Brookings Community TheatrePolicies and Procedures

MISSION STATEMENT

**Brookings Community Theatre's mission is to enrich Brookings and surrounding communities by providing theatrical entertainment, as well as offering educational and performance opportunities for people of all ages.**

**Brookings Community Theatre Policies and Procedures**

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PRODUCTIONS

Brookings Community Theatre will produce three major productions each year: one in the spring, one in the fall, and a summer musical or major stage show.

Each production will strive for equal audience and membership appeal. The budgets for the major productions should be equitable for each show. The summer show budget should be appropriate for its revenue potential.

Auditions for all shows should take place eight to ten weeks prior to the show dates.

A rehearsal schedule for each production will run approximately eight weeks for a non-musical and twelve weeks for a musical or major stage show; **at the discretion of the director**.

Director applications should be sent out at a minimum of six weeks prior to auditions. See the separate policy on selection of directors.

Costume designer, technical crews, and set designer applications should be sent out at a minimum six weeks prior to auditions.

Cast members for the adult shows will be age 16 or older unless there are specific parts for younger actors.

The last two weeks of any production must be free of conflict for resources from other Brookings Community Theatre shows which may be under production so that it may receive the full resources of the organization during this critical time.

The production team will not employ paid consultants without the approval of the Brookings Community Theatre Board even if the expense will fit within the current show budget.

PLAY SELECTION

The ultimate responsibility for deciding which plays Brookings Community Theatre will produce each year rests with the Board of Directors based on the choices presented by the Script Reading Committee.

A Script Reading Committee will do the research and perusal work.

The Script Reading Committee should consist of persons with the following expertise: director(s) (preferably both a dramatics and musical director), someone with backstage expertise, a member of the Board of Directors, and two or more people from the general public who have demonstrated serious interest and work experience within the Brookings Community Theatre organization.

The committee will decide upon a list of plays to be ordered for perusal. Suggestions can be submitted to the committee from the Board of Directors or any interested patron. The number of plays to be read is left to the discretion of the committee.

The committee will present a minimum of six recommendations (preferably two from each genre) for plays to the Board of Directors by the June board meeting.

The Board of Directors will decide the plays for the coming season at the June board meeting.

In considering plays for possible selections, the committee will consider the following: casting, salability, budget, orchestration, technical difficulty, and any other aspect of serious magnitude. Opinions may be solicited on these issues from outside the committee.

A record should be kept of what plays have been read along with the committee’s decision for or against their use. This record will be kept as part of the Brookings Community Theatre general filing system and should be presented to the next year’s script reading chair.

Plays for consideration must be read by the **majority** of Script Reading Committee members.

SELECTION OF DIRECTORS

Director applications should be sent out at a minimum of six weeks prior to auditions.

The Board of Directors will interview all applicants.

A general format of questions to be asked during the interviews will be drawn up in advance. However, additional questions may be presented as they arise in discussion.

DIRECTOR

The Director will be selected by the Board of Directors from qualified applicants.

Director interviews will take place during the regular meeting. Visitors will not be allowed to be present during the discussion period. Applicants will be informed of the director selection after the interview.

To be eligible, an applicant must be out of high school and have either directed a main stage production or served as an assistant director for Brookings Community Theatre.

The Director will be ineligible to audition for any cast part.

The Director and Board of Directors will select a date, time, and location for auditions.

* + Location is generally the Brookings Community Theatre basement
	+ Audition information needs to be advertised
	+ Scripts will be ordered when the Director is chosen.
	+ The Director has the option of having script cuttings available to potential auditioners. Those cuttings will be made available on the Brookings Community Theatre website. If scripts are available the Director may use those at the audition.
	+ Audition forms will be available for potential auditioners on the Brookings Community Theatre website. The audition form must include the liability waiver, space for rehearsal conflicts, and the general Brookings Community Theatre information.**\*\*\*\*It is advisable that individuals be contacted directly and offered the role prior to posting the cast list- especially for key roles.**
	+ Email a copy of the cast list to the BCT Board members before formal announcement.

The Director must be present at all auditions and casting.

Rehearsals:

* + Inform cast of scheduled rehearsal times and of attendance policy.
	+ Inform the cast of Brookings Community Theatre’s BCT Contract. All participants must sign a contract.
	+ When possible make schedule so that individuals are scheduled only as needed.
	+ Follow the schedule or inform the cast of necessary changes.
	+ Take care of and clean the rehearsal space.
	+ If allowed, tape the set dimensions on the floor.
	+ Begin using props as soon as possible. Begin using costumes used as props (i.e. hats, coats, gloves) as soon as possible.
	+ Set date to be “off book”.
	+ Technical and Dress Rehearsals
		- Depending on the technical requirements it may be advisable to have a dry tech which is to go through each cue without running the rest of the dialogue.
		- A wet tech is the bare minimum to provide the tech crew a chance to focus on the light and sound cues without concern for breaking the continuity of the performance. This is usually done the Monday prior to the opening of the show.
		- A costume parade will take place at least two weeks prior to show opening.
		- Dress Rehearsals should be run without stopping if possible.
		- The Tuesday before opening of the show will consist of full costume. The Wednesday before opening of the show will consist of full costume, make-up, and hair styling.

