



## PRODUCTION FILE INDEX

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<b>ROLE:</b>	PRODUCER
<b>APPOINTED BY:</b>	THE COMMITTEE
<b>RESPONSIBLE TO:</b>	THE COMMITTEE
<b>JOB OUTLINE:</b>	1. To recruit and organise the support team for the production. 2. To coordinate the back stage and front of house team. 3. To liaise with and support the Director.

### **TASKS:**

1. Appoint individuals for the following roles:

- Stage manager
- Set design and build
- Costume design
- Wardrobe
- Make up
- Props
- Lighting
- Sound
- Publicity
- Programme design
- Tickets
- Front of house
- Foyer
- Bar
- Photography
- Video

2. As soon as the above roles have been filled, call a production meeting with the Director, the Treasurer and the production team to agree the budget. Once the budget has been set, any anticipated overspend must be reported to the Producer and/or the Treasurer.
3. Liaise regularly with the production team members to ensure that all off stage tasks of the production are running smoothly and are on target in order to free the Director to concentrate on the performance. Set up additional production meetings as and when required.
4. Attend Committee Meetings to give a progress report and alert the Committee and the Director of any problems or difficulties.
5. Ensure that the production team are aware of their responsibilities and assist them with any problems that they encounter.
6. Confirm bookings for the Village Hall with the Parish Council and users and advise them of dates of rehearsals and show week. Be aware of regular bookings by other organisations, in particular the Parish Council which meets every 2<sup>nd</sup> Monday of the month. Arrange alternative venues or dates, (for instance the Methodist Church).

7. Check the use of the changing rooms with the Football Club, Cricket Club and Tennis Club and any other users and inform them of the dates of Show Week.
8. Attend rehearsals from time to time as appropriate.
9. Attend set building days whenever possible.
10. Be on hand during dress rehearsals and performances to deal with any problems that might arise.
11. Arrange for the following tasks to be covered: (a) catering at rehearsals and set building sessions; (b) pub food for Friday night; (c) after show party food, and (d) flowers for the director(s).

<b>ROLE:</b>	DIRECTOR
<b>APPOINTED BY:</b>	THE COMMITTEE
<b>RESPONSIBLE TO:</b>	THE COMMITTEE
<b>JOB OUTLINE:</b>	<ol style="list-style-type: none"> <li>1. To choose a production suitable for the village audience and the age and gender profile of the membership.</li> <li>2. To direct the cast, working with music and choreography if applicable.</li> <li>3. To liaise with the Producer and the production team.</li> </ol>

### **TASKS:**

1. Appoint individuals for the following roles, (if applicable):
  - Music
  - Choreography
2. When choosing a show it is advisable to select a reserve show in case the Performance Licence is not available because the show is being performed locally.
3. If the show is a musical or involves live music, make sure that musicians are available for rehearsals and performances.
4. Present the show to committee members who will read through it and agree on its suitability.
5. Apply for the performance and video licences if required.
6. Order scripts.
7. Liaise with the Producer to agree booking dates in the Village Hall for the read through, auditions, rehearsals and performances.
8. Organise the audition panel in consultation with the 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.
9. Ensure that scripts are available for the read through.
10. Run the read through.
11. Run the auditions.

12. At the end of the auditions, inform everyone when they will be informed whether or not they have parts in the show.
13. Organise the rehearsal schedule and distribute to the cast. (Note: be aware of half term weeks as this may influence attendance if children are involved).
14. Attend production meetings with the Producer and Treasurer to agree the budget. Once agreed, any overspend should be reported to the Producer or the Treasurer.
15. The first rehearsal should be a read through to give the cast an overall picture of the show and the Director's vision.
16. Decide on a date for scripts down and the need for a prompt during rehearsals and performances.
17. Attend all rehearsals unless they are delegated to another member of the directing team, e.g. the Musical Director or the Choreographer.
18. The format of the rehearsals is at the Director's discretion. It is important to maximise 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.
19. Attend Committee meetings during the rehearsal period.
20. Decide at which point in the rehearsals to bring in elements such as props, sound and costumes, in order 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.
21. Update the rehearsal schedule as necessary. Distribute dates and times for final rehearsals and show week.
22. Technical rehearsals are usually split over two nights or two sessions as they usually take four times the actual length of the show being rehearsed. Have a full ACT run-through in the penultimate week to enable technicians to start on preparation and highlight problems.
23. Attend set building sessions if possible, as input will be crucial to ensure that the set is matching the Director's vision of the show.
24. Decide which cast members need to attend technical rehearsals. Children and young people involved in shows may not be required to attend all technical rehearsals.
25. Run the technical rehearsal(s) with the Stage Manager.
26. 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.

