PRODUCTION

Roles and Responsibilities



Stage Manager Continued...

- At the end of each performance ensures everything is turned off (e.g.: lights, equipment, kitchen equipment) and secure.
- Arrange a team to assist with set building.
- Assess the workload and book set building sessions in the Village Hall, ensuring that there is enough time to complete the task.
- Draw up a list of the tasks and display in the hall during building sessions.
- Purchase any materials needed.
- Be responsible for.
 - paint, brushes, rollers, and all equipment.
 - protection of the Village Hall when painting.
 - cleaning up brushes, palettes etc. in the boiler room.
 - cleaning and storage of materials and equipment when the set is complete.
- Arrange a team for stage down on the Sunday after the performances and ensure that all materials are stored away and that the Village Hall is left clean and tidy.
- All expense claims are to be submitted to the Treasurer.
***Note:** Expenses are to be submitted electronically via email wherever possible and should include payee bank details, an explanation of items purchased along with receipts or evidence of payment.*

14.2 Attendance

- Attends script read throughs.
- Attends set design meetings.
- Attends production meetings.
- Attends rehearsals as often as possible to become familiar with the positioning of scenery, stage equipment and scene changes and to access backstage manpower requirements.

PRODUCTION

Roles and Responsibilities



15 Wardrobe

Appointed By:	The Producer
Responsible To:	The Producer
Job Outline:	Organisation of costumes and running of the Green Room for dress rehearsal and performances.

15.1 Responsibilities

- Read the script and be aware of the requirements for the wardrobe elements.
- Consult with the Costume designer prior to show week to become familiar with the costumes and cast members.
- On the Saturday of show week, organise the green room. This may also involve cleaning the changing rooms.
- Set up the dress rails that are stored under the stage. The name labels for the coat hangers are stored above the loft door.
- Costumes are usually arranged in alphabetical order according to the actor's name.
- Set up small tables for hats and wigs.
- Arrange for ironing of all costumes before they go into the green room.
- Talk each actor through all items for each of their costumes. They should supply a carrier bag to store small items.
- Arrange for green room help during shows if necessary.
- Check quick change requirements and position costumes as required.
- A sewing box and machine should be available for emergencies. Ensure that safety pins are available.
- Check that all costumes are in position before the start of each show.
- If sports fixture clash, everything must be removed from the changing rooms to the long room after the final performance.
- At stage down, check and re-bag all hired items, and all borrowed items.
- Arrange for washing of costumes.
- Return non-cash items to the loft.
- Return dress rails under the stage.
- Ensure that the changing rooms are cleared and clean.
- Collect and return to the items all washed items.
- Return the changing room keys.
- Consult with Costume designer on the return of hired or loaned costumes to the owner.
- All expense claims are to be submitted to the Treasurer.

Note: Expenses are to be submitted electronically via email wherever possible and should include payee bank details, an explanation of items purchased along with receipts or evidence of payment.

PRODUCTION

Roles and Responsibilities



16 Hair and Make-Up

Appointed By:	The Producer
Responsible To:	The Producer
Job Outline:	Consult with the Director and agree on the make-up and hair requirements for the production. Be responsible for all make-up, hair pieces/wigs. Organise additional support as necessary for large performances.

16.1 Responsibilities

- Read the script and be aware of the requirements for the make-up and hair elements.
- Consult with the Director to discuss ideas for make-up and hair for each performer. Identify any changes of make-up or hair/wigs which occur during the show. Be aware of any quick changes.
- Check existing stocks and if necessary, buy the make-up and hair products required to enable the Director's artistic ideas to be realised.
- Provide suitable individual make up containers e.g., shoe box, for principals.
- Consult with the Producer to discuss the budget required for agreement with the Treasurer. Once the budget has been set, any anticipated overspend must be reported back to the Producer at the earliest opportunity.
- Enlist helpers as necessary and allow sufficient time for experimentation. This will depend on the numbers of performers in the show and the complexity of the makeup and hair. If necessary, a professional hairdresser could be involved.
- Produce ideas/photos from the internet and face plans to discuss with the Director. All principal make-ups and wigs must be tried out under stage lighting at a technical rehearsal or run-through.
- Be aware of any allergies the cast may have.
- Set out the make-up and hair tables before each performance with all the necessary equipment.
***Note:** For large productions there should be 2 make-up stations, one kept exclusively for the younger members of the cast.*
- Supervise the application of make-up and hairdressing before and during each performance.
- Look after the make-up box during and between performances, paying particular attention to hygiene. Look after the wigs.
- After the last performance make sure all make-up brushes, sponges, wigs, and hair products are safely stored in clean dry conditions.
- All expense claims are to be submitted to the Treasurer.
***Note:** Expenses are to be submitted electronically via email wherever possible and should include payee bank details, an explanation of items purchased along with receipts or evidence of payment.*