Choose support crews and meet with them regularly. It is advisable that combined production meetings are held on a regular basis.

* 1. Publicity
	2. Costumes
	3. Properties
	4. Set Construction
	5. Assistant Director
	6. Make-up/Hair

Set Construction:

* 1. Get set design to builder as soon as possible.
	2. Arrangement for a vehicle from Best Choice Realty to transport set pieces to and from the storage facility to the performance venue will be done by a member of the Board of Directors.
	3. Keep in contact with the builder to provide necessary materials and to provide needed support workers.
	4. The Board of Directors are required to help with the construction of the set, costuming needs, and property needs during build weekend. The cast and crew are required to help with the construction build weekend; **at the discretion of the Director.**

Meet with SDSU/PAC support personnel or BCT-PAC liaison (if performing at PAC/Doner)

* 1. PAC coordinator: 688-5264
	2. Corey Shelsta, PAC 201, 688-4391
	3. JD Ackman (PRT/SUT Director) 688-6131

The Director is expected to attend all scheduled rehearsals up to and including the final week of production unless prior arrangements have been made with the Board of Directors.

Should the Director need to be replaced for any reason after the show has been cast, the new Director will work with the established cast.

The Director is responsible for the style, mood, characterization, and stage movement in regard to the overall development of the play. The Director:

* + Should establish one specific style to be used in the production
	+ Is responsible for tying the music and choreography to the dramatics for a unified effect
	+ Has final say in all blocking, giving consideration to the effect of the blocking on the musical numbers and choreography.

The Director will establish schedules for rehearsals with the Music Director and the Choreographer for best use of the cast’s time at rehearsals.

General guidelines:

* + Monday through Thursday evenings are the usual rehearsal nights. Other nights will be discussed with the Board of Directors based on the conflicts of the cast members.
	+ Additional rehearsals can be scheduled if necessary.
	+ No cast member should expect to attend more than four rehearsals in any week except for the final week of production or in case of serious emergency.

 The Director, Stage Crew, Cast, and Board of Directors are required to actively participate in the production process including the strike.

 Strike:

* + Have cast members, and/or BCT board members bring cordless drills and screw bits for set strike. **ALL PEOPLE WILL WEAR CLOSED-TOED SHOES FOR STRIKE.** It is advisable all people bring work gloves to wear for strike.
	+ Have cast and crews remove all personal items from the set, make-up room, and costume areas first.
	+ Have assigned tasks and reinforce the fact that everyone must stay until the entire set has been struck and that all costumes and make-up areas are cleaned.
	+ If using the Fishback Studio at the PAC, the floor must be painted flat black after being cleared and swept.
		1. Pull curtains over catwalk railings and over doors to keep them out of the way
		2. If necessary move seats back a foot.
		3. It takes 3 full gallons of FLAT black paint to cover the floor.
		4. Paint is poured on the floor so paint pans are not necessary.
	+ Have separate crews unloading the set at the storage unit and make-up and properties in the storage basement. Arrange for a Board of Directors member take the costumes for cleaning. Costumes may not be put away before being laundered.

The Director is responsible for the final artistic interpretation of the entire production.

The Director will not perform on stage without getting the approval of the board.

It is the responsibility of the Director to contact each committee chair with a list of what they need.

The Director will be given a list of committee chairs in order to contact them.

The Director will not employ paid consultants or make expenditures of any kind without BCT Board approval.

All receipts of purchases must be turned in to the BCT treasurer for reimbursement.

All show receipts must be turned in to the BCT treasurer within two weeks of the final performance.

The Director will select and procure the Designers for costumes, make-up, hair styling, and set construction.

The Director will distribute a copy of the pertinent policy/procedure to each Designer and explain carefully what is expected of each department.

The Director will set up meetings and work schedules for committees and assume responsibility for successful and timely completion of their duties.

The Director will be ready to report progress or problems of all production aspects as requested by the Board.

The Director will act as impartial mediator in any disputes between designers and committee members or chairs.

MUSIC DIRECTOR

The Music Director will be selected by the Director and the Board of Directors from qualified applicants.

The Music Director is ineligible to audition for any cast part unless an emergency arises and the Director has approval from the Board of Directors.

The Music Director must be present at all auditions and casting.

The Music Director is expected to attend all scheduled musical rehearsals up to and including the final week of production unless prior arrangements have been made with the Director.

The Music Director will select the accompanist. If necessary, the Board of Directors will assist in the search. The Music Director is allowed to apply for the position of accompanist.