<b>ROLE:</b>	TREASURER
<b>APPOINTED BY:</b>	THE COMMITTEE
<b>RESPONSIBLE TO:</b>	THE COMMITTEE
<b>JOB OUTLINE:</b>	<ol style="list-style-type: none"> <li>1. Produce a budget for the production.</li> <li>2. Deal with receipts and payments during and after the production.</li> <li>3. Produce a statement of actual vs. Budget to be presented to the Committee after the production..</li> </ol>

### **TASKS:**

1. Meet with the Producer and the Director to prepare a budget based on recent experience of similar shows. The budget will include recommended ticket prices, ticket sales by performance, and all anticipated income and expenditure.
2. Submit the budget to the Committee for approval, no later than the first Committee meeting following the start of rehearsals.
3. Notify each person responsible for controlling part of the budget what their budget is. This should be done as soon as they are identified. Ensure that they notify you as soon as possible if they want to make a change to the budget.
4. Monitor income and expenditure against budget on an ongoing basis and report actual figures against budget to the Committee as soon as possible after the completion of the show.
5. At each performance, provide the Bar and Front of House with adequate floats for the sale of refreshments, programmes and tickets on the door.
6. Agree with the bar and Front of House, adequate procedures for the security of cash during performances.
7. Send invoices to programme advertisers.
8. Encourage members to submit expense claims promptly.
9. Check expense claims for accuracy and ensure that receipts are submitted for all significant expenditure.
10. Pay expenses within 14 days of receiving claims.

<b>ROLE:</b>	MUSIC
<b>APPOINTED BY:</b>	THE DIRECTOR
<b>RESPONSIBLE TO:</b>	THE DIRECTOR
<b>JOB OUTLINE:</b>	<ol style="list-style-type: none"> <li>1. In consultation with the Director, to be responsible for collating sheet music and vocal scores for all “live” music in the production.</li> <li>2. To arrange the music.</li> <li>3. To work with the pianist/other musicians on the music.</li> <li>4. To work with the cast on the music.</li> </ol>

### **TASKS:**

1. Meet early on with the Director to discuss musical requirements.
2. Collect together all sheet music and vocal scores required for the show.
3. In consultation with the Director, arrange the music, taking into account how long each piece of music should be, the keys they are written in and the ability of the singer(s).
4. Liaise 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.
5. Photocopy the music for the Director, pianist, musicians and archives.
6. Attend all or as many rehearsals as possible to work with the cast.
7. Ensure the pianist and other musicians have a copy of the rehearsal schedules and arrange for them to attend all or as many rehearsals as possible.
8. Ensure the pianist and other musicians have a copy of the script.
9. Liaise regularly with the Director to ensure all is going well.
10. Work with small groups or individuals as necessary.
11. Ensure the piano is tuned before the show.

<b>ROLE:</b>	CHOREOGRAPHY
<b>APPOINTED BY:</b>	THE DIRECTOR
<b>RESPONSIBLE TO:</b>	THE DIRECTOR
<b>JOB OUTLINE:</b>	In consultation with the Director, choreograph and teach dances/movement to the cast.

**TASKS:**

1. Meet with the Director to discuss dances/movements eg fight scenes required, music to be used, cast members involved and the staging.
2. Choreograph each dance, taking into account the abilities of the cast and the space available on stage.
3. Attend rehearsals to teach dances/movements to the cast.
4. Liaise with the Director to ensure he/she is happy with the choreography.



<b>ROLE:</b>	STAGE MANAGER
<b>APPOINTED BY :</b>	THE PRODUCER
<b>RESPONSIBLE TO:</b>	THE PRODUCER AND THE DIRECTOR
<b>JOB OUTLINE:</b>	<ol style="list-style-type: none"> <li>1. Coordination of all technical aspects of staging.</li> <li>2. Run back stage and ensure the smooth running of dress rehearsals and performances.</li> <li>3. Liaise with Front of House during performances.</li> </ol>

