

FOOTLITE MUSICALS PRODUCTION MANUAL

Board Liaison

The Board of Directors (BOD) will appoint a Board Liaison for each show to facilitate communication between the Board and the various show staff, and to provide guidance, information, and support. Board Liaisons should be appointed at the first board meeting following the season's selection.

The Board Liaison shall monitor the production with the Producer and provide support wherever needed and confirm that all Footlite policies and procedures are being followed by staff and cast. Please note that the Board Liaison has the final authority over all disagreements between Director and Producer and has the full backing of the Board of Directors.

The Board Liaison is responsible for distributing the **Footlite Production Manual**. This document must be signed by the Producer, Director, and Stage Manager of each production team, indicating that they've all read the Production Manual. Each staff member will sign a copy of their job responsibilities at the initial staff meeting.

MEET AND GREET

The Board Liaison shall attend the Meet and Greet for the production to which they are appointed.

At the Meet and Greet, the Board Liaison shall do the following:

1. Welcome the cast to Footlite and go over Footlite policies and expectations, including the Code of Conduct.
2. Provide their contact information to staff and cast for any issues that may arise during the production that need to be addressed by the Board
3. Hand out the Harassment Policy and explain methods for resolving conflicts that may arise between all participants in the production.
4. Provide a safety tour of the facility, including the location of all exits, fire extinguishers, and the fire blanket.
5. Encourage cast/staff to become members of Footlite and provide information regarding website, sponsorships, etc.

STRIKE

The Board Liaison shall attend the strike and shall confirm that all items on the Strike Checklist have been completed. The cast, crew, and staff should not be released for the Strike Party until all tasks are completed.

Exit Survey – The Board Liaison is responsible for distributing an Exit Survey. The Survey should be sent on Thursday during the final week of production. The Board Liaison will email a link to the online Exit Survey to all cast, staff, crew, and orchestra members. The Exit Survey is anonymous, and Footlite requests that everyone involved in the production complete the survey. Responses should be returned within 10 days after receiving the link from the Board Liaison. The Board Liaison should send out a reminder 5 days before the deadline to respond.

The Board Liaison shall observe the following timeline:

Board Liaison Timeline:

- Within 4 weeks after selection, meet or check in with the director and producer
- Check in with the director and producer every 6 months until auditions
- Within the first 2 months before the audition, meet with the show staff
- Check in with the director and producer once a month from audition to when rehearsals begin.
- Check in weekly with the director and producer from rehearsal to opening (or attend weekly staff meetings if the production has them scheduled).
- Attend multiple rehearsals over the course of the rehearsal period - this will be left to the specifics of each show.
- Attend at least one performance of the show.
- Report to the board monthly or as needed.
- Send out email with Exit Survey and follow up as outlined in this document.

Listed below are the various responsibilities and expectations of the production team. In the chain of command for your production, the producer is at the top, with three primary responsibilities: assembling a qualified staff, organizing and supervising personnel, and maintaining the budget.

Producer

Responsible for all budgetary responsibilities of the production. The Producer oversees all aspects of production, ensuring that all parties are clearly communicating with each other. Arrange purchase orders and other expenses for production-related purposes, and monitor these expenses to ensure that all production personnel are operating within their allocated budgets. The Producer ensures that all aspects of the production are progressing, resulting in a high-quality final product.

The Producer shall report on the progress of the production to the BOD through the Board Liaison from pre-production through post-production. The Producer should outline all progress and problems that might impede the timely preparation or quality of the show, requesting any necessary assistance.

Assistant Producer positions may be available with some experienced Producers.

Producer Responsibilities

Assembling a Staff

In consultation with the producer, the director assembles a team of personnel with the necessary skills to direct and perform the required functions for that production. *A complete staff list, including producer, director, stage manager, music director (or vocal director/conductor), costume designer, choreographer, lighting designer, sound designer, technical director, and properties, is due with the original show proposal.*

The selection committee shall submit the production staff list, including all contact information, for approval by the BOD. The BOD must approve your final staff list before the start of the production process. The director must notify the producer immediately of any staff changes which should be communicated to Board Liaison/BOD..

Organizing and Supervising Personnel

A production staff meeting should be called as early as possible after the staff has been formed to introduce all members, outline each member's areas of responsibility, and set major milestones. At this meeting, the director should provide an overview of the show's concept, its artistic objectives, and, in general terms, how these objectives will be achieved.

The Director and the Producer are considered a “partnership.” Any changes to the production (e.g., staff members, rehearsal times, etc.) must be communicated to the Producer by the director immediately throughout the production for approval.

It is the producer's responsibility to ensure that all members of the production staff work effectively together. Should conflicts arise, it is the producer's responsibility to facilitate resolution; if resolution is not possible, to replace the personnel involved in the conflict. Such problems and resolution plans should be communicated to the board liaison and the BOD as early as possible.

Similarly, it is the producer's responsibility to ensure that all members of the production staff are accomplishing their objectives in a timely fashion. If a staff member is not completing their duties or meeting deadlines, it is the producer's responsibility to determine why, outline a remedial plan, or replace the delinquent individual.

The producer calls staff meetings, as needed, to ensure all aspects of the production are proceeding on schedule, resolve any issues that arise, and review the show's financial position. The producer distributes key codes, as supplied by the facilities manager, to staff members.

STAFF POLICIES

Given that Footlite Musicals is a volunteer organization and designers, assistants, and staff members are volunteers, they shall not be paid for their time or effort while working on a Footlite production by Footlite Musicals Inc.

It is the Designer's responsibility to stay within their budgeted funds. Any additional funds required should be discussed with the producer in advance.

All costumes, props, set designs, etc., created for a Footlite production are the property of Footlite Musicals and not the property of the designers, assistants, or staff members.

However, a designer, assistant, or staff member may request reimbursement for materials purchased and used to create a costume, prop, set piece, or other similar items. Personal items loaned to Footlite Musicals by a designer, assistant, or staff member should be immediately returned at the time of the production strike.

Keys and door codes that are provided to staff are not to be shared with anyone for any reason. Please do not leave any closets or rooms unlocked. Ensure all areas are secure and all lights are turned off – except those that are intentionally left on – e.g. ghost light, stairwells, dimmer room.

Creating and Maintaining a Budget

It is Footlite's goal to have each production be financially self-supporting, and this finally appears to be attainable. In the past, we have taken a very simplistic approach to budgets: each production may spend up to \$8,000 on the variable production costs defined below. If you require a budget larger than that, it must be presented during show selection, approved by the board, and additional fundraising will be expected. Please keep in mind that Footlite Musicals is a non-profit organization, and staff/crew should

make every attempt to use/re-use items already in Footlite's inventory before purchasing new.

The treasurer will provide the production team with as much information as possible about the income and expense items that can be reasonably estimated. We then ask each team to develop an operating budget for its show. Please provide as much detail as possible about your requests. The proposed budgets will be reviewed to determine if the theater can support the season as proposed. Please note that we are a not-for-profit organization, and we must all be mindful of our expenses.

The producer is responsible for informing all staff of their budget restrictions.

Income Sources

- Ticket Sales: The treasurer will provide statistics for the anticipated sales for the show.
- Donations/Grants: The Development Committee solicits grants for the youth shows. Each producer is encouraged to solicit grants for their production; however, please coordinate with the Development Committee to ensure we do not alienate our grantors or derail a plan for a larger need.
- Sponsorships
- Program Advertising
- Sale of Merchandise: See below. You may need to seek BOD approval to sell merchandise.
- Raffles (Be aware that this requires a state license)

Expenses

Semi-Fixed Production Costs

These are required expenses for your production. The producer can occasionally influence their costs.