Should the Music Director need to be replaced for any reason after the show has been cast, the new Music Director will work with the established cast.

The Music Director directs the chorus in all musical numbers.

The Music Director directs the leads for music separately.

Interpretation of the musical score is the responsibility of the Music Director in conjunction with the Choreographer for the dance sequences. The Music Director will work with the Director for the overall continuity of the artistic content of the production.

The Music Director will recommend to the Director a budget for the orchestra based on the type of orchestra and the number of musicians needed.

Note: Final interpretation of artistic content of the production as a whole is the responsibility of the Director.

ACCOMPANIST

The Director, Music Director, and Board of Directors will select the Accompanist.

The Accompanist will be available for all auditions unless prior arrangements for a substitute audition accompanist have been made.

The Accompanist will be available for all regular cast musical rehearsals.

The Accompanist will attend all orchestra rehearsals if performing with the orchestra.

CHOREOGRAPHER

The Choreographer will be selected by the Director, Music Director, and Board of Directors from qualified applicants.

The Choreographer is expected to attend all scheduled musical/dance rehearsals up to and including the final week of production unless prior arrangements have been made with the Director.

Should the Choreographer need to be replaced for any reason after the show has been cast, the new Choreographer will work with the established cast.

Transitional movement of leads and chorus will be worked out between the Director and the Choreographer, if the Director so wishes.

The Choreographer is responsible for all major and incidental dances in the production.

The Choreographer will schedule all dance rehearsals in coordination with the Director and Music Director.

The Choreographer will meet with the Costume Designer regarding movement and flexibility of dance costumes.

The Choreographer will consult with the Director and the Music Director on dance sequences for overall continuity of the artistic content of the production.

*Note:* Final interpretation of artistic content of the production as a whole is the responsibility of the Director.

MINORS AS ASSISTANTS

Adult Directors, Music Directors and Choreographers may select one or more minors as assistants in order to encourage and mentor youthful talent.

Because minors cannot legally enter into contracts, stipends will not be available to the minor assistants.

PRODUCTION BUDGET

The Budget Committee will take an average figure for each committee from the last three comparative shows as a proposed budget for the next fall production and the last three spring shows as a proposed budget for the next spring production.

The approved budget will be given to the Director, Music Director, Costumer Designer, Producer, Set Designer, and Stage Manager upon their appointments.

SET DESIGNER

The Set Designer is appointed by the Director from submitted applicants. It is recommended that an apprentice or assistant be appointed as well.

The Director may serve as the Set Designer.

The Set Designer will meet with the Director to discuss set ideas and feasibility.

The Set Designer will draw up rough sketches for discussion with, and approval by, the Director.

Sketches should be a realistic representation of the finalized set.

Work with the set crew to ensure that construction is done according to the approved designs.

Assistant Director

The Director will appoint the Assistant Director. The Board of Directors may require an Assistant Director be chosen who lives within in the Brookings Community (for weather-related issues).

The Assistant Director will assist with all production matters as deemed appropriate by the Director.

The Assistant Director will assist the Director to find replacements in cast or crew should the need arise.

The Assistant Director will coordinate with the Board of Directors to schedule head shot photos two weeks before the show, the pre-run production shots during rehearsal, and photos from dress rehearsal.

The Assistant Director will contact the Radio Station to set up times for cast members to appear on live radio. The Assistant Director is NOT responsible to purchase radio advertisements.

The Assistant Director will assure the Box Office Marquee is prepared and viewable upon opening of the show run. This may coordinated with cast, crew, and Board members. Production photos will be provided by an outside vendor or the Technology Chair.

BOX OFFICE CHAIR

The Box Office Chair and an assistant and/or apprentice will be selected by the Board of Directors.

The Box Office Chair will order tickets at least two weeks prior to the upcoming production.

The Box Office Chair will distribute tickets to the designated public ticket sales outlets. They are responsible to pick up any unsold tickets at the public sales outlets on the day of the show. The Box Office Chair is responsible to ensure tickets are back to the sales outlet each morning for advanced sales.

Tickets are held at the door until 10 minutes prior to curtain unless the tickets have been paid in advance.

The Box Office Chair will track advertiser, complimentary, and group sales for the final accounting.

Submit a written report to the Board of Directors and Director within one week after the last performance containing the following information:

1. Number of tickets sold each performance
2. Tickets unsold per performance
3. Number of complimentary tickets
4. A summary showing the sold and unsold tickets with total tickets available

PUBLICITY CHAIR

The Publicity Chair will be approved by the Board of Directors.

The Publicity Chair will organize the committee. The number of members needed will be determined by the chair, but may include individuals with interest/expertise in photography, writing and media buying.

The Publicity Chair will set up a schedule of deadlines for media releases and advertisements.

