



ROLES AND RESPONSIBILITIES OF PERFORMERS

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Strathclyde Musical Theatre Society

SPARK Framework

(previously “Routes Into Production”)

SECTION III: ROLES AND RESPONSIBILITIES OF PERFORMERS

2nd Edition

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Name	Capacity	In Office
Charlotte L. Hill	Stage Manager Director	2022 - 2023 2023 - 2024
Becca Fleming	Director	2022 - 2023
Lucy Ronnie	Stage Manager	2023 - 2025
Will Stewart	President	2023 - 2025

Responsibilities Of All Performers

Here at SMTS we strive to hold all our members, especially those in PT and principal cast positions, to the highest standards of professionalism during our events. As such please find below a list of responsibilities all our members are expected to uphold.

1. Collaboration and Communication

- 1.1. Foster open and effective communication with fellow performers and production team members, actively sharing information and ideas to promote collaboration.
- 1.2. Respond to messages, emails, and other forms of communication from the production team within a reasonable time frame.
- 1.3. Actively participate in rehearsals and production meetings, offering valuable input and insights when appropriate.
- 1.4. Share updates on progress, challenges, and achievements with the production team to ensure alignment and a cohesive performance.

2. Adherence to Scheduling

- 2.1. Respect and meet rehearsal and performance deadlines by prioritising preparation and managing time effectively.
- 2.2. Notify relevant production team members in advance if unable to make rehearsals/deadlines and work together to find alternative solutions.
- 2.3. Proactively communicate any concerns or conflicts that may affect the production schedule to relevant members of the PT.

3. Quality and Professionalism

- 3.1. Strive for excellence in every aspect of performance, demonstrating professionalism, attention to detail, and a commitment to the artistic vision.
- 3.2. Follow the direction of the creative team, adhere to blocking, choreography, and vocal instructions, and deliver consistent and polished performances.
- 3.3. Treat fellow performers, production team members, and staff with respect and professionalism, creating a positive and collaborative environment.

4. Continuous Learning and Improvement

- 4.1. Embrace feedback from directors, choreographers, and vocal coaches, using it to grow and refine your performance.
- 4.2. Contribute to a culture of learning by sharing insights and techniques with fellow performers, fostering a supportive and collaborative atmosphere.

5. Adaptability and Flexibility

- 5.1. Embrace changes in rehearsal schedules, staging, or artistic choices, adapting performance approaches as necessary to support the production's vision.
- 5.2. Be flexible in collaborating with different directors, choreographers, and fellow performers, adapting to varying artistic styles and preferences.
- 5.3. Maintain a positive and resilient attitude, embracing challenges and adjusting to unforeseen circumstances that may arise during the production process.

6. Respect for Diversity and Inclusion

- 6.1. Treat all fellow performers, production team members, and staff with respect, regardless of their background, gender, race, ethnicity, or any other characteristic.
- 6.2. Embrace and celebrate the diversity within the cast, fostering an inclusive and welcoming environment where everyone feels valued and represented.
- 6.3. Uphold and promote a culture of inclusivity, respect, and acceptance in all interactions and performances.