- Production Licensing Costs (Theater cost with some exceptions)
- Programs: We order programs based on the estimated ticket sales of each show. (Theater cost)
- Hospitality and Strike Party (Production cost)
- Advertising (Theater and Production cost)

Variable Production Costs

These are the costs that are almost entirely controlled by the production team.

- Costumes, Hair, Makeup
- Promotion Expenses: We record the expense of items sold to the cast or patrons here.
- Sound and Lighting
- Publicity: Production may supplement its publicity in addition to the marketing done by the Theater.
- Set Construction
- Other

Administrative Costs

These are items that must be taken into consideration when computing the actual cost of a show. We cannot launch a production without them.

- **Credit Card Transaction Fees**
- **Facility Overhead:** The basic cost of opening the doors to the building: utilities, insurance, telephone, rent, etc. The cost of a year is then allocated to each production based on the number of seats available for sale during the run.
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A preliminary budget must be submitted at the beginning of the season. The Treasurer/Finance Committee will contact you to initiate the process.

Reimbursement Procedure

Reimbursement for show expenditures shall be presented to the Producer every Friday during production. No refunds will be made without a receipt. See the Reimbursement form.

Sales Tax

Footlite Musicals is exempt from paying Indiana sales tax. All staff and individuals who purchase goods subject to Indiana sales tax should be instructed to present a copy of our sales tax exemption letter or number at the point of purchase.

These forms, along with details of tax-exempt purchases at many common vendors, are posted in the Board Room. Sales tax will not be reimbursed to the staff person or individual.

Auditions and Casting

Preparing For Auditions

Audition dates and times must not conflict with performances, rehearsals, or other Footlite activities. Please start by consulting the Footlite Master Calendar for available dates and times, and then seek approval from the Executive Committee.

It is recommended that you select two consecutive dates for auditions, with a possible third date for callbacks, if desired. The Producer finds volunteers to help at auditions.

Please compile your audition notice and send it to a representative of the Marketing firm for editing. In the interest of consistency, we require that you release only the proofed notice we return to you. Notices should be ready to be distributed at least 4 weeks before auditions.

Auditions will be open to all members of the corporation and to the public. Footlite does not pre-cast anyone in any role.

Auditions

The Producer, along with other staff members, is responsible for the set-up and tear-down of items used for auditions (tables, piano, and bench, etc.). A black box containing audition supplies is in the Board Room; however, please verify that it includes all the necessary items.

The Standard Audition Form should be used by all directors/producers. Everyone auditioning must sign Footlite's Release and Waiver of Liability form.

Casting

The Director shall determine casting with the assistance of the production staff. The Board Liaison shall notify the Directors of any individuals with restrictions on their participation.

All auditioners will be notified when the cast is selected. Producer shall maintain all audition forms for future reference.

Once your show is cast, provide the Marketing firm with a complete cast list for posting online. If you make any cast or staff changes along the way, make sure those changes are shared with them.

Scripts

The Board of Directors representative orders scripts for your production. It is the Producer's responsibility to distribute scripts, keep track of who has which script, collect deposits (when we don't own a script), and return the scripts after the production.

Each licensing house has different requirements regarding the delivery of scripts. Early receipt of scripts must be requested and approved in advance by the BOD. The Board of Directors representative will notify the Producer of script handling procedures based on the specific licensing house. At the conclusion of the production, scripts must be returned promptly, as instructed by the licensing house.

Meet and Greet

The meet and greet is the first gathering of the cast and crew of the production. The following should take place at the meet and greet:

- Introduce all staff and cast
Introduce Board Liaison
- Provide an overview of the artistic direction and goals
- Establish expectations of the cast regarding rehearsals
- Go over the Code of Conduct and other policies
Issue scripts and keep a list of who has what script
- Distribute staff and cast lists
- Go over safety information and take a tour of the facility
- Read through the script and/or score

The **Master Calendar** shall indicate where rehearsals are to be held – i.e., at the Hedback Theatre or another location. It is important to consult the calendar and the BOD representative who handles calendar entries when setting your schedule to make sure you aren't conflicting with any functions of the current production or any other event.

Producers shall determine and communicate to the cast and staff at the Meet and Greet which social media platform the production will use for announcements. The Board recommends the platform Band for Young Adults for the program and any show that features youths.

Theatre Maintenance

The Producer is responsible for maintaining a safe and clean environment in the theater. The Producer should stress to all staff, cast, and technical personnel that the building be kept clean, trash disposed of properly, and all corridors and access routes be kept open. The Producer should inform everyone that their help in throwing away trash properly (including drink bottles) is required.

Sponsorships

Footlite encourages the production team to sell show sponsorships. Please report all sponsorships obtained to the Chair of the Development Committee to prevent duplication of requests for donations.

Our current sponsorship packages and pricing can be found on our website under the 'Support Us' section. Contact the Treasurer to invoice and to coordinate other details. Contact the Box Office Manager to coordinate the distribution of free tickets. People expecting free tickets mustn't show up at the uninformed Box Office staff.

Trading Ads for Services

When offering program ad space for goods or services, it's essential that the value of the donation is equal to or greater than the value of the free ad space, and that the donation is not something we typically receive for free. Please consult with the Treasurer and Development Committee before promising any free ad space.

Publicity

Footlite has contracted with a Marketing firm to attract audiences and publicize productions. Footlite has also contracted with a professional photographer to provide publicity production photos during tech week. The Board Liaison must approve any additional publicity for the show, and the show budget will cover all costs.

Artwork and Logos

The logo pack provided by the licensing house includes the official logo to be used for all publicity, marketing, and other purposes related to the production. You must use this logo and only this logo.

Email Blasts

Footlite's Marketing firm will send email blasts the week before you open, and periodically during the run of the show. Any special events or extra news relevant to the public about your production should be shared with the Marketing firm staff as early as possible for inclusion in these emails.

Social Media Posting

Your cast should be instructed **ONLY** to share social media content that Footlite's Marketing firm has created. No videos of rehearsal shall be shared by cast members or staff. The producer needs to notify cast members of licensing contract requirements for social media postings. Footlite will post regular social media updates regarding your show in the weeks leading up to its opening and during the production's run. Encourage your cast and production staff to "like" and "share" Footlite's social media postings.

Press Releases

Footlite's Marketing firm will send out information about your show to area publications.

Publicity Photos

It is the producer's responsibility to schedule publicity photo shoots at least three weeks before opening night.

T-Shirts

For consistency, Footlite charges our cast \$20 for show T-shirts. Please check the licensing contract for guidelines regarding T-shirt artwork. If you have specific questions, don't hesitate to consult with counsel for Footlite.

Television Appearances

Past Footlite productions have appeared on local television stations. Please get in touch with the Marketing firm and the licensing contract regarding guidelines for television appearances. Please get in touch with the Board of Directors if you have any questions regarding contract specifications related to this issue.

Set Construction

- **Set construction** is to take place after the strike of the show before yours and completed by Long Saturday.