### **TASKS:**

1. Meet with the Director, Lighting and Sound and analyse requirements scene by scene.
2. If required, order special effects.
3. Attend rehearsals as often as possible to become familiar with the positioning of scenery, stage equipment and scene changes and to access backstage manpower requirements.
4. During the rehearsal period, organise the backstage crew for all performances and for the technical and dress rehearsals.
5. Ensure that enough copies of scripts are available for the backstage team. The scripts need to be single sided markable copies.
6. Run the technical rehearsal with the Director.
7. After the technical rehearsal ensure that all set dressing is complete. Test all technical effects thoroughly, (e.g. windows needing to open must work).
8. Meet with the backstage crew to ensure that everyone is clear about their tasks during the show.
9. Run the dress rehearsal and performances.
10. 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.
11. Ensure smooth running backstage.
12. Remain back stage throughout the dress rehearsal and performances.
13. Ensure that mobile phones and digital cameras are not brought backstage.
14. Arrange for a TV monitor to be located in the green room.
15. Ensure that the hearing loop is switched on.

<b>ROLE:</b>	SET DESIGN AND BUILDING
<b>APPOINTED BY:</b>	THE PRODUCER
<b>RESPONSIBLE TO:</b>	THE PRODUCER
<b>JOB OUTLINE:</b>	<ol style="list-style-type: none"> <li>1. Agree the design of the set with the Director.</li> <li>2. Arrange and direct a team to build the set.</li> <li>3. Arrange and direct a team for stage down.</li> </ol>

### **TASKS:**

1. Read through the script to familiarise yourself with the production.
2. Meet with the Director to discuss and agree the design of the set. Based on the design, work out a budget for the build and agree this with the Producer and Treasurer.
3. Purchase any materials needed.
4. Arrange a team to assist with set building.
5. Assess the workload and book set building sessions in the Village Hall, ensuring that there is enough time to complete the task.
6. Draw up a list of the tasks and display in the hall during building sessions.
  - a. Produce a preliminary sketch/illustration of the scenery indicating colours and design for painter to refer to when on task.
  - b. Be responsible for paint, brushes, rollers and all equipment.
  - c. Be responsible for the protection of the Village Hall when painting.
  - d. Be responsible for cleaning up brushes, palettes etc. in the boiler room.
7. Be responsible for cleaning and storage of materials and equipment when the set is complete.
8. 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.

<b>ROLE:</b>	COSTUME DESIGN
<b>APPOINTED BY:</b>	THE PRODUCER
<b>RESPONSIBLE TO:</b>	THE PRODUCER
<b>JOB OUTLINE:</b>	1. Design and plan costumes required. 2. Production and sourcing of costumes. 3.

### **TASKS:**

1. Read the script to become familiar with the production.
2. Meet with the Director to discuss requirements.
3. Produce the general design for the show, (e.g. type of set, colours, period, theme, etc.
4. Agree a budget with the Treasurer. Once the budget has been set, any anticipated overspend should be reported to the Producer or Treasurer.
5. 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.
6. Decide on individual costume requirements item by item. List everything.
7. Decide on make/hire/borrow for each item and mark accordingly on the costume sheet.
8. Arrange hire of relevant items. Booking appointments are required at County Drama Wardrobe and Wardrobe. Get an estimate of hire costs and book collection and return dates.
9. Organise sewing help either at rehearsals or special sewing days.
10. Attend rehearsals regularly for ongoing fittings of made and loft items.
11. Keep records and receipts for all expenditure.
12. 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 available for as much rehearsal time as possible.
13. Liaise with Props in respect of any overlaps.
14. 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.

15. Collect hired items as soon as possible. Check for fitting problems as soon as possible to allow for repairs or alterations.
16. Liaise with Wardrobe who will be responsible for managing costumes during the dress rehearsals and performances.
17. After the show is finished arrange for the return of hired and loaned costumes and for the return of all owned costumes to the loft.
18. Ensure that all owned costumes are stored neatly in the loft to ensure that they can be easily located when required again.
19. Submit final expenses to the Treasurer.

<b>ROLE:</b>	WARDROBE
<b>APPOINTED BY:</b>	THE PRODUCER
<b>RESPONSIBLE TO:</b>	THE PRODUCER
<b>JOB OUTLINE:</b>	1. Organisation and running of the Green Room from dress rehearsal through performances.

