



PRODUCTION PERSONNEL & RESPONSIBILITIES

(UPDATED 9 JANUARY 2019)

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Producer

Selected by: *Committee* **Reports to:** *Committee*

1. Develops budget (for approval by Committee) in consultation with Treasurer for entire production, including at least the following categories:
 - rights & royalties
 - theatre hire
 - rehearsal venue hire
 - theatre labour if required
 - publicity
 - programs
 - APRA/ music
 - costumes
 - set construction supplies and construction expenses.
2. Secures rights to production selected by Committee and ensures all involved in production are made aware of those rights.
3. Order required scripts for cast and crew:
 - Number of cast
 - Producer
 - Director
 - Stage Manager
 - Costume Coordinator
 - Properties and/or Furnishings Coordinator
 - Lighting Designer
 - Sound Designer
 - Set Construction Coordinator
 - Set Designer.
4. Develops and maintains overall production schedules.
5. Arranges rehearsal space, audition space, production meetings.
6. Chairs and runs each production meeting.
7. Facilitate the Bump-in.
8. Coordinate with the Set Designer the construction of scenic elements to facilitate timely scene painting.
9. Coordinate with the Set Designer, Director and Set Construction Coordinator all set changes.
10. Coordinate the timely repair or substitution of any equipment that fails, especially during the run of the production.
11. Supervise all aspects of the scenic construction, sound and lighting execution.
12. Monitor Dress Rehearsals and the Run for needs related to equipment failure.
13. Supervise Strike and Bump-out.
14. Attend first scheduled committee meeting after the production to provide a final report on the show.
15. May designate Assistant Producers and delegate any portion of these responsibilities as appropriate.

Artistic Director

Selected by: *Committee* **Reports to:** *Producer*

Responsible for all artistic decisions related to the production, except those increasing costs beyond budget. Delegates most musical decisions to the Musical Director, most choreographic decisions to the Choreographer and most set construction decisions to the Set Designer, while still retaining responsibility for the overall artistic quality and consistency of the production. May overrule any artistic decision when necessary to this end.

1. Prepare audition material.
2. Conduct auditions.
3. Set audition dates, rehearsal dates etc in conjunction with Producer.
4. Responsible for casting decisions subject to approval of Galleon Committee.
5. Block all scenes and run blocking rehearsals and general rehearsals.
6. Develop a draft rehearsal schedule prior to auditions and update shortly after casting is completed.
7. Attend regular production meetings to ensure overall artistic design is in accordance with his/her vision and that any changes are communicated as early as possible
8. Discuss with the Set Designer and Producer the vision for the set for the show.
9. Discuss with the Properties Coordinator a list of properties that will be required for the production and for rehearsal.
10. Discuss with the Furnishings and Set Dresser that will be required for the production and for rehearsal.
11. Discuss with the Costume Designer a list of costumes and accessories that will be required for the production. Hand props that are considered part of the costume will be organised by the Costume Designer.
12. Discuss with the Hair & Make-up Coordinator requirements for hair and make-up.
13. Discuss with the Lighting Designer, the vision for the lighting for the show.
14. Discuss with the Sound Designer, the sound plot for the show.
15. Work with Publicity Coordinator on the poster design.
16. Provide the Program Coordinator with a Director's biography and Director's Note.
17. Be available for promotional opportunities and interviews.
18. Schedule a "Designer's Run Through" rehearsal into the production calendar so that the designers can proceed more effectively with their work.
19. Articulate any issues relating to the production to the Producer.
20. Attend Bump-in to ensure congruence with the artistic vision.
21. Attend technical rehearsals to ensure congruence with the artistic vision.
22. Continue to provide artistic direction during production weeks but only to cast and crew.
23. Attend first scheduled committee meeting after the production to provide a final report on the show and the production process.
24. May designate Assistant Directors and delegate any portion of these responsibilities as appropriate subject to agreement from the Committee.

Stage Manager

Selected by: *Committee* **Reports to:** *Director*

The Stage Manager is part of the core production team and is responsible to the Director. The Stage Manager performs a variety of tasks in both the artistic and technical facets of the production. The responsibilities and duties of the Stage Manager vary between rehearsal and performance and the type of production. Most broadly, it is the Stage Manager's responsibility to ensure that the Director's artistic choices are realized in actual performance. The Stage Manager also assumes the duties of Assistant Director if no Assistant Director has been appointed by the Director.