- **Production team** can start building items for show off-site, provided supplies are either purchased for the show to be expensed to the production or are borrowed from the theatre with the express permission of the current production.
- **The stage** opening is 16'H x 32'W.
- **The tallest item** we can fly is 18'H max.
- **The Technical Director** must let the previous show know what set pieces you would like to keep at the strike. It is an act of good faith for the Technical Director to attend the strike of the previous show and help, as well as ensure that the desired pieces are saved.
- **Your set construction budget** will be determined by the production team, based on the initial budget, depending on the costs of materials and the desired drops or other costs associated with the show.
- **Production staff** can raise additional funds for set construction if needed
- **Production staff** may need to purchase materials such as lumber or screws from a big box retailer. Footlite currently has accounts set up with Lowe's and Menards.
- **Production team** may wish to rent drops for your shows, which can be expensive, and which may require additional fundraising. There is a myriad of vendors you can find online for renting drops. Please check Footlite's inventory of drops first before renting drops from outside sources.
- **The production team** will need to secure a contract for a drop before your show to ensure the availability of the drop.
- **Make sure you allow enough time for the drop to ship.** Depending on the cost, it is a good idea to have it arrive at least a week or preferably two weeks prior to opening, to ensure you have time to hang it and let it settle out.
- **Production team** needs to save the shipping container that the drop came in to ship it back in.
- **The Production staff** is responsible for keeping the drop clean and in good working order, folded up properly at strike, and shipped back to the vendor per contract.
- **Production Participants** are responsible for striking the set at the end of the production altogether. Refer to the strike checklist for all those responsibilities.
- **If set pieces are rented**, the production staff is responsible for getting the set pieces back to the owners according to the contract.
- **All items** pulled from the outbuildings or off-site storage need to be returned to the outbuildings immediately.

Curtain Speech

Unless approved by the Executive Committee, Footlite uses a prerecorded curtain speech. All curtain speeches must include information regarding exits, safety, and other relevant details. Any questions regarding curtain speeches should be addressed to the Executive Committee.

Programs

The Program Editor will send the Producer the requirements and deadlines for the Program very early in the production process - generally before the Meet & Greet.

The Producer is responsible for assembling the following items for the program:

- Author credits for the first page of the program (coordinate with the Treasurer or Program Editor, as these requirements are typically listed in our contract)
- List of staff to be included on first page
- Director's Notes (if desired)
- Names and positions of staff, crew, and orchestra
- Cast of characters and their names (in the order specified in the script)
- Any names for the "Special Thanks" thank-you section
- Synopsis of scenes and musical numbers (including a setting for each scene if provided in the script)
- Cast, staff, and orchestra bios (Program Editor will take care of any author bios required per the contract)
- Any show specific advertisers or donors, with their ads in print ready format
- Any show or actor sponsors, or unique items to your show

This information is usually required to be sent at least 2 weeks before opening night. We typically do not place headshots in the program and use of headshots would require prior written BOD approval. The producer should advise all participants in the production that bios are to be 105 words or less and Producer or Program Editor will edit out excess length. The Producer will have 2 chances to review program proofs prior to going to print. Please follow all instructions from the Program Editor pertaining to format for submitting items.

Long Saturday

The Director typically will hold a double rehearsal on the Saturday leading into production week. This is the time for the Director to hand over the show to the Stage Manager to coordinate all technical and performance elements, if they have not already been done.

Set construction should be complete. Set pieces, flies, and props should be in place. Costumes should be fully complete. It is recommended that a formal costume parade be held on this day.

By the end of the day, it is recommended that lights and sound should be set, the stage crew should be rehearsed in their responsibilities, all set pieces should be in place, personnel assigned, and musical timings should be finalized. The Stage Manager will call cues from then on.

Traditionally, there is a pitch-in dinner on Long Saturday. The Producer (or volunteer designated by the Producer) is responsible for organizing (sign-up sheet), setting up, and then cleaning up after the meal. At the end of Long Saturday, the Producer or Stage Manager should confirm that the premises are locked.

Complimentary Tickets

Footlite provides all production participants with two complimentary tickets during the run of the show. Your team should be encouraged to use these tickets during the first week of production, but they are suitable for any performance during the run.

It is the Board Liaison's responsibility to create complementary tickets in VBO for production participants.

Theatre Organ

The Hedback Theatre is home to a two-manual, eleven-rank Page Theatre pipe organ. Members of The American Theatre Organ Society, who now own and maintain it as a historical instrument, play the organ before all performances (except summer youth performances). You must get approval from the BOD if your production wants to do without the organ.

Concession Discounts for Cast, Crew, and Staff

Cast, crew, and staff may purchase discounted soft drinks and candy from the concession stand.

Strike

Strike attendance and participation is mandatory for all production members. The stage manager will be responsible for managing the strike and making strike assignments. A Strike Checklist must be completed by the stage manager in conjunction with all staff members. Each staff member shall oversee their area (i.e., costumes/dressing rooms/green room, orchestra). The Board Liaison must confirm all items have been completed and sign off on the checklist.

Strike Party

The Strike Party takes place when the strike is 100% complete. The production team provides the main course and drinks. The production budget covers the Strike Party costs.

Staff Positions & Responsibilities

Policies and Procedures

Director

Responsible for the oversight of the entire production—overall practical and creative interpretation of a script and score, considering the budgetary and physical restraints of the theater and of the production.

The Production Responsibilities section of this document outlines the Board of Directors' expectations for your production, which should be completed in collaboration with the Producer. Footlite recommends that every Director have an Assistant Director as a second set of eyes and ears on the production to offer constructive suggestions regarding elements of the production, and to run certain rehearsals or components of rehearsals for the Director.

Desired Qualities/Skills

- Prior directing experience expected.
- Well-rounded knowledge of the musical theater production process is expected.
- Highly organized
- Able to handle high-pressure situations
- Must be able to work with staff as a team

Directors New to Footlite

Directors who have never directed or assistant directed at Footlite are highly encouraged to submit proposals for shows.

When a director new to Footlite proposes a show, the following expectations apply:

- The proposed staff must include a producer who has previously produced or directed a show at Footlite.
- A seasoned, experienced staff increases the chances the show selection committee will choose your proposal and encourages the use of staff who have worked on previous Footlite productions.
- You must provide brief biographical information on any staff member who will be new to Footlite. Specifically, your Lighting Designer, Technical Director, and Stage Manager must have experience at Footlite or a venue of comparable size.

Assistant Director

Duties will vary greatly from one production to the next and from Director to Director. Often, an Assistant Director (AD) is assigned some of the responsibilities typically assigned to the Stage Manager. At times, an AD may work directly with the Director as a second set of eyes and ears and will be asked to offer constructive suggestions regarding elements of the production. An AD may also be asked to run certain rehearsals or components of rehearsals. It will be the responsibility of the Director to communicate these duties to the AD.

Duties Include

- Assists the Director as needed.
- Sits in on all rehearsals, taking notes and actively watching the process.
- May oversee rehearsals in the absence of the Director; may also be put in charge of some aspects of the rehearsal process.
- AD should only provide comments or notes if the Director requests/approves.
- Expected to attend all technical rehearsals.
- Expected to attend and participate in the strike.

Desired Qualities/Skills

- Previous acting experience preferred.
- A well-rounded knowledge of the production process is preferred.
- Ability to identify production priorities and expectations

Time Commitment

- Time commitments for ADs are show-specific and are determined by the Director. ADs should agree on time commitment expectations with the Director before the start of production.

Music Director

Responsible for the oversight of the music for a particular production. The Music Director works closely with the Director, Vocal Director (if this is a different person), and Conductor (if someone other than the Music Director conducts) to interpret the score.

The Music Director is typically also the Conductor, and sometimes also the Vocal Director.

Duties Include

- Rehearses the orchestra
- If acting as Vocal Director, also rehearses with the actors to help them learn the music in the show.
- Recruits, rehearses, and conducts the orchestra.
- Guides the musicians and vocalists in learning and interpreting their parts.
- Oversee the details of the show's musical design.
- Works to produce music that fulfills the vision of all involved.
- Creates or coordinates the creation of rehearsal tracks, CDs, or music files to be used in the production

Desired Qualities/Skills

- The Music Director is expected to read music.
- Previous music education experience preferred.
- Previous conducting experience preferred.
- Previous musical theatre experience preferred

Time Commitment

- Varies per production.
- Approximately 4-12 hours per week during a 10–15-week rehearsal period.
- Hours increase with tech week.