### **TASKS:**

1. Liaise with the Costume designer prior to show week to become familiar with the costumes and cast members.
2. On the Saturday of show week, organise the green room. This may involve cleaning the changing rooms.
3. Set up the dress rails that are stored under the stage. The name labels for the coat hangers are stored above the loft door.
4. Costumes are usually arranged in alphabetical order according to the actor's name.
5. Set up small tables for hats and wigs.
6. Arrange for ironing of all costumes before they go into the green room. The ironing board is stored in the loft. An iron needs to be brought from home.
7. Talk each actor through all items for each of their costumes. They should supply a carrier bag to store small items.
8. Arrange for green room help during shows if necessary.
9. Check quick change requirements and position costumes as required.
10. A sewing box and machine should be available for emergencies. Ensure that safety pins are available.
11. Check that all costumes are in position before the start of each show.
12. If sports fixtures clash, everything must be removed from the changing rooms to the long room after the final performance.
13. At stage down, check and re-bag all hired items, and all borrowed items.
14. Arrange for washing of costumes.
15. Return non-wash items to the loft.
16. Return dress rails under the stage.

17. Ensure that the changing rooms are cleared and clean.
18. Collect and return to the items all washed items.
19. Return the changing room keys.
20. Liaise with Costume design on the return of hired or loaned costumes to the owner.

<b>ROLE:</b>	MAKE-UP
<b>APPOINTED BY:</b>	THE PRODUCER
<b>RESPONSIBLE TO:</b>	THE PRODUCER
<b>JOB OUTLINE:</b>	<ol style="list-style-type: none"> <li>1. After consultation with the Director, decide on the make-up and hair needed.</li> <li>2. Be responsible for all make-up and any hair pieces/wigs.</li> <li>3. Organise extra manpower as necessary for large performances.</li> </ol>

### **TASKS:**

1. Meet with the Director to discuss his/her 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.
2. Check existing stocks and if necessary buy the make-up and hair products required to enable the Director's artistic ideas to be realised.
3. A budget will be provided by the Treasurer. Once the budget has been set, any anticipated overspend must be reported to the Producer and/or Treasurer.
4. Enlist helpers as necessary. This will depend on the numbers of performers in the show and the complexity of the make up and hair. If necessary a professional hair dresser should be involved.
5. Produce sketches 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.
6. Be aware of any allergies the cast may have.
7. Set out the make-up and hair tables before each performance with all the necessary equipment. Supervise the application of make-up and hairdressing before and during each performance.  
For large productions there should be 2 make-up stations, one kept exclusively for the younger members of the cast.
8. Look after the make-up box during and between performances, paying particular attention to hygiene. Look after the wigs.
9. After the last performance make sure all make-up brushes, sponges, wigs and hair products are safely stored in clean dry conditions in the loft.

<b>ROLE:</b>	PROPS
<b>APPOINTED BY:</b>	THE PRODUCER
<b>RESPONSIBLE TO:</b>	THE PRODUCER
<b>JOB OUTLINE:</b>	1. To organise the props for the production. 2. To ensure the safe keeping of the props.

### **TASKS:**

1. Familiarise yourself with the script.
2. Discuss with the Director and Stage Manager which props are required for stage dressing and those required by the cast.
3. Request a budget from the Treasurer. Once the budget has been set, any anticipated overspend must be reported to the Producer and/or Treasurer to discuss with the Committee.
4. List the props required in each scene.
5. Enlist help for making props at set building sessions.
6. 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.
7. Keep a record of the source of the props.
8. Attend rehearsals to ensure that the props are successful for the cast.
9. Store props safely in the hall in boxes beneath the stage. Valuable props should be retained by the owner or locked in the hall.
10. Record which side of the stage the props are required in the play. Inform the cast members they are responsible for returning props after each show and checking they are in position at the beginning of the performance.
11. The Props person should double check that the props are in place and retrieve those which have not been returned.
12. Props should be in labelled boxes or on tables allocated to the scene of the play.
13. The Props person is responsible for the safe return of all props at stage down.
14. Receipts for expenses incurred should be given to the Treasurer.