1. Assist in auditions if required by director.
2. Attends and administers all rehearsals, including:
 - unlocking/locking up rehearsal venue
 - setting and refurbishing the rehearsal space
 - liaising with costume designer/ wardrobe dresser to ensure costumes and properties are available
 - liaising with properties coordinator to ensure properties are available
 - ensuring cast members stay on script and follow the agreed blocking. The exact manner of achieving this, especially prompting, should be discussed with the director. Some directors have particular requirements.
 - ensuring refreshments are available (tea/coffee etc)
 - ensuring that rehearsals run on time.
3. In conjunction with Director, sets up rehearsal schedule and ensures it is distributed.
4. Creates and maintains production team and cast contact lists.
5. Takes blocking notes, missed lines, entrances and exits (the exact manner of achieving and communicating this should be discussed with the director).
6. Maintains the prompt book including:
 - Lighting cues
 - Sound cues
 - set change/properties cues
 - technical notes
 - blocking
 - other information pertinent to the show.
7. Runs rehearsals in the absence of the Director (or Assistant Director).
8. Ensures the rehearsal schedule is kept up to date and all cast are informed of any changes.
9. Attends all production meetings.
10. Acts as a sounding board for the Director to test ideas.
11. Works individually with actors as appropriate to maintain rehearsal flow.
12. Before the house opens for a performance, the stage manager ensures the production is ready for performance:
 - all cast/crew are present
 - lights have been tested
 - sound has been tested
 - stage has been set, including properties
 - Green Room is prepared, including stocks of refreshments are available
 - liaison with FOH occurs prior to opening the house.

13. Once the house opens for a performance, the stage manager controls all aspects of the performance by calling the cues for all transitions (this is known as "calling the show") and acting as communications hub for the cast, stage crew, and front of house team.
14. The stage manager ensures that lighting and sound cues are acted upon at the right time by issuing verbal standby and prompt calls.
15. Performs other duties as assigned.

Assistant Director / Assistant to the Director

Selected by: *Director* **Reports to:** *Director*

The Assistant Director is part of the core production team and is responsible to the Director. The Assistant Director, for one, must be prepared to perform a variety of tasks, in both the artistic and technical realm.

1. Assist in auditions.
2. Sends out all artistic messages to cast and crew.
3. Attends all production meetings.
4. At the Director's instruction, provides additional notes to actors with respect to lines, characterization, blocking and timing.
5. Acts as a sounding board for the Director to test ideas.
6. Works individually with actors as appropriate to maintain rehearsal flow.
7. Performs other duties as assigned.

Set Designer

Selected by: *Producer and Artistic Director* **Reports to:** *Producer*

The Set Designer in consultation with the Director, the producer and other creative artists to produce an overall visual design of the sets and props including colour and/or time period. Presentation of their design may be in the form of freehand sketches, accurate scale models, plans and working drawings.

1. Designs scenery that is both technically and financially feasible with input from Artistic Director.
2. Establishes set construction budget and submits to producer for approval.
3. Preliminary Set Design includes the following items to be presented at the production meeting:
 - A drafted floor plan and sketch of the set
 - Colour ideas of all major set units.
4. Creates set construction schedule that works in with commitments of set crew. Schedule shall be coordinated with and integrated into producer's production schedule.
5. Attend the "Designer's Run Through" rehearsal.
6. Attend regular production meetings to ensure schedule is on track and communicate any issues regarding set.
7. Organizes scenery construction sessions by purchasing or otherwise acquiring (rent, borrow, etc.) all necessary set construction items, arranges delivery to construction location.
8. Ensures set construction schedule is well publicized at rehearsals and recruits all members to participate in all aspects of set construction.
9. Design, select or approve properties required for the production, including draperies and furniture.
10. Design and/or coordinate special scenic effects for the production, including slides and projections.
11. Attend final stages of "Bump-in" to ensure setup is in accordance with artistic vision.