Vocal Director

Responsible for the oversight of the vocal music for a particular production. The Vocal Director works closely with the Director and Music Director to interpret the vocal music within the written score.

Duties Include

- Obtain a pianist to play at auditions
- Obtain a rehearsal pianist (if necessary)
- Rehearse with the actors to help them learn the vocal music in the show.
- Guide the vocalists in learning and interpreting their parts.
- Oversee the details of the show's musical design.
- Work to produce music that fills the vision of all involved.

Desired Qualities/Skills

- Vocal Director is expected to read music.
- Previous Music Education experience preferred.
- Previous acting experience preferred.

Time Commitment

- Approximately 4-6 hours per week during a 10–15-week rehearsal period.
- May be called in to perfect vocals during technical and production weeks.

Choreographer

Responsible for designing and directing the dance and other planned movements in a particular production, working closely with the Director and Music Director. Works with dancers to interpret and develop their characters.

Duties Include

- Attending production meetings
- Designing and staging dance numbers
- Teaching the numbers to performers
- Selecting Dance Captains (if desired)
- Rehearsing with the actors
- Working to produce numbers that fulfill the vision of all involved.

Desired Qualities/Skills

- Previous dance experience required.
- Previous dance education experience preferred
- Previous acting experience preferred

Time Commitment

- Approximately 6-12 hours per week during a 10–15-week rehearsal period.
- May be called in to perfect dance numbers and give notes during technical and production weeks.

Technical Director

The Technical Director, in collaboration with the Director, oversees the technical aspects of a production process, ensuring that all designs are constructed safely to the designer's specifications and that the building process is conducted safely. The Technical Director is responsible for the construction and ongoing maintenance of all platform wagons, flown materials, and special effects. Works directly with the Set Designer, Set Decorator, Lighting and Sound Designers, and the Stage Manager to ensure smooth technical performance.

Duties Include

- Attend production meetings.
- Must be available or designate someone else capable of handling emergencies during performances.
- Coordinates building process to completion and attends strike.
- Maintains the safety of all tools and equipment used in set construction.
- Is responsible for the safety of all participants interacting with the set.

Desired Qualities/Skills

- Previous technical theatre experience required.
- Highly organized.
- Understand the balance between being in charge and maintaining a cohesive working environment.
- Ability to identify production priorities and expectations.

Time Commitment

- Must be available for building after the previous show has been struck until completion.
- Must be available "on call" during performances in case of emergency.

Stage Manager

Duties will vary greatly from one production to the next and from Director to Director. The Stage Manager is responsible for the efficient running of rehearsals and performances. The Stage Manager is responsible for maintaining the master script, which includes the Director's blocking, notes, and technical cues. The Stage Manager is responsible for running and calling the show, as well as coordinating and supervising the production run crew.

If an Assistant Stage Manager is utilized, that person will be assigned some of the duties usually assigned to the Stage Manager. It will be the responsibility of the Stage Manager to communicate these special assignments to the assistant.

Some Duties Include:

- Attend production meetings.
- Assists at auditions.
- Maintains and distributes production rehearsal/performance schedules. Keeps track of scheduled conflicts, attendance, and tardiness, contacts missing cast and crew members.
- Maintains the production's contact sheet.
- Runs rehearsals and performances.
- Prompts actors, corrects mistakes, takes and distributes line notes.
- Responsible for opening and closing rehearsal/performance space and locking up after rehearsals/performance.
- Collaborates with the Director and all designers to prepare the prompt book for all sound, fly, actor, costume, and scene shift cues.
- The Stage Manager is responsible for communication among all production staff, cast, and crew.

Desired Qualities/Skills

- Previous theatre experience preferred.
- Highly organized.
- Understand the balance between being in charge and maintaining a safe and welcoming working environment.
- Ability to identify production priorities and expectations.

Time Commitment

- Must be available to attend discussions and meetings with creative and production staff.
- Must attend Meet and Greet
- Must be available to attend all rehearsals as agreed with the Director
- Must be available for all rehearsals and meetings during final production week.
- Must be available as scheduled with production staff to run all performances, typically arriving 30 minutes before cast arrival.

Assistant Stage Manager

Duties will vary from one production to the next and from one Stage Manager to another. The Assistant Stage Manager is responsible for assisting the Stage Manager in the efficient running of rehearsals and performances. The ASM may be assigned some of the duties usually assigned to the Stage Manager. It will be the responsibility of the Stage Manager to communicate these special assignments to the ASM.

Some Duties Include

- Assists at auditions
- Assists the Stage Manager as needed
- May act as Deck Captain during production if designated by the Stage Manager
- Responsible for the efficient running of the backstage area during final rehearsals and performance

Desired Qualities/Skills

- Previous theatre experience preferred
- Must be highly organized

Time Commitment

- Must be available to attend rehearsals during the rehearsal period.
- Must be available for all rehearsals and meetings during final production week.
- Will be expected to work all performances during a run or as scheduled by the stage manager.

Run Crew

Responsible for implementing scene changes and other technical aspects of a particular production during final rehearsals and all performances.

Duties Include

- Performs pre-show prep, as directed by the Stage Manager.
- Works to ensure scene changes are implemented according to design.
- May move furniture, set pieces, set dressing, or props, etc.
- May assist with costume changes with permission of the actor, special effects, lighting, or sound requirements, as instructed by the Stage Manager.
- May be assigned to run the fly rail.
- Performs post-show clean up, as directed by the Stage Manager.

Desired Qualities/Skills

- A basic knowledge of theatre procedures is preferred, but no previous experience is required.

Time Commitment

- Will be expected to attend rehearsals during the final production week.
- Will be expected to work all performances of the production run

Costume Designer

The Costume Designer, in collaboration with the Director, is responsible for designing and implementing the costuming elements of a production, including the creation, construction, and/or acquisition of all costumes in a timely and budget-friendly manner. Refer to Costume Designer Policies for specific requirements and expectations outlined below.

Duties Include

Design

- Read the script and note all costumes needed for each scene
- Work with the director on design and style needs for the show
- Work with the producer on a budget for costumes, including rentals and cleaning
- Develop a character-scene breakdown, noting who is in each scene
- Develop a complete list of costume needs for each cast member
- Attend pre-production and production meetings with the staff

Construction

- Assemble costume crew
- Work with the crew to take measurements of cast members
- Arrange rental/loan of costumes from other sources and payment
- Purchase supplies for building costume pieces
- Collect receipts for reimbursement and turn them in to the producer
- Distribute supplies to the crew for the construction of pieces
- Supervise alterations of costumes
- Supervise gathering of accessory pieces

Run

- Develop and supply a costume plot for each cast member
- Supervise distribution of costumes to cast
- Supervise care of costumes
- Make repairs as needed
- Clean pieces as needed
- Work with the Stage Manager to arrange for dressers as needed
- Conduct a “costume parade” for approval by the director as needed

Strike and Post-Production

- Maintain a list of all costume pieces in use
- Supervise return of all costumes from cast
- Sort pieces returned
- Launder all washables and return to stock.
- Dry clean items as necessary and return them to stock
- Supervise cleaning of dressing rooms, including floors, counters, mirrors, sinks, and trash
- Put away all costumes
- Return all rented/borrowed pieces

- Supervise cleaning of the Green Room, including floors, counters, and trash
- Return all theatre keys to the producer

Desired Qualities/Skills

- Previous costuming experience preferred.
- Ability to identify production priorities and expectations.
- Ability to provide timely completion of costumes on or before Long Saturday so they can be used for dress rehearsals.

Costume Assistant

Costuming crews are responsible for the construction, alteration, and implementation of all costuming elements of a production promptly and as directed by the Costume Designer.