<b>ROLE:</b>	LIGHTING
<b>APPOINTED BY:</b>	THE PRODUCER
<b>RESPONSIBLE TO:</b>	THE PRODUCER
<b>JOB OUTLINE:</b>	<ol style="list-style-type: none"> <li>1. To light the show</li> <li>2. To design the lighting, supervise and assist in the erection and alignment of the lights.</li> <li>3. To organise the operation of the lighting during the performance.</li> <li>4. To ensure the lighting is returned to the basic set up for other users on stage down</li> <li>5. To ensure the safety code is adhered to at all times.</li> </ol>

### **TASKS:**

1. Read the script before meeting with the Director to discuss lighting requirements.
2. Agree a budget with the Producer. Once the budget has been set, and anticipated overspend must be reported to the Producer or the Treasurer.
3. Starting with the basic lighting set up, and utilising the hall socket layout and plug markings on the patch panel, prepare the initial lighting design and lighting layout.
4. 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.
5. Re-design the lighting accordingly.
6. Order additional lights and accessories as required.
7. Attend rehearsals to become familiar with the positioning of scenery, stage equipment and scene changes.
8. Collect additional lighting and accessories.
9. Supervise and assist in the erection of lights and accessories either before stage up or during stage up.
10. Organise with the Director and Stage Manager a period of availability of the hall to check the alignment of the lighting.
11. 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.

12. Prior to the dress rehearsal, connect the lighting panel and colour panel to the lighting box. The dress rehearsal is the last opportunity to finalise cues, and check lighting levels and colours against costumes. Make any adjustments.
13. 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.
14. 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.
15. After every rehearsal and performance isolate the electrical supply at the main switch adjacent to the patch panel.
16. Always isolate the electrical supply before working on any circuits or lamps.
17. Do not overload circuits – maximum 10 amps per circuit.
18. Ensure that all cables are kept away from hot lights.
19. Ensure that the escape ladder is correctly fitted to the lighting box.
20. 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).
21. Ensure that all lights are fitted with safety chains.

<b>ROLE:</b>	SOUND
<b>APPOINTED BY:</b>	THE PRODUCER
<b>REPONSIBLE TO:</b>	THE PRODUCER
<b>JOB OUTLINE:</b>	<ol style="list-style-type: none"> <li>1. To provide the sound effects necessary for the production.</li> <li>2. If the Director chooses to record their own music, you will only need to operate the equipment.</li> <li>3. Appoint sound operators.</li> </ol>

### **TASKS:**

1. Have an early meeting with the Director to decide the sound effects required and when the Director wishes to incorporate them into the show.
2. Meet with the Treasurer to fix a budget if any hiring or purchases are required. Once the budget has been set, any anticipated overspend must be reported to the Producer and/or Treasurer.
3. Familiarise yourself with the script and know where the sound effects are needed.
4. Find pre-recorded sound effects on CDs etc, any recorded music to be included in the show and think about how to create sounds which are unavailable in recorded format. These have to be transferred to a format which can be used at rehearsals. Sounds need to be collated onto a mini disc eventually although it may be easier to use CDs during rehearsals. This is time consuming so allow plenty of time.
5. Check sound equipment is available and functioning.
6. At a date agreed with the Director, attend rehearsals and incorporate sound effects.
7. Theoretically the technical rehearsal is the time to get timings correct but as this is a busy session you need to do a lot of the work at rehearsals.
8. Arrange for the recorded announcement to be played at the start of each performance, covering fire exits, switching off of mobile phones, photographs, etc.
9. Ensure that the hearing loop is witched on for performances.
10. Arrange radio communications between the control box, the Stage Manager and Front of House.

<b>ROLE:</b>	POSTER DESIGN
<b>APPOINTED BY;</b>	THE PRODUCER
<b>RESPONSIBLE TO:</b>	THE PRODUCER
<b>JOB OUTLINE:</b>	1. To design a poster on the theme of the production to be displayed around the village and elsewhere, and to be submitted to Church and Village.

**TASKS:**

1. Read the script to become familiar with the production.
2. Liaise with the Producer, Director and Publicity to agree the content of the poster.
3. Design the poster.

<b>ROLE:</b>	PUBLICITY
<b>APPOINTED BY;</b>	THE PRODUCER
<b>RESPONSIBLE TO:</b>	THE PRODUCER
<b>JOB OUTLINE:</b>	<ol style="list-style-type: none"> <li>1. To write all publicity material.</li> <li>2. To liaise with the Poster Designer.</li> <li>3. To organise the distribution of all publicity material.</li> </ol>

### **TASKS:**

1. Read the script to become familiar with the production.
2. Submit details to Church and Village for forthcoming dates three months before the production.
3. Liaise with the Poster Designer and ensure that the poster design is completed six weeks before the production.
4. Submit a black and white version of the poster to Church and Village by 14<sup>th</sup> of the month prior to the production. Print sufficient posters for distribution. The posters should be laminated for outside display.
5. The poster should be submitted to the member responsible for the programme.
6. Submit any printing costs to the Treasurer.