Costume Designer

Selected by: *Producer and Artistic Director* **Reports to:** *Artistic Director*

1. Prepares a Costume Plot that identifies necessary costume requirements for production.
2. Preliminary Costume Plot includes the following items to be presented at the production meeting for the approval of the Director:
 - Sketch ideas to indicate style
 - Research materials
 - Colour palette
 - Speed and number of costume changes are properly considered.
3. Obtains (purchase, sews, rents, etc.) necessary costumes for production.
4. Organizes cast members to help acquire necessary costumes.
5. Repairs existing costumes as necessary.
6. Sketches or research indication of costume to be purchased or pull from club stock with colour, depending on the needs of the Director.
7. Prepare costumes for publicity photos.
8. Coordinate wardrobe crew and duties.
9. Design, select or accessories with approval from Director.
10. Coordinate with the Director the costume fitting appointments for the actors and oversee the costume fittings.
11. Attend appropriate rehearsals and coordinate costume fast change rehearsals.
12. Monitor Dress Rehearsals and the Run for needs related to costumes. When identified assist in repair prior to the next performance.
13. Coordinate Wardrobe Dressers or assist with actor's costume changes during performances in the green room and backstage.
14. Ensure costumes are kept in appropriate condition and stored correctly during performance week.
15. Supervise Costume Strike.
16. Organizes return of cleaned costumes to general club storage and to rental shops etc. after production.

Wardrobe Dresser

Selected by: *Costume Designer* **Reports to:** *Stage manager*

A Wardrobe Dresser is a theatrical stagehand who is involved with maintaining costume quality and continuity at each performance. They are recruited by either by the Director, Producer, or Costume Designer. They report directly to the Costume Designer.

1. Assist cast members with costume changes backstage, especially quick costume changes.
2. Assist with costume management in the green room
3. Ensure clothes are not left lying around at the end of each performance.

Hair & Make-up Coordinator

Selected by: *Producer and Artistic Director* **Reports to:** *Artistic Director*

1. Prepares a Hair and Make-up Plot that identifies necessary hair and make-up requirements for production, and discusses with Director.
2. Research hair styles and any special effects that are needed.
3. Obtains necessary supplies and equipment.
4. Organizes cast members to apply their own make-up and hair dressing to the extent possible.
5. Assist with good management of the Green Room.

Box Office Manager

Selected by: *Producer* **Reports to:** *Producer*

1. Liaises with Domain Theatre Box Office staff to ensure their requirements are met.
2. If relevant, arranges for ticket design and printing.
3. Takes possession of and regularly monitors the Galleon mobile telephone to check and respond to any calls from patrons regarding ticketing.
4. Monitors bookings@galleon.org.au email address and manages ticketing requests.
5. If relevant, monitors and manages TryBooking website.
6. Prepares and maintains box plan.
7. Responsible for providing and tracking complimentary tickets, including to:
 - cast and crew of current production
 - cast and crew of last production
 - reviewers
 - Club members and Life Members
 - special guests, including Patron, sponsors etc.
 - other approved guests, including prize winners etc.
 - approved TASA theatre groups.
8. If relevant, provide box plan for each performance to Front of House Manager.
9. Collaborate with Front of House Manager to liaise with any charity group to ensure their needs are met.

Front of House Manager

Selected by: *Producer* **Reports to:** *Producer*

1. Sources volunteers for Front of House duties, including Box Office attendants, program sellers, raffle ticket sellers, Sherry servers, ushers
2. Prepares roster for Front of House duties.
3. Attends all performances and manages all Front of House volunteers.
4. Liaises with Box Office Manager and ensures that correct seating arrangements for cabaret tables are established.
5. Liaises with Business Manager and ensures cash floats are provided to relevant front of house personnel.
6. Counts up floats after each performance, prepares floats for next performance, and arranges banking with Business Manager.
7. Establishes arrangements for each performance, including ensuring programs, raffle prizes and tickets, Sherry and Sherry glasses are available.
8. Makes (or delegates) catering arrangements for Opening Night Supper.

Business Manager

Selected by: *Committee* **Reports to:** *Producer*

1. Prepares cash floats for box office attendants, program sellers, raffle ticket sellers.
2. Oversees all budget preparations and monitors budget performance.
3. Arranges for banking after each performance.