Duties Include

- Build, sew, alter, and procure costumes and other pieces under the direction of the costume designer.
- Maintain, repair, and clean costumes, as needed.
- Return or restore costumes after a show closes.

Desired Qualities/Skills

- Previous theatre experience is not required.
- Some knowledge of sewing is preferred but not required.

Costume Policies

Costume Designers for all Footlite Musicals must abide by the following policies:

COSTUME OWNERSHIP

All costumes that are designed, purchased, and/or created by Footlite Costume Designers/Assistants and used in any Footlite production are the property of Footlite Musicals, Inc. and not the property of the costume designer.

Any other arrangements or agreements must be presented to the Producer and approved in writing by the Board of Directors.

FOOTLITE COSTUME COLLECTION

Costumes in Footlite's Collection may ONLY be used for productions, shows, and other theatrical works. Costume items may not be borrowed (or lent) for personal use (e.g., parties, Halloween, individual photo shoots).

All costume items pulled from the Footlite Musicals costume collection and used in Footlite Musicals' production are the property of Footlite Musicals. When a costume designer is ready to begin pulling costumes, please get in touch with the Producer or Board Liaison for your show so they can assist you in locating items to use in your production.

All items that are pulled from stock should have a Footlite Musicals Number ironed onto the item. If the item does not have a Footlite Musicals Number on it, the item must be numbered and listed on the Production Costume List. All items borrowed from the Footlite costume collection by a Costume Designer must be returned at the conclusion of a production.

PURCHASES

All costume items that a Costume Designer purchases for a Footlite Musicals production are the property of Footlite Musicals and must be returned at the end of a show's run. Each Costume Designer for a Footlite production must work with the show's producer to determine how purchases for that show will be handled (either by show credit card or reimbursement). Each item purchased must be provided with a Footlite Musicals Number and added to the Production Costume List.

FABRIC PURCHASES

Any costumes that are made with fabric purchased by Footlite Musicals are the property of Footlite Musicals and must be provided with a Footlite Musicals Number and listed on the Production Costume List. A costume designer may not retain any fabric that Footlite Musicals purchases.

SUPPLY PURCHASES

Any supplies purchased (or donated to Footlite Musicals) that are not used in a specific production remain the property of Footlite Musicals and must be left in the Green Room/ Green Room closet or in stock rooms for use by all Footlite Costume Designers.

ALTERATIONS

Temporary alterations are permitted using standard sewing techniques; however, any item that has been altered must be restored to its original condition before return.

Costume designers may alter items pulled from stock to create new costumes consistent with the show they are designing, with permission of the Board Liaison only. The “new” costume must be returned and checked back in (via the Footlite Musicals Number), and the description of the new item must be listed on the Production Costume List.

COSTUME RENTAL

Costume rental or borrowing of costumes from OTHER theaters and costume companies must be pre-approved by the Producer. A copy of the rental or loan agreement with costs specified must be provided to the Producer for their appropriate signature before the rental or loan is made. When the cleaning of costumes is part of a rental agreement, the costume designer must ensure that these costs are factored into the costume budget.

Footlite Costume Designers are not required to provide a deposit for the use of the items from Footlite’s costume collection; however, they must abide by all policies and procedures in this document.

COSTUME POLICIES DURING PRODUCTION

USE OF FOOTLITE GREEN ROOM

The Green Room at Footlite Musicals is for the use of all volunteers and must be kept clean and presentable for everyone. Extra costumes, fabric, debris, pins, remnants, etc., must be cleaned up at the end of every work session. The iron must be unplugged after use. Drop cloths or surface coverings must be used on worktables or the floor when painting/crafting with glue, or engaging in similar activities—no spray painting is allowed in the Green Room.

No food/drink should ever be left overnight in the Green Room or Dressing Rooms to attract insects or other unwanted pests.

The racks in the Green Room and the dressing rooms are for costumers use during the production. Occasionally, we have rentals or other events in the theater that require the dressing rooms to be empty. The Producer will inform you if this is an issue.

If you or a cast member provides a costume piece, please make sure it is left at the theater for the duration of the production. These pieces should be treated just as any other costumes in the show, including proper cleaning.

Customers are responsible for the condition of a Footlite costume and must not allow actors to smoke, eat, or drink while wearing it.

Footlite does not provide sewing machines for Costume Designers' use. Costume designers will need to use their own machines for costume construction.

Footlite has a washer and dryer for your use throughout the rehearsal and run of the show. These are located adjacent to the restroom at the rear of the men's dressing room. It is the Costume Designer's responsibility to launder the costumes and clean wigs weekly or as required. The Washer and Dryer must be cleaned out after use – **do NOT leave items in the washer or dryer overnight.**

Costume Strike

All costumes and costume items used by a Footlite Costumer Designer and their assistants must be removed from the Green Room by the end of the strike. The Green Room and the dressing room counters/surfaces must be cleaned during strike. All floors must be swept clean and chairs must be put up on the counters in the dressing rooms.

It is the Costume Designer's responsibility to return all costumes borrowed or rented from other theaters or organizations at the end of the production. The designer is responsible for fulfilling all terms of a rental agreement with another company/organization, such as dry-cleaning, laundering, etc. and returning items in a timely fashion.

The Costume Designer is responsible for cleaning, laundering, and repairing any costumes used in the production before returning them to Footlite's stock. The Footlite washer/dryer is suitable for machine-washable items only. Specifically, do not wash any items that are "dry clean only." All cleaning and repair work should be completed within two weeks of the production's conclusion. All labels used to identify garments during production should be removed before return.

The Producer or Footlite Board Liaison must check in all items borrowed, purchased, or built for a production and listed on the Production Costume List. The costume designer must arrange for the Producer or Board Liaison to conduct a check-in at a specific date/time.

All costumes purchased or built for a Footlite production become part of Footlite's stock at the conclusion of the production and must be returned to Footlite. Costumes may not be gifted to cast members or staff. In addition, costumes may not be sold to cast members for any reason without the prior written approval of the Footlite Executive Committee.

The Costume Designer must return costume keys to the Board Liaison as soon as you have finished your costuming responsibilities, including cleaning and returning dry-cleaned items.

No Costume Loans Permitted

Costumes may **NOT** be loaned to any person or organization at any time for any purpose. The only exceptions to this policy are Players and Epilogue. Requests by these companies should be addressed to the Executive Committee.

Rental

Costumes in the Footlite Costume Collection are considered assets of Footlite Musicals, Inc. and may NOT be rented to any person or other theater/organization without **prior written approval from the Footlite Executive Committee**. Requests to rent Footlite assets will be reviewed on a limited case-by-case basis. Please refer all such requests to the Footlite Secretary.

If the Footlite Executive Committee agrees to rent items from Footlite's costume collection, the renter will sign a rental contract and provide a security deposit at the time of the rental. Security Deposits for Costumes are \$100.

If the Executive Committee approves a costume rental, all rental fees must be paid at the time the costumes are received by the renter. The Executive Committee may agree to waive rental fees on a very limited case-by-case basis.

Rental fee are as follows:

- A maximum of 15 items may be rented at one time.
- Full costume rental cost - \$25.
- Half Body (top or bottom) \$15
- Accessories \$20 for up to 5 accessory items.

Makeup/Hair Designer

The Makeup/Hair Designer, in collaboration with the Director, is responsible for designing and implementing the hair and makeup costuming elements of a production.

Duties Include

- Read and study the musical, research hairstyles and makeup fashion of the period, location, and style.
- Attends production meetings and discusses the designer's interpretation with the show's Director and Producer.
- Work closely with the Costume Designer, Set Designer, Set Decorator, Lighting Designer, and Properties Designer to create a cohesive and consistent style.
- Train and/or assist performers with makeup applications and hairstyles as necessary or supervise a hair/makeup crew.
- Responsible for acquiring adequate supplies and keeping track of inventory.
- Works closely with the creative and production teams to create a performance that connects with the audience.

