

THE SHATTERED GLASS PROJECT

THEATRE AMPLIFYING UNDERHEARD VOICES

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Welcome – Stage Managers

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Welcome

Welcome to The Shattered Glass Project! We are so thrilled to have you as part of our creative community!

The purpose of this manual is to be a source of information to help you in your artistic partnership with us. At The Shattered Glass Project (which will be referred to as “TSGP” moving forward), we believe in safety, transparency, and authenticity in our work and this manual outlines the way in which we move forward in our process of amplifying the voices of those who have been marginalized on the basis of gender or sex.

This manual is not intended to be exhaustive of every nuance but something with which can provide clear expectations for everyone.

If you have questions or need assistance with accessing the contents of this manual in a written or audio format, please contact info@theshatteredglassproject.org.

NOTE: At TSGP, we value agency for all of our artists and collaborators. As such, we do NOT expect the stage manager to be a “catch-all” for every laborious task. Furthermore, we believe in a partnership model between our directors and stage managers, instead of a hierarchical one.

Thank you for sharing with us your talent, skills, and most importantly, your authentic selves!

Mission, Vision, Values, and Land Acknowledgement

Mission

The Shattered Glass Project is a theatre company with the mission to amplify the voices of theatre artists who have been marginalized on the basis of their gender or sex, including but not limited to cis and trans women, non-binary folks, and trans-masculine/trans-feminine folks, by providing unique opportunities to create and grow professionally.

Vision

Our vision expresses our aspirations and our beliefs. As individuals and as an organization we strive to constantly learn and grow, recognizing that this is a process that is never done but is on-going.

We combat perceptions of what a creative theatre person looks like and how and by whom our stories should be told.

We empower people with a lived experience of being marginalized because of gender to tell their own stories; we believe that through storytelling, we create new meaning and new ways of knowing the world, for ourselves and for our audience.

We incubate new talent and provide creative opportunity for theatre artists of all ages to write, direct, design, produce and act in an inclusive and equitable environment.

We challenge the standards of hiring in the theatre by crafting new networks and creating effective relationships for and among the people we serve, and between those artists and the people who can leverage their careers.

Values

Intersectionality and Racial Justice: People bring many identities with them in their work as theatre artists and human beings; we aspire to continuous growth individually and as an organization, by intentional application of intersectional social justice principles to our work as artists and arts leaders. As a white-founded and predominantly white institution, we acknowledge that the learning and the work are never 'finished' or 'done'. We acknowledge that our focus on sexism in theatre is not an excuse to ignore racism, homophobia, ableism, transphobia, ageism and other intersecting oppressions that people face.

Collaboration: we operate on a “yes, and…” basis.

Building relationships in the creative community: each of us will teach one and reach one.

We can’t be what we can’t see: we will find our own role models, and become role models for others around us.

Inclusivity: If you are now, or ever have been marginalized in relation to your gender, you are one of us.

Age is irrelevant: we are only as old as we think we are.

Equitable representation: all plays produced on our mainstage will include over 50% characters and/or actors who are female, non-binary, and/or trans. We will strive to produce plays with characters who represent a normal span of ages among these individuals.

Land Acknowledgement

We acknowledge that we are on the traditional land of the first people of Seattle, the Duwamish People past and present, and honor with gratitude the land itself and the Duwamish Tribe. This acknowledgement does not take the place of authentic relationships with Indigenous communities, but serves as a first step in honoring the land we occupy.

TGSP Staff and Board of Directors (2026)

Staff

Rebecca O'Neil (she/her) – Artistic Director

Carolynne Wilcox (she/they) – Communications Manager

Anna Tatelman (she/her) - Fundraising Coordinator

Board of Directors

Kristina Washburn (she/her) – Executive Committee

Cara Thomas (she/her) - Executive Committee

Samantha Anderson (she/her) – Executive Committee

Buddy Todd (they/them) – Director

Naomi Oler (she/her) - Director

Safety

When it comes to safety, we are committed to doing our best to ensure physical, emotional, and mental safety for all of our collaborators.

Emergencies

We are confident that severe emergencies, which are defined as situations where a person or group's health or physical wellbeing are in immediate jeopardy, will be extremely unlikely.

However, if such an emergency occurs during a rehearsal, actors are encouraged to call "hold" and communicate the emergency to the stage manager right away. If an emergency occurs during a performance, the stage manager may designate someone backstage to be the point of contact, who would also be notified right away..

If the emergency is life threatening, halt the show, call 9-1-1, and administer CPR/First Aid as necessary.

Standards of Behavior and Conflict Resolution Pathway.