PRODUCTION

Roles and Responsibilities



17 Publicity

Appointed By:	The Producer
Responsible To:	The Producer
Job Outline:	Write all publicity material. Consult with the Poster Designer. Organise the distribution of all publicity material.

17.1 Responsibilities

17.1.1 Poster

- Inform the Church & Village editor of forthcoming dates for the poster and text **three months before the production.**
- In the first instance, approach the prospective poster designer to ascertain whether they can create a poster for the forthcoming show.
- After recruitment, liaise with: (a) the director re. image and (b) producer re. confirmation of text, including any licence & NODA stipulations and feedback information to the designer.
- Ensure that the poster is finalised and that the Director and Producer are happy with everything by the Church & Village deadline *or* the week before circulation in Haslingfield (and surrounding villages), whichever is soonest.
- Organise printing and laminating of the poster; A4 for circulation in Haslingfield (and surrounding villages) and A3 for white board on set building days.
- Submit a black and white version of the poster to Church & Village by 14th of the month prior to the production.

17.1.2 Following Ticket Release to General Public

- Email wider HLT circulation list i.e., Non-members.
- Email prior audience members (Ticketsource customers who have given their consent).
- Upload information to Village Website, Village FB Page, HLT FB Page, Haslingfield & Harton FB Group. This to be repeated, as necessary, depending on ticket sales.
- Recruit and liaise with person(s) putting up posters in Haslingfield & surrounding villages.
- Emails to be sent to other drama groups (depending on ticket sales).
- Send publicity text to Julie Petrucci – Combinations Magazine (NODA).
- If applicable (dependant on ticket sales) verge boards to be made and placed at strategic locations.
- Door-to-door drops (if ticket sales are exceptionally low).
- Attendance at Luncheon Club (depending on ticket sales).
- Ensure A3 posters are outside on set-building days, if possible.
- Upload photos to HLT Facebook page and HLT website.

Note: Refer to Annexe A at the end of this document for details of advertising outlets, village websites/emails, poster distribution and other drama groups.

PRODUCTION

Roles and Responsibilities



18 Ticket Sales

Appointed By:	The Producer
Responsible To:	The Producer
Job Outline:	Promotion of ticket sales. Control and record of ticket sales. Management of receipts from ticket sales.

18.1 Responsibilities

- For each production, agree with HLT Committee whether tickets should be sold in the Village Shop and agree the number of tickets to be made available for sale in the shop (if applicable).
- Agree price, dates, and times of performances with the HLT Committee.
- Agree number of seats for sale with HLT Committee; after making allowances for such things as video production, stewards seating etc.
- Agree number of tickets to be made available for sale in Village shop with HLT Committee.

18.1.1 Printed Tickets (if applicable)

Negotiate with the Village Shop to sell tickets for the show. Notify the Producer and/or Publicity of the outcome so that posters include the shops name. **Note:** *If tickets are not to be sold in the shop, then the following bullet points are not applicable.*

- Consult with printer of tickets and confirm that he/she is available to print for the relevant production. **Note:** *Each performance's tickets should be of a distinct colour and sequentially numbered.*
- Confirm ticket text for each performance and request 'proof' for checking before printing done.
- Ensure tickets are distributed and available for sale at least four weeks before the first performance.
- Check level of online and shop sales regularly and add/remove from shop as appropriate.
- Manage collection of cash payments received and either pay into HLT bank account or forward to HLT Treasurer.
- Keep an accurate record of ticket sales for each performance and provide to HLT Treasurer if required.