Desired Qualities/Skills

- Previous hairstyling and/or makeup experience required.
- Theatrical experience preferred.
- Ability to identify production priorities and expectations.

Lighting Designer

The Lighting Designer, in collaboration with the Director, is responsible for planning and implementing a production lighting design, encompassing all design, cueing, and associated paperwork. The Lighting Designer is ultimately responsible for the hanging, focusing, and upkeep of the lighting design. The Lighting Designer, Technical Director, and/or Stage Manager will also be responsible for supervising and/or training production light board operators and spotlight operators.

Duties Include

- Read and study the musical, researching technical elements of the show's period, location, and style.
- Attends production meetings and discusses interpretation with the show's Director and Producer.
- Works closely with the Set Designer, Costume Designer, and Properties Designer to create a cohesive and consistent style.
- Oversee the details of the show's lighting design.
- Manages the hanging, focusing, and maintenance of lighting elements and the light board.
- Provides light cues to the Stage Manager.
- Works closely with the creative and production teams to create a performance that connects with the audience.

Desired Qualities/Skills

- Previous technical theatre experience required.
- Lighting experience required.
- Ability to identify production priorities and expectations.

Light Board Technician

Responsible for implementing the Lighting Design and maintaining the lighting equipment for the show.

Duties Include

- Run the light board during final rehearsals and performances.
- Maintains lighting equipment.
- May be needed to assist with hanging and focusing lights.
- May be needed to assist the Lighting Designer in setting light cues.
-

Desired Qualities/Skills

- Previous technical theatre experience preferred but not required.

Time Commitment

- Will be expected to attend rehearsals during the final production week.
- Will be expected to work all performances of the production run.

Spotlight Technician

Responsible for implementing the Lighting Design, as it refers to spotlights.

Duties Include

- Runs a spotlight during final rehearsals and performances.

Desired Qualities/Skills

- Previous technical theatre experience preferred but not required.

Time Commitment

- Expected to attend rehearsals during final production week.
- Expected to work all performances of the production run.

LIGHTING POLICIES

Lighting Designers for all Footlite Musicals productions must abide by the following policies:

- All lighting designers are required to work from a rep plot
- All units must have safety cables, and all clamps must be more than finger tight but not so tight that they cannot be undone without a breaker bar.
- The Board Liaison for the production must be notified if any equipment is broken or damaged ASAP.
- Do not take gel frames out of the units that are hanging.
- If you remove gels from the cabinet in the staff room, you must return any unused gels to the correct color drawer. However, any gels that melted or showed any fading in the center should be discarded.
- Always check the gel cabinet before buying new gel.
- When you change lamps, do not save the empty boxes, and do not save the used/damaged lights. Always write down the lamp number so that you can re-order when necessary.
- Do not "over lamp". No lamps should be over 750W.
- Do not change the patch for the hazer, Cyc lights, hex pars, LED side pars, or movers.
- In universe one, the first 171 channels are patched 1 to 1 -- do not change this.
- House lights are patched on Channel/Address 99 -- do not change this.
- Channel/Address 129 is powered to the LED side pars on stage right -- do not change this.
- The SL LED pars are direct DMX in universe one along with the hazer -- do not change this.

- If you do not want the hazer on, climb up and shut off the rocker switch on the unit. Do not un-daisy chain it.
- The SL LED pars must be plugged in with the orange cord.

IF USING THE MOVERS

- You must lamp them on when using them and lamp them off when you are done.
- At the end of the night, the power to the movers must be turned off via the breakers in the panel. They are marked with the yellow Post-it. Otherwise, the fans will run continuously and overheat, potentially burning out.
- You may not move the movers, the LED side pars, the hex pars, or the Cyc lights.

Please ensure that you have an even wash from Truss 1 and 2, as well as Electric 1, when you are done striking. There should be at least five areas across the proscenium and five areas across under Electric 1 from Truss 1; five areas DS on the pit apron and five areas US on the pit apron from Truss 2; five areas US under Electric 2 and five areas DS of those areas from Electric 1. If you do not understand this, ask.

If you move units, ensure that you balance the batten adequately. Do not leave a batten either carriage heavy or batten heavy. They should be still when the lock is taken off.

Do not move the unit on the far house left on Truss 2 – that is for the ASL interpreters.

All units on the Truss shall be hung on clamshell clamps, NOT standard C clamps.

The Truss units should be balanced front to back, with the same number of units on the back pipe as the front pipe. Also, they should be balanced side to side.

Update the magic sheet as you make any changes.

NOTE: If you do not understand any of these requirements, do not guess. Ask the appropriate Footlite personnel to confirm.

Properties Designer

The Props Designer, in collaboration with the Director, is responsible for designing, building, procuring, maintaining, and safely returning all props for a particular production.

Duties Include

- Provides all necessary properties as early as possible in the rehearsal process, but not later than Long Saturday.
- Works with the Director to determine “stand-in” properties until finished properties are ready
- Reads and studies the show, researches the period, location, and style.
- Attends production meetings and discusses interpretations with the Director.
- Works closely with the Set Designer, Set Decorator, Lighting Designer, and Costume Designer to create a cohesive and consistent style.
- Manages a detailed props list, including information regarding whether the item will be pulled from stock, built, borrowed, rented, or bought, the estimated cost, the source, the date of obtaining, and any alterations of borrowed props (if allowed).
- Oversee the placement of props during the run of the production.
- Works with the cast on the use and handling of props, as needed.
- Maintains safety with props (especially guns, swords, fire, etc.).
- Responsible for the purchase and preparation of all stage food.
- Is responsible for the cleanliness and organization of the prop room and other areas of prop storage.
- The Props Designer may also be responsible for Set Decoration.
- In those instances, the duties will include items of set dressing, furniture, window dressing, and other set pieces.
- Collaborate with the Set Designer in placing pictures, décor, and other dressing.

Desired Qualities/Skills

- Previous technical theatre and/or props experience preferred.

Time Commitment

- Unless a separate props run crew is used, the Props Designer is expected to attend all rehearsals during tech week, as well as all performances during the production run.

Properties Policies

All props that are designed, purchased, and/or created by Footlite Props Designers/Assistants and used in any Footlite production are the property of Footlite Musicals, Inc. and not the property of the designer. Any other arrangements or agreements must be presented to the Producer and approved in writing by the Executive Committee.

FOOTLITE PROPS COLLECTION

Properties in Footlite’s Collection are considered Assets of Footlite Musicals and may ONLY be used for Footlite productions, shows, and other theatrical works. Properties may NOT be loaned to any person or organization for any reason. The only exceptions to

this are Players and Epilogue. Properties may never be borrowed for personal use (i.e., parties, Halloween, photo shoots, etc.)

All props from the Footlite Musicals props collection are the property of Footlite Musicals and must be checked out for each Footlite production. When a props designer is ready to begin pulling props, please get in touch with the Board Liaison or Producer for your show so they can assist you in locating items and completing the Production Properties List.

All items borrowed from the Footlite stock for a Footlite production must be accounted for and returned to the Footlite Props room or other storage location at the conclusion of a production.

Requests to rent Footlite assets will be reviewed on a case-by-case basis. Please refer all requests to the Footlite Secretary. If the Footlite Executive Committee agrees to rent items from any of Footlite's collections the renter will sign a rental contract and provide a security deposit at the time of the loan. Security Deposits for Props are \$100. The Executive Committee may waive rental fees on a case-by-case basis.