The Publicity Chair will work with the Budget Committee to present a budget for media, posters and flyers. The Chair will stay within the budget constraints. If necessary, the Chair will discuss budget problems with the Board of Directors for approval of additional funds.

The Publicity Chair will contact local media, e.g. The Brookings Register, to produce special articles on the production. The Publicity Chair will also contact the Brookings Radio Station to purchase advertisements.

The Publicity Chair will coordinate with Technology Committee Chair for social media advertisement and notifications.

Posters, program covers, and ads must conform to the royalty requirements. All printed media will be proof-read and approved by the Director, Publicity Chair, Brookings Community Theatre President, and if possible, a person with a background in English.

The Publicity Chair will arrange for the timely layout and production of the program.

With the Director or Assistant Director the Publicity Chair will gather the following information:

1. Biographies of the Director, Music Director, Choreographer, Assistant Director/Stage Manager, Set Designer, Lighting Designer, and all Leads.
2. Obtain a complete cast list.
3. Obtain a list of all production committees and their members.
4. Obtain a list of all orchestra members. This should be shown in the program in orchestral order, provided by the Music Director.
5. List scene order, synopsis, and the musical numbers in order of performance.
6. Obtain the advertisements that were presold before the season.
7. Obtain a list of all current donors.
8. Obtain a copy of the Membership/Subscriber application form.
9. An announcement of the next show(s)
10. Have the following available for fillers if needed:
	* 1. Brookings Community Theatre history
		2. List of previous shows
		3. An article about subscribers
		4. Current Brookings Community Theatre events
		5. A list of the Board of Directors
		6. The Brookings Community Theatre Mission Statement

Set the deadline for the first proof from the layout designer no later than one week before the first performance date.

Inspect the final proof for all corrections and changes from the first. Upon approval, submit the camera-ready layout for printing at the earliest possible time. This must be scheduled so that the programs are printed and ready for the first performance.

Pick up, or make arrangements to have the programs picked up from the printers and have them delivered to the theater for the usher to pass out at each performance.

Keep several copies of the program for the Brookings Community Theatre archives.

Submit a written report to the Director and Board of Directors within one week after the final production detailing all expenses, problems and/or suggestions for improvements.

FUNDRAISING/GRANT WRITING CHAIR

The Fundraising/Grant Writing Chair will be approved by the Board of Directors.

The Fundraising/Grant Writing Chair will organize the committee. The number of members needed will be determined by the chair, but may include individuals with interest/expertise in English, writing, and media, and fundraising.

All year long the Fundraising/Grant Writing Chair will submit grants, appropriate for the interest of the Brookings Community Theatre, upon grant deadlines.

The Fundraising/Grant Writing Chair will help determine and execute appropriate fundraisers for the Brookings Community Theatre.

COSTUME DESIGNER

1. The Costume Designer will be selected by the Director from submitted applicants.
2. The Costume Designer will work directly with BCT Costume Chair to follow BCT costuming policy and procedure.
3. Read the libretto and discuss the time period with the Director.
4. Note all costume changes for leads, chorus, and dancers.
5. Consult with the Director for color coordination and style.
6. Check the Brookings Community Theatre costume inventory for costumes of the period or costumes which can be converted to the period.
7. Select pattern and fabrics.
8. The Costume Designer is responsible for completion of all costumes for assigned show. To complete costumes, designer may chose to work independently or ask for assistance when needed.
9. Use forms (sample on file) for character and cast measurements. These measurements should be completed at scheduled fitting party.
10. Make a costume chart indicating names, character name, scene and costume required for a particular scene.
11. Check with the Director for the costume parade and costume rehearsal date. Have all the costumes and accessories ready by costume parade. All final alternations will be completed prior to dress rehearsal.
12. Prior to dress rehearsal, the Costume Designer will be responsible for transportation of costumes to assigned performance space. There will be a separate dressing room for men and women. The Costume Designer is responsible for transporting:
	1. Clothing rack for each room
	2. Iron & ironing board
	3. Clothes basket for both men & women
	4. Shoe deodorizer and Clothing deodorizer
	5. Hangers, safety pins, & clothes pins
	6. Ditty bags labeled per character
	7. Panty hoes, slips, camis, and socks for women (actors may provide own)
	8. Undershirts & socks for men (actors may provide own)
	9. Smoking robes (see below)
13. Arrange for assistants to help with costume changes backstage for all rehearsals which require costume changes as well as the show dates.
14. Cast will be responsible for hanging up and ironing costumes during run of show. The Costume Designer or appointed person(s) will properly deodorize costumes and shoes each night during the run of the show.
15. Ensure that all costumes are returned and checked in to Brookings Community Theatre storage during strike. All items are checked in, including hats, glove, jewelry, etc.
16. Instruct the cast that no costume is to be worn publicly during the production period unless it is a Brookings Community Theatre function.
17. The Costume Designer and Costume Chair will work together to wash / dry clean costumes during run of show and after show closes.
18. Smoking and eating food that may stain in costume is NOT ALLOWED.
	1. Smokers must change out of costume or wear a smoking robe if they feel the need to smoke.
19. Submit a written report regarding new stock, the cost of the wardrobe, and any problems or suggestions to the Director & Costume Chair within one week of the final performance.