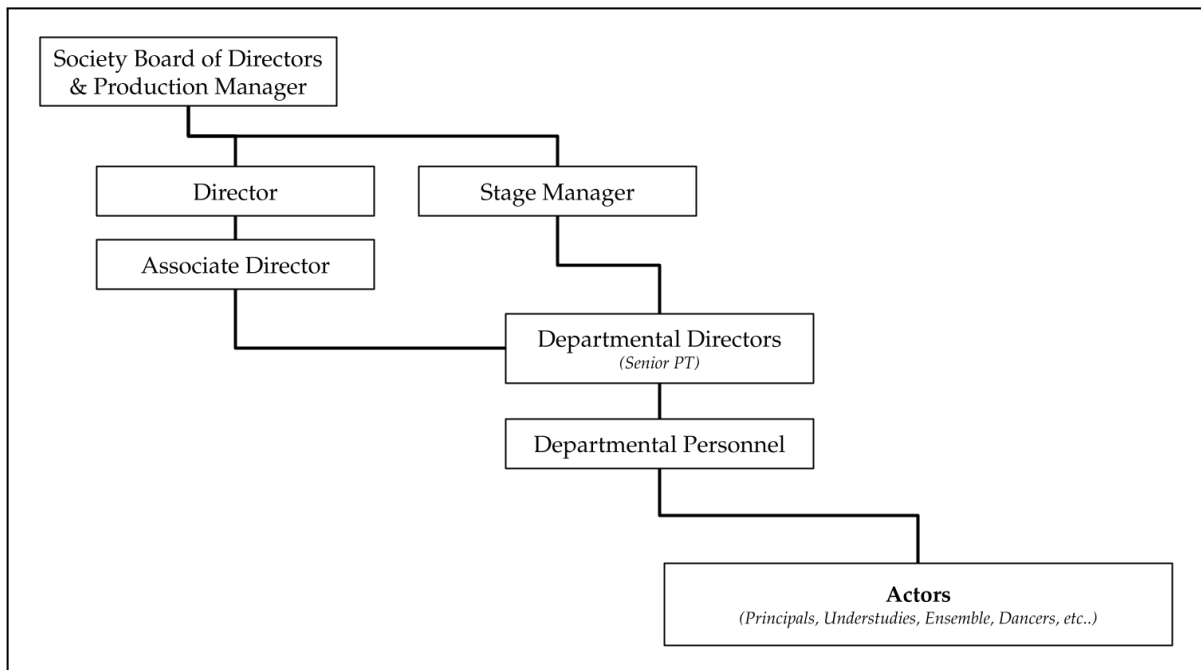
7. Problem Solving and Initiative

- 7.1. Take ownership of your performance and seek solutions to challenges that may arise during rehearsals or performances.
- 7.2. Demonstrate resourcefulness and creativity in finding innovative ways to overcome obstacles or adapt to changes in the production.
- 7.3. Actively contribute ideas and suggestions to improve performances, enhance character development, and contribute to the overall artistic vision.

N.B. In addition to the responsibilities of all performers set out above, performers working with SMTS are also expected to uphold our core principles and values (these can be located in “*I. Standing Orders, Principles And Values*”). These share common themes such as collaboration and commitment.

Performance Category Roles (Cast)

Performance category roles refer to roles within the company that are primarily performative. This pertains to roles such as principal cast, understudy cast, swings, and also orchestra musicians. Each of these positions are listed below with a short list of their primary roles and responsibilities.



N.B. All performers should report to the relevant Senior PT member in charge of the department that is leading a given rehearsal.

Principal Cast Member (incl. Understudies and Swings)

[Performer]

1. Invest time in character research and development, including studying the historical or cultural context of the production and understanding the character's relationships with other characters on stage.
2. Engage with the materials prior to and outside of rehearsals.