PURCHASES

All prop items that are purchased or made by a Props Designer for a Footlite Musicals production are the property of Footlite Musicals and must be returned to the Props room at the end of a show's run.

Each Props Designer for a Footlite production must work with the show's producer to determine how purchases for that show will be handled. Some producers use a show credit card, and some reimburse purchases after the fact.

SUPPLY PURCHASES

Any prop supplies purchased (or donated to Footlite Musicals) that are not used in a specific production remain the property of Footlite Musicals and must be returned to the Props closet.

PROPS RENTAL

Renting or borrowing props from other theaters and companies must be approved in advance by the Producer. A copy of the rental or loan agreement must be provided to the Producer before the rental or loan.

PROPS SAFETY

General Prop Safety Guidelines

1. **Approval Required:** All props must be approved by the Props Master and Stage Manager before use. Weapons and live fire require additional approvals outlined below.
2. **Prop Master Oversight:** A designated Prop Master (or equivalent) will track, issue, and secure all props before and after rehearsals and performances.
3. **No Unauthorized Handling:** Only trained and approved performers or crew may handle weapons or props designated as hazardous.

4. **Rehearsal First:** No prop may be introduced in performance without adequate rehearsal time under supervision.
-

Weapons Policy

General Weapons Rules

- All weapons must be clearly marked as props.
 - No live or functional weapons are permitted on site unless explicitly approved (see firearms/live fire sections).
 - Weapons must be stored in a locked cabinet or case when not in active use.
 - Cast and crew may not handle weapons without direction from the Stage Manager or Fight Choreographer.
-

Swords and Daggers

Handling & Use

1. A qualified Fight Choreographer must choreograph all sword and dagger fights.
2. No changes may be made to choreography without the Fight Choreographer's approval.
3. Only designated performers may handle swords and daggers.
4. No sparring, play-fighting, or horseplay with swords or daggers is allowed.
5. Weapons must be inspected before each rehearsal and performance for damage (loose hilts, burs, sharp edges).

On Stage

- All movements must be controlled and rehearsed.
- Stage combat must only be performed in designated fight calls (pre-show warmups).
- Minimum safe distance must always be maintained.

Off Stage

- Blades are sheathed immediately when leaving the stage.
 - Weapons must be returned to the Prop Master or secured storage after each scene.
-

Firearms

Handling & Use

1. All firearms must be **theatrical props** (non-functional replicas, deactivated real firearms, or blank-firing stage guns approved by the Production Manager).
2. No live ammunition is ever permitted in the theatre.
3. A designated **Weapons Handler** will issue and collect firearms before and after use.

On Stage

- Firearms may only be loaded (if blank-firing) immediately before the scene, in view of the Stage Manager.
- Performers may not point firearms directly at other performers or the audience unless staged and approved by the Director and Fight/Weapons Choreographer.
- The command **“GUN ON STAGE”** must be called by Stage Management before each rehearsal and performance where firearms are used.

Off Stage

- Firearms must remain unloaded when not in use.
- Firearms are secured in locked storage immediately after use.

- No handling or “showing off” of firearms is permitted outside rehearsals or performances.
-

Live Fire Policy

Live fire includes open flames such as candles, lanterns, torches, lighters, matches, and pyrotechnic effects.

Precautions

1. All live fire must comply with local fire codes and regulations.
2. Fire extinguishers must be accessible, and all crew must be trained on their use.
3. Flame-resistant treatments must be applied to nearby sets, props, and costumes.
4. A designated **Fire Safety Officer** must be present during all rehearsals and performances using live fire.

Handling & Use

- Live fire must only be lit and extinguished by trained cast or crew.
 - Flame sources must never be left unattended.
 - Rehearsals with live fire must be scheduled to allow performers to practice with safety precautions in place.
-

Approval Process

1. **Initial Request:** The Director submits a request to use weapons or live fire to the Producer and Board Liaison.
 2. **Risk Assessment:** A safety walkthrough is conducted with the Director, Stage Manager, and Technical Director.
 3. **Authorization:** Final approval must be granted by the BOD before weapons or live fire are introduced.
 4. **Documentation:** All approved uses must be documented in the production’s safety file, with copies distributed to Stage Management and the Prop Master.
 5. **Ongoing Monitoring:** Stage Management has the authority to stop rehearsal or performance if safety is compromised.
-

Enforcement

- Violation of this policy may result in removal from rehearsal or production.
- Any unsafe act involving weapons or live fire will be investigated immediately.

Set Designer

The Set Designer is responsible, in collaboration with the Director, for designing all scenic elements of a production promptly and within budgetary constraints.

Duties Include

- Reads and studies the musical, researching the architecture, furniture, décor, etc. of the period, location, and style.
- Attends production meetings and discusses interpretation with the show's Director and Producer.
- Works closely with the Lighting Designer, Set Decorator, Costume Designer, and Properties Designer to create a cohesive and consistent style.
- Oversee the details of the show's scenic design and construction.

Desired Qualities/Skills

- Previous technical theatre experience preferred.
- Ability to identify production priorities and expectations.
-

Time Commitment

- Varies depending on the production.

Set Decorator

The Set Decorator's duties may be the responsibility of the Set Designer or the Props Designer. Suppose it is decided that a separate person or crew is needed for this task. In that case, they will be responsible for procuring all set decoration elements for a production promptly, as directed by the Director and/or Set Designer. A Scenic Artist may paint all set pieces, scenery, and drops, as directed by the Set Designer.

Duties Include

- Oversee the details of the show's set decoration and procurement.
- Reads and studies the musical, research architecture, furniture, décor, etc., of the period, location, and style.
- Attends production meetings and discusses interpretation with the show's Director, Producer, and Set Designer.
- Discusses in detail with the Set Designer what each item of set dressing, furniture, and window dressing should be.
- Collaborate with the Set Designer in placing pictures and other pieces.
- Maintains/repairs decorator pieces, as needed.

Desired Qualities/Skills

- Previous technical theatre and/or interior design experience preferred.
- Ability to identify production priorities and expectations.

Time Commitment

- Expected to complete all set decoration responsibilities by tech week.

Set Design Policies

All set pieces that are designed, purchased, and/or built and used in any Footlite production are the property of Footlite Musicals, Inc. and not the property of the designer/builder. Any other arrangements or agreements must be presented to the Producer and approved in writing by the Footlite Executive Board.

Footlite Set Piece Collection

All set pieces in Footlite's Collection are considered Assets of Footlite Musicals and may ONLY be used for productions, shows, and other theatrical works, and may not be borrowed or lent for personal use.

Purchases

All items that are purchased by a Set Designer/Set Decorator or Set Builder for a Footlite Musicals production are the property of Footlite Musicals and must be returned at the end of a show's run.

Each Set Designer for a Footlite production must work with the show's producer to determine how purchases for that show will be handled. Some producers use a Footlite credit card, and some reimburse purchases after the fact.

Supply Purchases

Any supplies purchased (or donated to Footlite Musicals) that are not used in a specific production remain the property of Footlite Musicals and must be left in the shop for use by subsequent Set Designers/Set Decorators.

Set Piece Rental

A set designer/set decorator may rent or borrow set pieces/drops and other items from other theaters/companies. However, all rentals must be pre-approved by the Show Producer. A copy of the rental or loan agreement must be provided to the Show Producer for signature and approval before the rental or loan can proceed.

Requests to rent Footlite assets to other organizations will be reviewed on a case-by-case basis. Please refer all requests to the Footlite Secretary. If the Footlite Executive Committee agrees to rent items from any of Footlite's collections the renter will sign a rental contract and provide a security deposit at the time of the loan. Security Deposits for Costumes are \$100. The Executive Committee may waive rental fees on a case-by-case basis.