General Notes

1. Cleaning: bulk clean all taffeta, satin gowns or costumes, gloves, ties, vests. Fully clean and press coats and men’s suits. Launder and air dry (when possible) cotton and polyester. Deodorize and air dry all hats. Shoes will be deodorized with shoe spray.
2. No individual is to remove costumes that are not used in the production from the costume room.
3. To help maintain order in the costume room, only cast members being fitted or measured should be in the room.
4. Hosiery is usually “suntan” support hose. Actors may bring their own if desired.
5. After the cleaned costumes are returned to the hall, the Costume Committee should plan to put the costumes back in their original place after costumes have been properly washed. The costume room must be cleaned up.
6. Costume Chair will obtain an advance on money from the costume budget for immediate purchases. Costume Designer will work with Chair for budget. Keep all receipts and return them to the treasurer no later than two weeks following the closing of the show.
7. No costumes being used in the current production are to be loaned/rented out unless through BCT checkout policy.

PROPERTIES CHAIR

The Properties Chair will be appointed by the Director from applicant list. An assistant or apprentice is recommended.

Receive a complete prop list from the Director and/or Stage Manager.

Acquire final Director approval for all props.

Meet the deadline set by the Director or Stage Manager for the acquisition of all props.

As much as possible, obtain props by borrowing from cast, crew, friends, etc. Be sure to check the Brookings Community Theatre inventory. When borrowing from individuals or other organizations, review, inspect and record the condition of the article with the owner. Keep an inventory of the borrowed props and their source. All people who loan a property must sign the appropriate BCT waiver.

Purchase otherwise unobtainable items as allocated in the budget.

Be sure all props are available at the proper entrance or pick-up points for the cast members.

Collect and store the props between performances. No cast member will keep a prop in his or her possession, and all props must be kept in designated properties storage area.

Send each prop provider not associated with Brookings Community Theatre a thank you note; such as props borrowed from stores, organizations or individuals. This may be done in coordination with the BCT Treasurer or Publicity Chair.

After the final performance, return all props to their owners and the BCT storage basement.

Submit a written report within one week after the final production detailing the inventory, alternate sources, expenses and suggestions to prevent any problems that may have arisen.

MAKE-UP CHAIR

The Make-up Chair will be approved by the Board of Directors. An assistant or apprentice is recommended.

Organize the make-up. Obtain the make-up case(s). Inventory the contents. Determine what can be used and what new inventory will be needed. Because make-up deteriorates and there are budgetary constraints, utilize the materials on-hand as much as possible. Rule of thumb: one pancake will make up 15-18 faces and necks. Partial pancakes are used for arms, legs and hands.

Actors will provide their own mascara (non-waterproof), eyeliner, and lipstick.

Make-up includes responsibility for facial hair (beards, mustaches, etc).

Discuss the make-up design and any special effects desired with the Director. Lighting and basic colors of scenery can affect make-up choices as well as desired end result for age, health, location, nationality, time of year, etc.

Observe the actors on dress rehearsal night. Consult with the Director on any proposed changes that night.

Determine make-up changes in advance and be available for these changes as well as touch up if necessary, especially during intermission. This can also be coordinated with cast members or running crew.

Supervise the cleanup of the make-up space and restrooms after each performance. Discard empty make-up containers, etc.

Clean up the make-up trunks and supplies. Return all make-up to the Brookings Community Theatre Hall after the final performance.

Submit a written report to the Board of Directors within one week after the final performance detailing all purchases, current inventory and suggestions to prevent any problems that may have arisen.

HAIR STYLING CHAIR

The Hair Styling Chair will be approved by the Board of Directors. An assistant or apprentice is recommended.

Meet with the Director and Costume Designer to determine the proper hairstyles for the period.

Attend sufficient rehearsals to be familiar with each cast member involved as to hair styling problems (too long, too short, etc).

Research the period for the usual hairstyles.

Be ready with the design and materials by the deadline set by the Director, but no later than dress rehearsal.

Note: Facial hair (mustache, beard sideburn, etc.) is the responsibility of the makeup committee.

Obtain the Director’s approval for all hairstyles and hairpieces.

Maintain a detailed list of any/all hairpieces used.

Stay within the approved budget. The basic budget covers materials such as spray, pins, and combs. Further budget needs for hairpieces as completion of the design nears will be discussed with the Director and Treasurer and the Board will approve increases in the budget.

Establish a sufficient number of committee members to complete all hairstyles within a two hour time period. Ideally, the same hairdresser should style the same cast member for each show.