18.1.2 Online Tickets

- Ticket sales to be set up on the Ticketsource website. To include description of show, poster, name of show, number of online tickets available for each performance, start time and venue.
- Priority Tickets to be made available to HLT 'Members Only' one week before they go on general release; a link will be circulated via email.
- Two tickets to be reserved for NODA representative. The date will be confirmed by them and the information given to ticket sales before priority release. The person liaising with them is to also request that they let us know at the earliest if they no longer require both tickets.
- A link to Ticketsource is to be uploaded to the HLT website when tickets go on general release.
- Frequent liaison with person responsible for printed tickets (if different to online tickets), to ensure the correct number are online and, in shops; to ensure if shop sales are slow, printed tickets can be removed from shop and put online and vice versa;
Front of House Report – to be given to Front of House Manager/Foyer Ticket Desk once ticket sales close i.e., when tickets are 'sold out' or two hours before performance starts. This is to ensure names can be checked off the list as audience members arrive. **Note:** *This is important, as if it is not done, in theory someone who has bought one ticket could potentially print it several times and circulate.*
- **Accessibility Report** – to be given to Front of House Manager once ticket sales close.
Note: *The number of Wheelchair users is only known from those who have bought online tickets however the FOH manager may have been informed by other methods, including details of those who may have other accessibility issues.*

PRODUCTION

Roles and Responsibilities



19 Poster Designer

Appointed By:	The Producer
Responsible To:	The Producer
Job Outline:	Design the poster, for display around the village and elsewhere, and for submission to the Church & Village magazine.

19.1 Responsibilities

Consult with the person responsible for Publicity to agree the content of the poster (including details of performance times and ticket prices and whether the design is to be colour and/or B&W). **Note:** Prior to giving the Poster Designer the Brief, the person responsible for Publicity will have liaised with the Director & Producer and fed information back to the Poster Designer. Sometimes a meeting is organised with the Publicity person where the Director and/or Producer may also like to attend.

- Design the poster to an agreed deadline set by the person responsible for Publicity.
- If the poster is to be used as the basis for the front cover of the programme, the Poster Designer will provide the Programme Designer with a suitable image, based on the text provided to them by Publicity for the poster:
 - Omitting ticket information, time(s) of performances, QR Code, licence stipulations and any other irrelevant information
 - Adding card reader information, bar information, programme price (if appropriate) and any other text which may be relevant to the programme cover only.

20 Programme Designer

Appointed By:	The Producer
Responsible To:	The Producer
Job Outline:	To design the programme. To write and edit the programme. To organise the printing of the programme.

20.1 Responsibilities

- Decide on the programme content, page order, contact contributors i.e. authors of written pieces and design adverts, as necessary.
- If the poster is to be used as the basis for the front cover of the programme, the Poster Designer will provide a suitable image to the Programme Designer, including the text used for the poster:
 - Omitting ticket information, time(s) of performances, QR Code, licence stipulations and any other irrelevant information
 - Adding card reader information, bar information, programme price (if appropriate) and any other text which may be relevant to the programme cover only.

Note: the cover does not need to have the same illustration as the poster.

- Take rehearsal photos for the programme, if required. **Note:** this may be done in collaboration or by the Photographer.
- Agree on the number of copies required for the performances with the Producer.
- Contact the Printer and confirm the date the programme will be ready for printing, and quantities required with the aim to have the programme printed at least 3 days before the first performance.
- Circulate a 'draft' copy for checking to the Director, the Producer, the HLT Committee and anyone else who is a contributor. 'Proof' read the final copy.
- Submit a digital copy of the final programme to the Printer and arrange delivery/collection.
- Ensure the Printer has the Treasurers contact details for any expenses.
- All expense claims are to be submitted to the Treasurer.

Note: Expenses are to be submitted electronically via email wherever possible and should include payee bank details, an explanation of items purchased along with receipts or evidence of payment.