Set Construction/Set Painting

Set Construction and Painting crews are responsible for the construction, painting, and implementation of all scenic elements of a production promptly and as directed by the Set Designer, Technical Director, and/or Set Decorator.

Duties Include

- Building and painting flats, furniture, backdrops, and other set pieces.
- Maintaining and repairing sets and furniture, as needed.

Desired Qualities/Skills

- Previous theatre experience is not required.
- Some knowledge of construction is preferred for the construction crew, but not required.

Time Commitment

- Can be flexible but will need to set a schedule with the Technical Director, Set Designer, or Construction Supervisor.
- Longer hours may be needed closer to the final production week.
- Will not be expected to work the production run; all work must be completed by then.

Sound Designer

The Sound Designer, in cooperation with the Director, is responsible for the sound design, implementation, and maintenance of all sound equipment necessary for a production.

Duties Include

- Reads and studies the play, discusses sound design with the Director.
- Gathers all sound effects and/or non-orchestra music necessary for the production.
- Creates sound effect files to be used in the production.
- Determines the necessity of vocal and musical reinforcement.
- Creates a sound cue plot for the Stage Manager used by the Sound Board Operator.
- Ensure the safe and efficient cabling and installation of all speakers, headsets, boards, monitors, and other equipment.
- Train and supervise (along with the Stage Manager) the Sound Board Operator.
- Attends production meetings and discusses interpretation with the show's Director and Producer.
- Submit any requested system changes for approval to the Technical Director.

Desired Qualities/Skills

- Previous sound experience required.
- Ability to identify production priorities and expectations.

Time Commitment

- All sound design must be completed by Long Saturday.

Sound Board Technician

Responsible for implementing the Sound Design and maintaining all sound equipment during the run of the show.

Duties Include

- Performs sound checks before each performance.
- Runs the sound board during final rehearsals and all performances.
- Maintains the sound equipment (sound board, microphones, batteries, etc.).
- Arrive at least 1 hour before call time to power on, test microphones, and verify playback systems.
- Follow all power-up/power-down procedures.
- Maintain consistent levels during rehearsal and performance.
- Keep master volume within safe range—no “overdriving” the system.

- Immediately report malfunctioning equipment to the Board Liaison.

Desired Qualities/Skills

- Previous technical theatre or music experience preferred.

Time Commitment

- Expected to attend all rehearsals during final production and tech weeks.
- Will be expected to work all performances of the production run.

Sound Policies

General Rules and Restrictions

Authorized Personnel Only

- Only trained and approved soundboard operators, sound designers, or designated crew may use the sound system.
- Unauthorized adjustments to the soundboard, amplifiers, or processing equipment are prohibited.

Equipment Protection

- Do not run the sound system at excessive volume during rehearsals or performances. The system must not exceed safe decibel levels for the audience, cast, or musicians.
- Never strike, blow into, or tap on microphone elements.
- Mic packs and elements must not be worn in situations that could expose them to sweat, water, makeup, or physical stress without proper protective covers.

No Significant Changes Without Approval

- Permanent or significant changes to the sound system (routing, EQ, gain structure, patching, wiring) must be approved by the Technical Director or Board Liaison.
- Visiting designers must coordinate with the theatre's BOD before modifying system settings.

Powering the System On and Off

Power-On Procedure

1. Plug in the SR SL and Center Speakers via the extension cords in the dimmer room and organ room.
2. Turn on power sequencers chronologically i.e., 1, then 2.
3. Power on the soundboard and any connected computers or control devices.
4. Verify signal routing and set all master faders to zero (off) before amplifiers are active.
5. Power on wireless microphone receivers and in-ear monitor systems.

Power-Off Procedure

1. Lower all master faders and mute all outputs.
2. Power off wireless receivers and in-ear monitor systems.
3. Shut down the soundboard and connected computers.
4. Turn off power sequencers chronologically, i.e., 1, then 2.

5. Unplug the SR SL and Center Speakers via the extension cords in the dimmer room and organ room.
-

Microphone Pack Procedures

Distribution

1. Retrieve the mic case from the sound cabinet in the dimmer room.
2. Each mic pack must be labeled with a number and be assigned to a specific performer or performer sequence.
3. Before handing out:
 - Ensure batteries are fully charged or replaced.
 - Test each microphone pack for signal and volume.
4. Distribute mic packs **at least 30 minutes before call time**.

Collection

1. At the end of each performance or rehearsal:
 2. Retrieve all mic packs before the cast leaves.
 3. Power off each pack.
 4. Wipe down packs and elements with approved cleaning materials.
 5. Remove or recharge batteries as per system policy.
 6. Store packs and elements in designated, secure cases or charging stations.
 7. Place the mic case in the sound cabinet in the dimmer room.
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Orchestra and Monitor Setup

Stage Monitors

- Place monitors so they face musicians and avoid microphone pickup zones to minimize feedback.
- Keep monitor levels at a safe and comfortable volume.

Orchestra Mic'ing

- Use designated mic stands and cables.
- Label all inputs before sound check.
- Avoid over-amplifying acoustic instruments unless necessary for balance.

Sound Checks

- Conduct a full orchestra sound check before the first dress rehearsal.
 - Adjust monitor mixes in consultation with the conductor/music director only.
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Enforcement

- Any violation of this policy may result in disciplinary action, including loss of sound system access.
- Repeated misuse or negligence may result in replacement costs charged to the production or individual responsible.

Accompanist

The Audition Accompanist is responsible for playing the piano accompaniment for auditioners during auditions and call-backs.

The Rehearsal Accompanist plays production music during rehearsals, as requested by the Director, Music Director, and/or Choreographer.

This may or may not be the same person who plays keyboard/piano in the orchestra during performances.

Duties Include

- Audition Accompanists are responsible for sight-reading and playing audition pieces during actor auditions.
- Rehearsal Accompanist learns and plays production accompaniment music during rehearsals, as directed by Director, Music Director, and/or Conductor
- Rehearsal Accompanist attends rehearsals, meetings, and sitzproben, as scheduled by Director, Music Director, and/or Conductor.

Desired Qualities/Skills

- Must be proficient at sight-reading music.
- Must be knowledgeable about the audition and rehearsal process.
- Able to work flexible hours (mainly evening and weekend work).
- Ability to communicate effectively with a diverse population, including children.

Time Commitment

- Audition Accompanists are only used for 2-3 audition sessions before a production is cast.
- Rehearsal Accompanists are needed for multiple rehearsals over a 2–3-month period (anywhere from 5-20 hours per week) during the rehearsal period.
- If also playing in the orchestra, will be required to attend all orchestra rehearsals, meetings, sitzproben, and will be expected to play at all performances of the production run.

Orchestra

Responsible for performing the music for final rehearsals and performances.

Duties Include

- Learn and play music, as directed by the Music Director and/or Conductor
- Attend rehearsals, meetings, sitzproben, as scheduled by the Music Director/Conductor, and all performances.

Desired Qualities/Skills

- Must be able to read a musical score
- Proficiency in at least one instrument.
- A basic knowledge of musical theatre is preferred.

Time Commitment

- 10-15 hours of rehearsal time, once you have learned the music on your own.
- Expected to attend all rehearsals during final rehearsal/tech week.
- Will be expected to play at all performances of the production run.

Audition Monitor

Assists the Director and the Production team of a particular production by facilitating auditions.

Duties Include

- Man, the audition table, answering questions, registering auditioners, and collating audition forms.
- Take photos of the auditioners for casting purposes
- Maintains organization of the audition, forming queues and escorting auditioners to the appropriate audition area.

Desired Qualities/Skills

- No previous theatre experience is required.

Time Commitment

- Must be able to attend 2-3 audition sessions for the production.