3. Collaborate with the costume and makeup departments to ensure the character's appearance aligns with the director's vision and the overall production design.
 4. Maintain a high level of professionalism and commitment, including attending additional rehearsals if necessary and being prepared to handle unexpected challenges during performances.
 5. Embrace constructive feedback and actively work on improving their performance based on the director's guidance and input.
 6. Serve as a role model for less experienced cast members, offering support and guidance as needed.
 7. Take responsibility for their own physical and vocal well-being, implementing appropriate warm-up exercises and vocal care routines.
 8. Show flexibility and adaptability, being prepared to adjust performance choices based on the feedback and direction of the director.
 9. Offer suggestions and creative input when appropriate, contributing to the collaborative process of character development.
 10. Help maintain a positive and supportive atmosphere among the cast, promoting teamwork and camaraderie.
 11. Take on additional responsibilities as needed, such as helping with set changes, props, or backstage tasks to ensure smooth production transitions.
 12. Continuously work on developing their acting skills, seeking opportunities to grow and learn from more experienced actors within the society.
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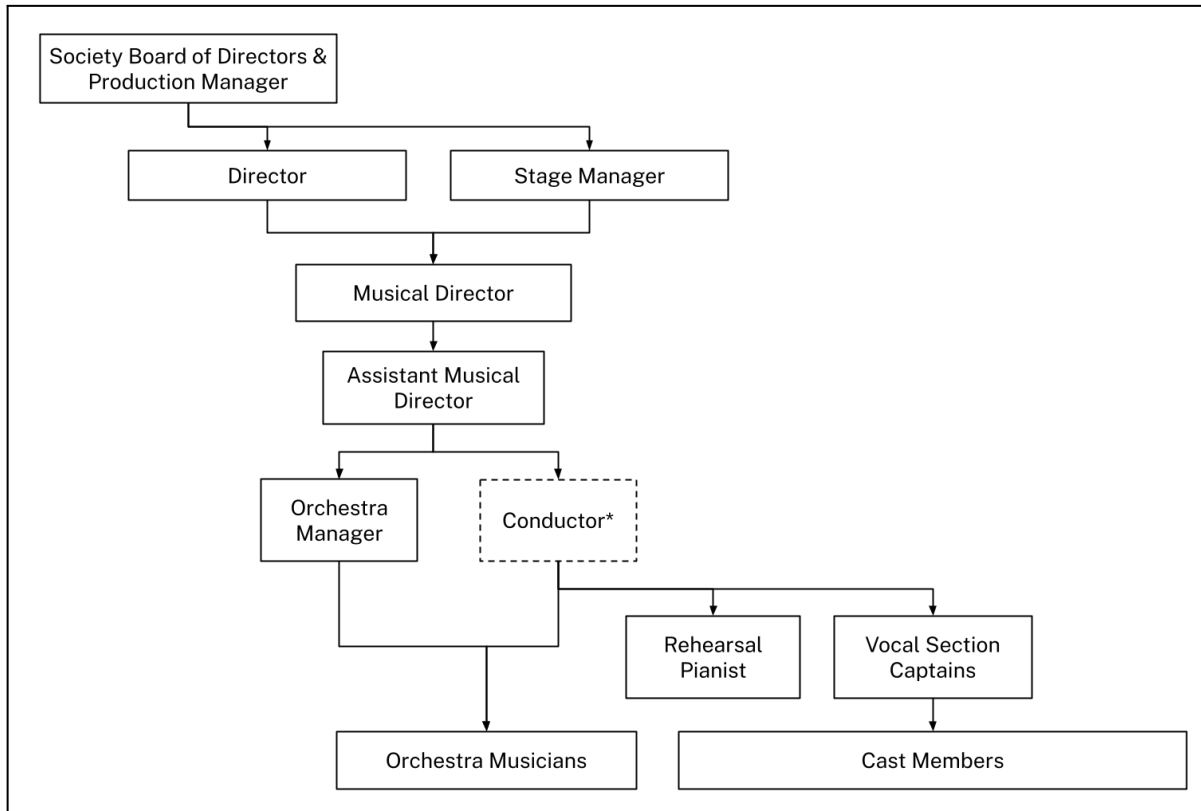
Ensemble Members

[Performer]

1. Learn and execute vocals, blocking, and choreography with precision and enthusiasm, ensuring unity and synchronisation within the rest of the ensemble.
 2. Demonstrate versatility by taking on multiple roles or participating in group scenes, providing dynamic background support to the main action.
 3. Display excellent stage presence, maintaining energy and focus throughout the performance.
 4. Collaborate with other ensemble members to create a cohesive and harmonious group, paying attention to vocal and physical coordination.
 5. Remain disciplined and focused during rehearsals, showing commitment to honing individual performance skills.
 6. Show a willingness to engage with additional opportunities, such as helping with costume changes or prop management, to contribute to the overall smooth running of the production.
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Orchestra Musicians¹

[Performer/Crew]



Note: Musicians, while functioning as performers, are classified as both performers and crew. This reflects that their responsibilities align more closely with the backstage aspects of theatre rather than with on-stage performance roles.