PRODUCTION

Roles and Responsibilities



21 Front of House

Appointed By:	The Producer
Responsible To:	The Producer
Job Outline:	To ensure the safe and efficient running of the Front of House

21.1 Responsibilities

- Become familiar with the requirements of the safety file.
- Obtain clarification from the Producer with regard times for audience to be admitted into the hall/bar to open to avoid congestion within the foyer i.e., main doors to open no earlier than 6.45pm.
- Attend the dress rehearsal to become familiar with timings for turning the house lights on and off and opening and closing the doors.
- Carry out hall inspection 1 week before show to check for any issues (e.g. lights not working, first aid box, signage etc) and that facilities are in working order. In the event of any problems, contact the Village Hall Committee.
During show week (Monday-Saturday) – Attend early (with Stage Manager) to ensure all is well before others arrive. **Note:** *there is a check list held in the Stewards box.*
- Consult with ticket sales regarding any special requirements, e.g., wheelchairs and video camera.
- Consult with ticket sales regarding payment at the door and ticket availability.
- Ensure that there are enough programmes available for each performance.
- Organise staffing of the ticket desk in the Foyer.
- Arrange for the cleaning of the hall between performances.

21.2 Performances

- Responsible for opening the hall prior to each performance so that set up preparations can be made. **Note:** *If unavailable, they are to delegate 'key holder' responsibility to someone else.*
- Organise the setting up of the chairs and platform seating, allowing spaces for two wheelchairs in the block in front of the cross aisle, beside the wall, and space for the video operator as appropriate.
- Put up notices in the hall concerning 'No Photography/Filming', 'Reserved' seats for Stewards and NODA and notices in the toilets 'Please do not use hand drier during the performance'.
- Ensure signage is in the hall to show direction of travel to the bar i.e., from door in hall through kitchen and into foyer.
- Appoint relevant number of stewards plus one standby for each performance. **Note:** *thought will need to be given on requirements if members of the public are to attend the full-dress rehearsal.*
- Assign each steward as a 'Fire Officer' and give each an area/zone of responsibility in the event of an evacuation (to include upstairs meeting room).
- Ensure the emergency ladder for the lighting box is in position.
- Consider positioning ticket desk closer to auditorium (if feasible) to allow more people to come inside.
- Distribute badges and torches to stewards before each performance, collect them, and return them to the lighting box at the end of the production.
- Brief the stewards regarding their duties before each performance and ensure that they have read the safety file.
- Position the stewards at each performance.
- Ensure that there are two emergency phones on the premises at each performance for emergencies.
- Check that all fire exits are unobstructed and unlocked, that all fire extinguishers are in place and that there is a first aid box available.
- Check that the outside lights and the toilet lights are turned off at the end of each performance.
- Return the safety file to the lighting box at the end of the production.

PRODUCTION

Roles and Responsibilities



Front of House Continued...

- Be responsible for the false alarm e.g., if a flash box has been set off on stage resulting in smoke or fumes. Once a decision has been made to evacuate, house lights should be switched on, and a steward should go to each fire exit. Once the hall has been evacuated, included checks of all toilets and dressing rooms, the front of house team should then evacuate.

21.3 Stewards

- Distribute programmes to audience members (one per household).
- A nominated Steward to stand at hall exit door at the end of the show to wish 'Good Night' and 'Thank you for coming.'
- HLT contact details should be made available in case anyone shows interest in joining HLT or being added to our general mailing list.
- Once a decision has been made to evacuate, the house lights will be switched on and all Stewards should take up their position at each fire exit to direct the audience out of the hall. Once the hall has been evacuated, included checks of all toilets and dressing rooms, the front of house team should then evacuate.

Note: *Members of the audience who are in wheelchairs, or with other accessibility issues, should be held back until all other audience members have been evacuated.*

PRODUCTION

Roles and Responsibilities



22 Entrance Foyer Designer

Appointed By:	The Producer
Responsible To:	The Producer
Job Outline:	To design and create appropriate decoration for the entrance foyer.