Submit a written report to the Board of Directors within one week of the final performance detailing all expenses, an inventory of all hairpieces used or borrowed and any problems and/or suggestions. All borrowed hairpieces will be returned to the lenders.

STAGE MANAGER (OPTIONAL)

The Stage Manager will be appointed by the Director from suitable applicants. An assistant or apprentice is strongly recommended.

Run the entire backstage operation during the performance run. Maintain safety and discipline.

Perform the following functions:

* 1. Help cast with lines during rehearsal
	2. Spike set
	3. Ensure cast attendance
	4. Place warning tape/reflective tape
	5. Sweep set before practices and show, and during intermission if necessary
	6. Tape door latches to avoid slamming doors back stage
	7. Cover any visible exterior windows to prevent unwanted light on stage

SET CONSTRUCTION DESIGNER

The Set Construction Designer will be approved by the Director from suitable applicants. An assistant or apprentice is recommended.

Organize the set crew. The number of members will be determined by the designer depending on the amount of work to be done.

Set up a schedule of deadlines for set completion. All sets will be fully completed no later than the technical rehearsal.

Oversee all construction, which includes, but is not limited to, building, painting, decorating, etc.

Obtains all materials necessary to build and finish sets.

Stay within the approved budget. If it is necessary to go over budget, discuss the problem and cost with the Director. The Director will obtain approval from the Board.

Submit a written report to the Director within one week of the final performance detailing expenses and any problems and/or suggestions that may be of help to future set builders.

LIGHTING DESIGNER

The Lighting Designer is approved by the Director from suitable applicants. An assistant or apprentice is recommended.

Meet with the Director to work out the design plot according to the intended blocking and the color scheme of the staging. Attending rehearsals in the two weeks before tech week is recommended.

Work out cue sheets with the Director for use by the lighting crew.

Organize the lighting crew and assign tasks.

Set up all lighting equipment with the lighting crew prior to tech weekend.

 Oversee the lighting of the show during the production.

Organize and oversee the take down all lighting equipment with the assistance of the cast and crew.

Stay within the approved budget. If it is necessary to go over budget, discuss the problem and cost with the Director. The Director will obtain approval from the Board.

Submit a written report to the Director within one week of the final performance detailing expenses and any problems and/or suggestions that may be of help to future shows.

SOUND DESIGNER

From within the organization:

The Sound Designer is approved by the Director from a list of suitable applicants. An assistant or apprentice is recommended.

Work with the Director to determine the number of microphones and their placement in accordance with the blocking.

Obtain a sound crew.

With the sound crew, set up all sound equipment, and have all sound effects and cues available prior to wet tech.

Submit a written report to the Stage Manager within one week of the final performance detailing expenses and any problems and/or suggestions that may be of help to future shows.

Hiring from outside the organization:

The Board of Directors is responsible for hiring the vendor.

The vendor will work with the Director to determine the sound requirements.

The vendor will be required to attend three rehearsals during tech week.

The vendor will be required to be at the performance site at least one hour prior to the performance.

Submit a written report to the Director within one week of the final performance detailing expenses and any problems and/or suggestions that may be of help to future shows.

HOUSE CHAIR

The House Chair is approved by the Board of Directors. An assistant or apprentice is recommended.

Recruit sufficient ushers for each performance. (Recommended: up to 8 per performance, 2 per aisle)Ushers will:

* 1. Arrive 45 minutes before curtain and stay at least 15 minutes after opening.
	2. Be familiar with the auditorium layout.
	3. Take tickets. Save the stub and return to the ticket chair and/or designate(s).
	4. Hand out programs.
	5. Bring a flashlight.
	6. Wear appropriate attire.
	7. Avoid prolonged conversations with friends.

Keep a list of all participants in these functions to submit to the Publicity Chair prior to the layout deadline.

Recycle leftover programs.

Submit a written report to the Director within one week of the final performance detailing expenses and any problems and/or suggestions that may be of help to future shows.

NON-MAIN STAGE SHOWS

The term “Non-Main stage” productions apply to Junior, Teen, summer and other non-main stage adult productions out of the standard Fall/Spring/Summer cycle. Non-main stage productions will follow the general Brookings Community Theatre’s By-laws and Policies and Procedures unless as otherwise indicated below.

Any individual or team of individuals can approach the Board with a particular show in mind to perform outside the normal production cycle for the approval of the Brookings Community Theatre Board. The Board may approve show title, directorial and production teams.

The Board would be interested in information regarding the following items:

1. A proposed budget
2. Production schedule
3. Show title and rights/royalties
4. Type of show (Junior, Teen, or Adult)
5. Needed cast size and skills
6. Costume support requirements
7. Technical aspects of the show and their difficulty
8. Where and under what terms and conditions they have procured a venue
9. Amount of required space in the Hall for rehearsals, construction, etc
10. Discussion of other aspects of the production which will require support from the Brookings Community Theatre organization.