1. Practice and master assigned musical scores through regular practice, ensuring technical proficiency and musical accuracy.
2. Attend rehearsals, collaborating with conductor, director, and fellow musicians to achieve a polished performance.
3. Demonstrate musicality and expressive playing, interpreting dynamics, tempos, and articulations as indicated in the sheet music.
4. Follow the conductor's cues attentively, maintaining excellent communication with the orchestra.

¹ See Appendix C for more details on the time commitments associated with participating in projects with SMTS as part of the pit orchestra.

5. Enhance the dramatic performances on stage by conveying appropriate mood and emotions through music.
 6. Maintain professionalism by being punctual, prepared, and respectful towards colleagues and production team.
 7. Collaborate with other orchestra members to achieve a balanced and harmonious ensemble sound.
 8. Seek feedback to continuously improve technical proficiency and musical interpretation.
 9. Adapt to unexpected changes or adjustments in music or performance with flexibility and professionalism.
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Appendix A: Responsibilities Relating To The Use of Licensed Materials

1. All performers are required to ensure they take care of materials which are loaned to them by the society via the rights company.
 2. Performers should adhere to any and all guidance relating to the use of materials given by the materials themselves, the rights company, or the production team.
 - 2.1. For example, if the materials indicate that they are only to be written on using light HB pencil, all performers should observe this.
 - 2.2. Additionally, if materials are to be returned to the rights company in a 'cleaned' state, it is the responsibility of performers to ensure that markings are erased prior to the books being collected to be sent back.
 3. If performers fail to keep materials in an acceptable state, any fee incurred, either in the form of a penalty from the rights company, or a reprinting fee, the performer will be expected to cover this cost themselves.
 - 3.1. Depending on circumstances (e.g., accidental damage), arrangements may be made with the treasurer for the society to cover any costs associated with the repair and/or replacement of materials.
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Appendix B: Amendments to Section

DATE/VERSION	DESCRIPTION
25 Aug 2025 E2 V1.2	Update to reclassify orchestra musicians as both crew and performers, to recognise that their role is distinct from that of cast members who are solely performers. This also affirms the role of the musical director (MD) in the selection of musicians as crew members of the music department.
21 Apr 2025 E2 V1.1	Addition of 'Appendix C: Expected Time Commitments of Orchestra Musicians with SMTS,' as referenced in Section V [5] of the framework. This appendix is intended to serve as a reference for prospective musicians to evaluate whether they can commit to SMTS projects based on the associated time requirements.
8 Jan 2025 E2 V1.0	Initial drafting, review and release.
[NO EARLIER AMENDMENTS]	

Appendix C: Expected Time Commitments of Orchestra Musicians with SMTS

Type	Description	Quantity	Duration (Hours)
Band Call(s)	A band call is a rehearsal involving only the orchestra. It may be in one or two parts, depending on the length of the score.	1 - 2	2.5 - 3
Sitzprobe	The Sitzprobe (German for “seated rehearsal”) is the first rehearsal where the band plays with the cast. The goal is to integrate the band with the singers.	1	3 - 4
Tech	The technical rehearsal focuses on the technical aspects of the production (lighting, sound, stage, etc.), typically held in the performance venue.	1	4 - 5
Dress	The dress rehearsal runs the production in full, incorporating technical elements and costumes, to simulate a full performance.	1	4 - 5
Performance(s)	The actual performance of the production.	2 - 5	2.5 - 3
TOTAL(S)		6 - 10	18.5 - 35

N.B. SMTS musicians are estimated to participate with the company for approximately 44.5 to 55 hours per academic year. While this may seem substantial, it remains notably less (around 38.6% less) than the commitment required by ensembles or societies that rehearse weekly. In comparison, musicians in such settings typically spend between 76 and 86 hours annually in rehearsals and performances.