<b>ROLE:</b>	PROGRAMME DESIGN AND PRODUCTION
<b>APPOINTED BY;</b>	THE PRODUCER
<b>RESPONSIBLE TO:</b>	THE PRODUCER
<b>JOB OUTLINE:</b>	<ol style="list-style-type: none"> <li>1. To design the programme</li> <li>2. To write and edit the programme</li> <li>3. To sell advertising within the programme</li> <li>4. To organise the printing of the programme</li> </ol>

### **TASKS:**

1. Read the script and become familiar with the production.
2. Decide on the programme content, and contact contributors, as necessary.
3. Send the front cover text to the poster designer. Use the poster design as the starting point for the programme design. Note: the cover does not need to have the same illustration as the poster.
4. Write the copy and ask contributors for copy.
5. Decide on the page order.
6. Take rehearsal photos for the programme as necessary. Note: this may be done by the production photographer.
7. Designs adverts as necessary.
8. Agree on the number of copies required for the performances with the producer and front of house manager.
9. Contact the printer, and confirm the date the programme will be ready for printing, the date the programme will be ready, and quantities required. Aim to have the programme printed at least 3 days before the first performance.
10. Circulate the draft programme for checking to the director, the producer, the committee and anyone else who has a section in the programme.
11. Proof read the final copy.
12. Give digital and hard copy of the final programme to the printer.

<b>ROLE:</b>	TICKETS
<b>APPOINTED BY:</b>	THE PRODUCER
<b>RESPONSIBLE TO:</b>	THE PRODUCER
<b>JOB OUTLINE:</b>	<ol style="list-style-type: none"> <li>1. Promotion of ticket sales.</li> <li>2. Control ticket sales.</li> <li>3. Manage the receipts from ticket sales.</li> </ol>

### **TASKS:**

1. Agree with the producer the details to be shown on the tickets, including the price, and date and time of performances.
2. Each performances tickets should be a different colour and be sequentially numbered.
3. Ensure that tickets are available for sale at least four weeks before the first performance.
4. Act as the prime contact for people buying tickets. This involves having your name, telephone number and e-mail address on posters, Church and Village adverts, etc.
5. Visit rehearsals on a regular basis to encourage and facilitate sales by HLT members.
6. Negotiate with village shops to sell tickets for the show. Notify the Producer of the outcome so that posters are accurate.
7. Issue a limited number of tickets for each performance to the shop(s). Liaise with them on a regular basis over the level of sales and whether they require more tickets.
8. Responsibility for promotion of sales does not include the preparation and distribution of posters.
9. Keep an accurate and up to date record of ticket sales for each performance, differentiating between full price and concessionary sales.
10. Agree with the Producer the seating limit for each performance after making due allowance for such things as video production, stewards' seating, etc.
11. Note any sales to wheel chair users and reduce sales capacity accordingly. Notify Front of House of wheel chair user sales and the number of people in their party.

12. At your discretion, withdraw tickets from shops when only a few tickets are left to sell.
13. Enter people's requests for tickets on control sheets even if they have not paid. As you approach a sell-out situation, inform anyone who has not yet paid that they must do so, or risk forfeiting their reservation.
14. Notify Front of House before each performance of all people known to be collecting and/or paying for tickets at the door. Provide the tickets and full details of names and amounts to be collected.
15. Before each performance, inform Front of House how many tickets are available for sale on the door, and provide the tickets.
16. Keep accurate records of the money received for tickets.
17. Use your own discretion about issuing tickets before receiving payment. It is advisable to keep this to a minimum.
18. Collect money and lists of sales from the shop(s) and update the record sheets.
19. Receive money from Front of House for payments on the door and update the record sheet.
20. After the show, pass all money and a reconciled record sheet to the Treasurer within one week.



<b>ROLE:</b>	FRONT OF HOUSE
<b>APPOINTED BY:</b>	THE PRODUCER
<b>RESPONSIBLE TO:</b>	THE PRODUCER
<b>JOB OUTLINE:</b>	1.To ensure the safe and efficient running of the Front of House.