All cast members, cohort participants, teaching artists and TSGP staff are expected to adhere to our conflict resolution paradigm:

We commit to speaking up with honesty and empathy if others hurt us, with the goals of first; changing behavior to prevent future harm, second; healing, and third; reconciliation. If we hurt others, we hold ourselves accountable to apologize, change our own behavior and to learn why this change matters. We acknowledge the reality that mistakes WILL happen. We agree to give one another the benefit of the doubt when interpreting behavior, but we understand that intention does not equal impact and we are responsible for the impact we have on others. We engage in this artistic and social community with the goal of helping one another to grow, and we do our best to leave ego at the door.

Conflict Resolution Pathway

Creating a safe and comfortable environment for all members of our community is important to TSGP. We take concerns seriously and seek to address issues in a sensitive and timely manner. The following individuals are available to help you resolve any concerns or issues that may arise. We encourage concerns of level 2 and above to be made in writing when possible.

Level One

If you feel comfortable doing so, we encourage you to first address your concern directly with the individual(s) involved. This helps to foster an honest and open community and is often the fastest path to a resolution.

Level Two

If you are not comfortable directly addressing the individual(s) involved, or if no resolution can be agreed upon, your next points of contact can be the stage manager or artistic director.

Level Three

If an issue has not been resolved through Levels One and Two, or if you or the individual(s) you have conflict with are named in Level Two, your next points of contact can be any member of the board with whom you are comfortable sharing your concern.

Harm Prevention Policy

TSGP's communication and conflict resolution paradigm asks that everyone involved in our programs and productions give one another 'the benefit of the doubt' and assume good intentions. If it is determined through our conflict resolution pathway that an action was done with harmful intent and/or if it is either stated or demonstrated that a known harmful behavior is not changing, TSGP reserves the right to intervene or remove the people doing these actions from their position in the activity. Restoration and healing from harm are our goals, but as a small organization without the resources and capacity to conduct in-depth restorative processes, we will prioritize safety and the prevention of future harm over other concerns.

Conflicts, Rehearsals, and Expenditures

Conflicts

As the Stage Manager, you agree to provide Company with conflict information prior to the commencement of rehearsals to allow the Company to assist in scheduling on-line and in-person rehearsals, technical rehearsals and the performances.

NOTE: If you are unwell, please stay home and notify *both* the director and the theatre.

Rehearsals

Upon hiring, as a Stage Manager, you agree to report to and attend punctually all rehearsals, tech, calls, and recording sessions for performances as stipulated by the Theatre, the director, or the production needs. You agree to be available for all performances.

Any factors that may impact your availability must be immediately communicated to the director and the Company. The failure to attend such rehearsals, tech, or performances or the late arrival to such rehearsals, tech, or performances may result in termination and removal from the Production at the discretion of the Theatre, without notice or compensation.

Budgets and Receipts.

As the Stage Manager, you agree to manage all designated budgets responsibly and to confer with Company in the event that there is **any possibility of overruns and prior to such an event**.

It's crucial that, as Stage Manager, you provide the Company, at **the conclusion of the production,** with all purchase or rental receipts and an itemized and annotated accounting of all expenditures. Assuming that they are approved expenditures, we will reimburse you, the Stage Manager, for purchases/rentals personally incurred for the execution of the Play and within stipulated budgets.

All items purchased with Company funds become the property of the Company. All items borrowed or rented from Stage Manager will be returned as contracted and replaced if not in contracted condition at the conclusion of the contract.

Stage Manager – Stage Plays

Production Meetings

The stage manager is considered the “nexus” of all communication for the company: actors, designers, and the admin team.

For production meetings, we ask that the stage manager keep and distribute all notes and communications to the relevant parties. As part of this responsibility, we ask that you include info@theshatteredglassproject.org on all communications. Additionally, we ask that the stage manager maintain the schedule and track all conflicts.

TGSP also asks that the stage manager communicate and send call emails, which notify the production team when their rehearsal/performance call times are scheduled in a timely manner.

NOTE ABOUT SCHEDULING: TGSP will provide basic important dates, such as auditions, first read, tech week, etc. In keeping with our stage managers partnering with their respective directors, we ask that this important team work to decide who will be responsible for creating their detailed production schedule, a minimum of one week at a time. As the communications nexus, the stage manager is asked to submit completed rehearsal schedules to the theatre as they are sent to the actors.

For meetings and rehearsals, we also ask that stage managers keep time and announce breaks.

Auditions, Rehearsals & Performances

Prior to scheduled in-person auditions, rehearsals, and performances, the stage manager is responsible for preparing and opening the space. This includes setting up and taking down chairs, tables, props, and other necessary items. If an assistant stage manager (ASM) is part of the production team, they may assist as needed. Please do not attempt repairs or cleaning that could compromise health or safety (such as plumbing or electrical issues). Instead, notify the theatre and/or venue management promptly.