Appendix A: Director’s Contract

**BROOKINGS COMMUNITY THEATRE**

**DIRECTOR'S CONTRACT**

Name of Production:

Name of Director:

Production Dates:

Agreed remuneration for services (**See Item 11**) to include expenses incidental and directly related to services rendered and will be payable upon start of rehearsals and completion of production. In the event that a show is cancelled because of lack of volunteer participation, etc. no services will be paid to the Director. IN CONSIDERATION of this agreed remuneration for services, the aforementioned Director shall adhere to the following procedures established by Brookings Community Theatre, Inc. (hereinafter referred to as the Corporation):

1. The Director will be ineligible to audition for any cast part and **may not** perform on stage unless under an "emergency" situation with prior approval from Board of Directors.
2. The Director will provide rehearsal and production notes prior to BCT 's regular monthly meeting.
3. The Director must be present at all auditions and casting unless of an emergency situation with approval from the Board of Directors.
4. Should the Director need to be replaced for any reason after the show has been cast the new Director will be expected to work with the established cast.
5. The Director is responsible for basic attitudes of style, mood, characterization and stage movement in regard to the overall development of the production. The Director:
	1. Should establish one specific style to be used in the production
	2. Is responsible for tying the music and choreography to the dramatics for a unified effect.
	3. Has final say in all blocking, giving consideration to the effect of the blocking for the musical numbers and choreography.
6. The Director will make up rehearsal schedules with the Music Director and the Choreographer for the best use of the cast members’ time at rehearsals. General Guidelines:
	1. Sunday thru Thursday evenings are the regular rehearsal nights.
	2. Another rehearsal night for dramatics can be set with the agreement of the Director and the principals.
7. The director will meet with the chairpersons of the following committees to discuss ideas for unified interpretation of the production: Stage Manager, Set Design, Lighting, Sound, Properties, Costumes, Make-up and Hair Styling.
8. The director will be advised of the production budget for the show. The Director is expected to work within the budget, or to apply to the Board of Directors for a revision of the production budget. The Director may not personally authorize any increase in the production budget without the approval of the Board of Directors.
9. The Director is expected to attend all scheduled rehearsals up to and including the final week of production, unless prior arrangements have been made with the Board of Directors.
10. The Director is responsible for informing the cast and implementing the BCT Policy and Procedures and obtaining a signed BCT Contract from all volunteers. The signed contracts will be returned to a member of the BCT Board of Directories.
11. The BCT Board of Directors is responsible to facilitate a production including attending auditions and periodically attending rehearsals.

IN THE EVENT A BREACH OF CONTRACT OR PROCEDURE OCCURS OR ANY ACTION BY THE DIRECTOR IS DEEMED DETRIMENTAL TO THE OUTCOME OF THE PRODUCTION, THE DIRECTOR, UPON REQUEST, WILL BE EXPECTED TO COME BEFORE THE BOARD OF DIRECTORS OF THE CORPORATION FOR REVIEW.

11. AGREED REMUNERATION:

The Director's agreed remuneration shall be a flat fee of $\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Signature of Director Brookings Community Theatre

Authorized Signature

Director's name (Please Print) Brookings Community Theatre

 Authorized Representative(Please Print)

Date Date

Appendix B: Music Director Contract

**BROOKINGS COMMUNITY THEATRE**

**MUSIC DIRECTOR'S CONTRACT**

Name of Production:

Name of Music Director:

Production Dates:

Agreed remuneration for services (**See Item 11**) to include expenses incidental and directly related to services rendered and will be payable upon completion of production. IN CONSIDERATION of this agreed remuneration for services, the aforementioned Music Director shall adhere to the following procedures established by Brookings Community Theatre, Inc. (hereinafter referred to as the Corporation):

1. The Music Director will be ineligible to audition for any cast part and **may not** perform on stage unless under an "emergency" situation with prior approval from full Board of Directors.
2. The Music Director will be expected to attend Information Night to answer questions regarding the musical portion of the production.
3. The Music Director must be present at all auditions and casting.
4. The Music Director will select the accompanist. If necessary, the Board of Directors will assist in the search.
5. Should the Music Director need to be replaced for any reason after the show has been cast, the new Music Director will be expected to work with the established cast.
6. The Music Director directs the chorus in all musical chorus numbers.
7. The Music Director directs the leads for music separately.
8. The Music Director selects, rehearses and conducts the orchestra for production. Orchestra and accompanist fees should be kept within the budget. (The Board of Directors will forward a copy of the final approved budget) The Music Director will receive checks from the Brookings Community Theatre' Treasurer to distribute to the orchestra on the final day/night of performance.
9. Interpretation of the musical score is the responsibility of the Music Director in conjunction with the Choreographer for the dance sequences and the Director for overall continuity of the artistic content of the production.
10. The Music Director is expected to attend all scheduled rehearsals up to and including the final week of production, unless prior arrangements with the Board of Directors have been made.