22.1 Responsibilities

- Discuss themes and designs with the Producer, the Director, the Set Designer and Publicity.
- Design appropriate decoration and purchase any materials required.
- Where possible, use materials already in stock to keep the cost to a minimum.
- Create the design, so that it is completed before the start of the dress rehearsal.
- All expense claims are to be submitted to the Treasurer.

Note: Expenses are to be submitted electronically via email wherever possible and should include payee bank details, an explanation of items purchased along with receipts or evidence of payment.

23 Photography

Appointed By:	The Producer
Responsible To:	The Producer
Job Outline:	To take still photographs of rehearsals and performances for the programme, website, social media and to add to the HLT archives.

23.1 Responsibilities

- Consult with the Producer and Director as to when photographs should be taken.
- Aim to attend enough rehearsals to take sufficient photographs.
- Attend the dress rehearsal to take photographs in full costume and makeup.
- Ensure that photos are taken of the foyer and the completed set without people.
- Make the photographs to be available on memory stick (or alternative method) so they can be put online, and a copy retained in the archives.
- All photos are to be issued to the Photo Editor in an agreed format for sorting, deleting, editing. These will then be uploaded to Google Photos (or alternative platform). The final photos can then be downloaded and used by Publicity for the HLT website and social media etc. and for circulation to HLT members via a link from Google Photos (or alternative platform).

Note: Generally, the Photo Editor is the same person responsible for Publicity, but this may change from time to time as necessary.

PRODUCTION

Roles and Responsibilities



24 Video

Appointed By:	The Producer
Responsible To:	The Producer
Job Outline:	To produce a video of the performance for the video party and for the HLT archives.

24.1 Responsibilities

- Check the Performing Licence to ensure that filming is permitted.
- Attend the dress rehearsal and at least two performances.
- Film at least two performances, to ensure that if there are technical problems, either with the performance, or with the video equipment, there will be at least one recording of the performance.
- Edit footage and make a copy of the video for the video party.
- Agree method for video storage i.e., DVD/USB Stick or Cloud based application (if applicable).
- Agree cost per copy with HLT Committee and make available to members of the cast or others after the video party.
- All expense claims are to be submitted to the Treasurer.

Note: Expenses are to be submitted electronically via email wherever possible and should include payee bank details, an explanation of items purchased along with receipts or evidence of payment.

25 Bar

Appointed By:	The Producer
Responsible To:	The Producer
Job Outline:	To provide drinks/snacks for sale before each performance and during the interval.

25.1 Responsibilities

- Agree with the Producer what should be offered at each performance as this may vary from performance to performance based on the audience age.
 - Purchase drink/snacks as agreed above (including glass hire if , and if necessary, hire glasses, etc and retain all receipts for submission to the Treasurer for reimbursement.
 - Produce and display drink/snacks price list(s) including measure and ABV% on alcohol.
 - Ensure there is a sign available offering pre-interval ordering of drinks (so these can be made ready BEFORE the interval (method for recording orders to be agreed)).
 - Consult with the Producer to ensure sufficient staff have been allocated for audience numbers i.e. three to four people.
 - Ensure an adequate cash float (and coinage) is available within the float tin.
 - Ensure that the credit card payment system is understood and devices are handed over to the bar staff prior to the bar opening night.
 - Ensure card reader payment system is understood and a mobile phone with app is available, both batteries are charged, and a test is carried out to ensure everything is working. **Note:** The Treasurer has a 'How To' guide if needed.
 - Set up the bar in readiness for service half an hour before the start of each performance. Turn on dishwasher upon arrival. **Note:** The dishwasher is not to be operated during performances.
 - During performances, ensure silence is always maintained within the kitchen area.
 - Remove empty bottles, cans, and other rubbish at the end of each performance.
 - Set dishwasher to drain before leaving.
 - At the end of the final performance, remove all stock and leave the foyer clean and tidy.
 - Maintain a record of sales for each performance and submit a statement of purchases, sales, and profit to the Treasurer within one week of the final performance.
 - All expense claims are to be submitted to the Treasurer.
- Note:** Expenses are to be submitted electronically via email wherever possible and should include payee bank details, an explanation of items purchased along with receipts or evidence of payment.