- During rehearsals, the stage manager (with assistance from an ASM, if applicable) is responsible for ensuring the following tasks are regularly completed:
- Sending call emails and other communications in a timely manner
- Managing the deck, props, and tracking entrances/exits
- Sweeping and mopping the stage as needed
- Tracking script changes and ensuring updates are shared
- Recording blocking and movement notes, as well as prop tracking
- Maintaining and securing the prompt book and calling script
- Communicating line notes to actors

As the production moves into technical rehearsals, the stage manager will be responsible for running tech and helping manage the tech schedule. Collaboration with designers, technicians, and the director is key to ensuring a smooth transition into performances. Maintaining clear communication and organization throughout this process is essential for the success of the production.

During the Run of the Show

Once the show opens, the Stage Manager has a few additional items on their checklist:

- Maintain the integrity of the production per the director's vision after opening.
- Supervise preshow activities such as technical and safety checks.
- Provide notes to performers, conduct warm-ups and rehearse any necessary fight or intimacy calls.
- Ensure that cast and crew are present and ready for curtain.
- Call the show and call cues per the prompt book.
- As needed, operate lighting, sound, and any other technical elements during performances.
- Supervise all additional board operators and backstage crew.
- Send a performance report to all necessary production & theater staff members following each performance.

Thank you for your dedication to fostering a professional, organized, and supportive rehearsal and performance environment!

Stage Manager – Staged Readings

Rehearsals & Performances

Compared to stage plays, staged readings are intended to be minimal, with actors performing “script-in-hand.” As a result, it is unlikely that the stage manager will have an assistant stage manager (ASM). However, the stage manager will be responsible for the following:

- Preparing and opening the space, including setup
- Recording blocking and movement notes, as well as prop tracking (which should be minimal)
- Communicating and sending call emails in a timely manner

NOTE ABOUT TECH:In keeping with the minimalist nature of staged readings, technical elements should also be minimal. Stage managers should be prepared to handle light tech responsibilities as needed to support the reading.

Stage Manager – Final Thoughts

There is often an inaccurate presumption that the stage manager is the designated “disciplinarian” of the production. Instead, we emphasize systems of accountability. The stage manager is a crucial part of these systems by:

- Maintaining a fun and efficient tone for the space
- Ensuring respectful treatment of all collaborators (including yourself). This includes communications
- Acting as a set of eyes on safety and sustainability and utilizing our Conflict Resolution Pathway as needed

REMINDER:The stage manager is specifically named in “Step Two” of our Conflict Resolution Pathway. As such, we ask that they handle these communications with sensitivity, efficiency, and confidentiality.

Marketing

There is no theatre without an audience. At TSGP, we believe in your value as an actor and a human, and it is our deepest wish for large audiences to see you!

Here are the following ways in which we work to attract audiences:

- Paid social media marketer
- Paid graphic designer for promotional images
- Regular newsletters that highlight our individual artists
- Regular invites to local reviewers and other community members
- Outreach to community groups targeting audiences specific to the story/theme of the play
- Paid digital and print advertising.
- Listings on major Puget Sound event calendars.
- Advertising exchanges with other local theatre companies.

Here are some FREE ways you can help us attract audiences to YOUR project:

- Submit headshots and bios before deadlines
- Share our links on social media
- Send email invitations to your network to come to the show
- Tag us when you take rehearsal or backstage photos
- Participate in promotional opportunities, like short video recordings, social media takeovers, or other efforts.
- Connect the marketing team with your professional networks, such as other theatre companies you are involved with, for advertising exchanges or ticketing discounts.
- Hand out postcards and put up posters in your place of employment and/or local hangouts.

The bottom line is that attracting audiences must be a team effort if it's to be most impactful. The more times a prospective audience member sees something about the show, the more likely they are to buy a ticket, so everything you do helps to bring audiences to our performances. Be proud of your work with us and tell people about it!

Stage Manager Checklist – First Rehearsal

On the first day of rehearsals, there are several admin tasks that need to be completed. For your convenience, below is a checklist of the tasks we expect. If, for some reason, a task isn't completed, please partner with your director on a plan to complete this by the end of the following rehearsal:

- ☐ Remind all production to sign their letter agreements, verify their contact info, and submit their headshots/bios in a timely manner
- ☐ Verify Actor conflicts (should be received BEFORE first rehearsal)
- ☐ Distribute any paper scripts
- ☐ Share contact sheets, calendar, and any other prepared material (ex. dramaturgy packet, parking vouchers, etc.)
- ☐ Prepare studio (set tables, seats, tidy as needed)
- ☐ Monitor phone/email for late arrivals, urgent messages
- ☐ Prepare agenda with director