NOTE: Final interpretation of artistic content of the production as a whole is the responsibility of the Director.

IN THE EVENT A BREACH OF CONTRACT OR PROCEDURE OCCURS OR ANY ACTION BY THE MUSIC DIRECTOR IS DEEMED DETRIMENTAL TO THE OUTCOME OF THE PRODUCTION, THE DIRECTOR, UPON REQUEST, WILL BE EXPECTED TO COME BEFORE THE BOARD OF DIRECTORS OF THE CORPORATION FOR REVIEW.

1. AGREED REMUNERATION:

The Music Director's agreed remuneration shall be a flat fee of $500.00

Signature of Director Brookings Community Theatre

Authorized Signature

Director's name (Please Print) Brookings Community Theatre

 Authorized Representative(Please Print)

Date Date

Appendix C: Choreographer Contract

**BROOKINGS COMMUNITY THEATRE**

**CHOREOGRAPHER CONTRACT**

Name of Production:

Name of Choreographer:

Production Dates:

Agreed remuneration for services (**See Item 11**) to include expenses incidental and directly related to services rendered and will be payable upon completion of production. IN CONSIDERATION of this agreed remuneration for services, the aforementioned Choreographer shall adhere to the following procedures established by Brookings Community Theatre, Inc. (hereinafter referred to as the Corporation):

1. The Choreographer will be ineligible to audition for any cast part and **may** **not** perform on stage unless under an "emergency" situation with prior approval from full Board of Directors.
2. The Choreographer will be expected to attend Information Night to answer questions regarding the dancing for the production.
3. The Choreographer must be present at all auditions and casting.
4. Should the Choreographer need to be replaced for any reason after the show has been cast, the new Choreographer will be expected to work with the established cast. (ref. Item 1)
5. The Choreographer is responsible for all major and incidental dances in the production.
6. Transitional movement of leads and chorus will be worked out between the Director and the Choreographer, if the director so wishes.
7. The Choreographer will schedule all dance rehearsals in coordination with the Director and the Music Director.
8. The Choreographer should meet and consult with the Costume Chairman regarding movement and flexibility of dance costumes.
9. The Choreographer will consult with the Director and the Music Director on dance sequences for overall continuity of the artistic content of the production.
10. The Choreographer is expected to attend all scheduled rehearsals up to and including the final week of production, unless prior arrangements have been made with the Board of Directors.

NOTE: Final interpretation of artistic content of the production as a whole resides with the Director.

IN THE EVENT A BREACH OF CONTRACT OR PROCEDURE OCCURS OR ANY ACTION BY THE CHOREOGRAPHER IS DEEMED DETRIMENTAL TO THE OUTCOME OF THE PRODUCTION, THE DIRECTOR, UPON REQUEST, WILL BE EXPECTED TO COME BEFORE THE BOARD OF DIRECTORS OF THE CORPORATION FOR REVIEW.

1. AGREED REMUNERATION:

The Choreographer’s agreed remuneration shall be a flat fee of $500.00

Signature of Choreographer Brookings Community Theatre

Authorized Signature

Choreographer’s name Brookings Community Theatre

 Authorized Representative(Please Print)

Date Date

Appendix D: Accompanist Contract

**BROOKINGS COMMUNITY THEATREACCOMPANIST CONTRACT**

Name of Production:

Name of Director:

Production Dates:

Agreed remuneration for services (**See Item 4**) to include expenses incidental and directly related to services rendered and will be payable upon completion of production. IN CONSIDERATION of this agreed remuneration for services, the aforementioned accompanist shall adhere to the following procedures established by The Brookings Community Theatre, Inc. (hereinafter referred to as the Corporation):

The Music Director will select the Accompanist.

1. The Accompanist will be available for all auditions unless prior arrangements for a substitute audition accompanist have been made.
2. The Accompanist will be available for all regular cast rehearsals (2 nights per week). At the discretion of the Music Director, the Accompanist should be available for an occasional third night of rehearsal during the week.
3. The Accompanist will attend all orchestra rehearsals if performing with the orchestra.

IN THE EVENT A BREACH OF CONTRACT OR PROCEDURE OCCURS OR ANY ACTION BY THE DIRECTOR IS DEEMED DETRIMENTAL TO THE OUTCOME OF THE PRODUCTION, THE DIRECTOR, UPON REQUEST, WILL BE EXPECTED TO COME BEFORE THE BOARD OF DIRECTORS OF THE CORPORATION FOR REVIEW.

4. The accompanist agreed remuneration shall be a flat fee of $500.00

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Signature of Accompanist Brookings Community Theatre

 Authorized Signature

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Accompanist name (Please Print) Brookings Community Theatre

 Authorized Representative(Please Print)

Date\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_