### **TASKS:**

1. Become familiar with the requirements of the safety file.
2. Check the facilities in the Village Hall. In the event of any problems, contact the Village Hall committee.
3. Appoint three stewards plus one standby for each performance.
4. Organise the manning of the ticket and programme table at the front entrance. Obtain a float from the Treasurer for programme sales.
5. Attend the dress rehearsal in order to become familiar with timings for turning the house lights on and off and opening and closing the doors.
6. Ensure that there are enough programmes available for each performance.
7. Organise the setting up of the chairs and platform seating, allowing spaces for two wheel chairs in the block in front of the cross aisle, beside the wall, and sapace for the video operator as appropriate.
8. Liaise with ticket sales regarding any special requirements; e.g. wheelchairs and video camera.
9. Liaise with ticket sales regarding payment at the door and ticket availability.
10. Distribute badges and torches to stewards before each performance and collect them and return them to the lighting box at the end of the production.
11. Brief the stewards regarding their duties before each performance and ensure that they have read the safety file.
12. Position the stewards at each performance.
13. Ensure that there are two emergency phones on the premises at each performance for emergencies.
14. Check that all fire exits are unobstructed and unlocked.
15. Check that all fire extinguishers are in place.
16. Ensure that there is a first aid box available.

17. Arrange for the cleaning of the hall between performances.
18. Check that the outside lights and the toilet lights are turned off at the end of each performance.
19. Return the safety file to the lighting box at the end of the production.
20. In the event of an activation of the fire alarm, take responsibility for the safe evacuation of the hall. An evacuation may be delayed if there is reason to believe that the activation is a false alarm, (for instance if a flash box has been set off on stage resulting in smoke or fumes). Once a decision has been made to evacuate, if appropriate in consultation with the Stage Manager, house lights should be switched on, and a steward should go to each fire exit to direct the audience out of the hall. **Members of the audience who are in wheelchairs, or otherwise disabled, should be held back until all able bodied people have been evacuated.** Once it is clear that the hall has been evacuated, including checks of all the toilets, the front of house team should evacuate.

<b>ROLE:</b>	FOYER
<b>APPOINTED BY:</b>	THE PRODUCER
<b>RESPONSIBLE TO:</b>	THE PRODUCER
<b>JOB OUTLINE:</b>	1.To design and create appropriate decoration for the entrance foyer.

**TASKS:**

1. Discuss themes and designs with the Producer, the Director, the Set Designer and Publicity.
2. Design appropriate decoration, and purchase any materials required.
3. Where possible, use materials already in stock to keep the cost to a minimum.
4. Create the design, so that it is completed before the start of the dress rehearsal.

<b>ROLE:</b>	BAR
<b>APPOINTED BY:</b>	THE PRODUCER
<b>RESPONSIBLE TO:</b>	THE PRODUCER
<b>JOB OUTLINE:</b>	1.To provide drinks and snacks for sale before the performance and during the interval..

**TASKS:**

1. Agree with the Producer what should be offered at each performance; (this may vary from performance to performance based on the audience age.
2. Purchase drink and food as agreed above, and if necessary hire glasses, etc.
3. Set up the bar in the foyer and be ready to serve half an hour before the start of each performance.
4. Remove empty bottle, cans and other rubbish at the end of each performance.
5. At the end of the final performance, remove all stock and leave the foyer clean and tidy.
6. Produce a statement of the sales, purchases and profit, and submit the profit to the Treasurer within one week of the final performance.

<b>ROLE:</b>	PHOTOGRAPHY
<b>APPOINTED BY:</b>	THE PRODUCER
<b>RESPONSIBLE TO:</b>	THE PRODUCER
<b>JOB OUTLINE:</b>	1. To take still photographs of rehearsals and performances for distribution to the cast and others, and to add to the HLT archives.

**TASKS:**

1. Liase with the Producer and Director to agree when photographs should be taken.
2. Aim to attend a number of rehearsals to take photographs.
3. Attend the dress rehearsal to take photographs in full costume and makeup.
4. Make the photographs to be available on disc so that the can be put up on line, and a copy retained in the archives.

<b>ROLE:</b>	VIDEO
<b>APPOINTED BY:</b>	THE PRODUCER
<b>RESPONSIBLE TO:</b>	THE PRODUCER
<b>JOB OUTLINE:</b>	1.To produce a video of the performance for the video party and to be held in the HLT archives..

**TASKS:**

1. Attend the dress rehearsal and at least two performances.
2. Video 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.
3. Make a copy of the video available for the video party.
4. Make copies available to members of the cast or others, (at a cost), after the video party.