Publicity Coordinator

Selected by: *Producer* **Reports to:** *Producer*

1. Design and implement a publicity campaign (including an explicit social media campaign) with detailed budget for approval by Producer.
2. Where appropriate, arrange for audition notices to be placed in:
 - Encore magazine
 - Adelaide Theatre Guide
 - Galleon Website
 - Social media, including twitter and facebook
 - Other media.
3. Arrange for a Publicity Photographer.
4. Arrange photo-shoot for publicity photographs.
5. Coordinate with Director, Producer, Publicity Photographer and Poster Designer to ensure publicity poster and postcard are designed.
6. Arrange for printing of posters and postcards and their collection.
7. Prepare a Media Pack.
8. Arrange for Reviewers to be invited (and ticketed) to attend opening night performance and provide them with a Media Pack.
9. Arrange for publicity editorial to be placed with appropriate media outlets.
10. Provide Galleon Web Master with editorial for publication on www.galleon.org.au
11. Coordinate mail-out of publicity material including to Galleon mailing list.

Poster Designer

Selected by: *Producer* **Reports to:** *Producer*

1. Coordinate with Director, Publicity Photographer (if required), Publicity Coordinator and Program Designer to develop a design concept for:
 - promotional poster
 - promotional postcard
 - front cover of program.
2. Receive photographic images (if any) from Publicity Photographer to incorporate into poster /postcard design.
3. Design a promotional poster/postcard for approval by Producer.

Publicity Photographer

Selected by: *Producer* **Reports to:** *Producer*

1. Photographs for advertisements, poster, postcard and media submissions.
2. Photographs individual and activity photos for programs.
3. Photographs for web site.
4. Provides ready-for-press images to Poster Designer.

Program Designer

Selected by: *Producer* **Reports to:** *Producer*

1. Designs general program.
2. Coordinates with Poster Designer regarding front cover design.
3. Arranges for editorial to be prepared by and received from:
 - Director, personal biography and a Director's Note
 - Cast members, including personal biographies
 - Producer, including cast list, acknowledgements, credits, graphics for logos
4. Arranges to receive photographs of cast members, Director etc. and artwork for front cover from Poster Designer.
5. Arranges to have program printed and delivered to Producer.

Lighting Designer

Selected by: *Producer* **Reports to:** *Director*

The lighting designer collaborates with the Director, and is responsible to the producer, Director and technical Director.

1. Collaborates with Director on creating a lighting design
2. Collaborates with Director, Set Designer and Costume Designer on a colour palette.
3. Creates a lighting plot, ground and elevation plan.
4. Creates cue sheets.
5. Attends production meetings.
6. Attends rehearsals as available.
7. Liaises with Theatre Technician and coordinates rental of any additional lighting equipment.
8. Attends Bump-in, lighting hang, lighting focus, level set, dress rehearsals, etc.
9. Coordinates special lighting effects.
10. Coordinates lighting hang and focus calls.
11. Attend technical rehearsal to ensure Director is happy with overall vision.
12. Works within a budget.

Lighting Operator

Selected by: *Producer* **Reports to:** *Producer*

The Lighting operator is responsible for the live mixing of the performance's lighting desk.

1. Assist Theatre Technician with setup of lighting equipment at the performance venue.
2. Ensure required equipment is tested and operational prior to each performance.
3. Responsible for the smooth operation of the lighting design for the performance.
4. Ensure interval house lights are operated at each performance
5. Control of special lighting effects such as the follow spot and/or other specials.

Sound Designer

Selected by: *Producer* **Reports to:** *Director*

The Sound Designer collaborates with the Director, and is responsible to the Producer and Director.

1. Collaborates with Director on establishing a sound design (effects, soundscapes, ambient music, pre-show music, interval music).
2. Arranges approvals with APRA for licensed music as needed, and consults with Treasurer regarding any fee payable.
3. Collaborates with other designers.
4. Creates a sound plot (speaker location, etc.).
5. Creates cue sheets.
6. Attends production meetings.
7. Prepares rehearsal "tapes" of sound design for use in rehearsal.
8. Attend appropriate rehearsals and coordinate the settings for and running of the sound cues.
9. Coordinates rental of any additional sound equipment.
10. Attends bump-in, sound system set-up, level set, dress rehearsals, etc.
11. Works within a budget.

Sound Operator

Selected by: *Producer* **Reports to:** *Producer*

The Sound Operator is responsible for the live mixing of the performance's audio at a master sound board.

1. Attend Bump-in.
2. Assist Theatre Technician with setup of audio equipment at the performance venue, including responsibility for and management of radio packs and audio-visual feed to backstage and green room.
3. Ensure required equipment is tested and operational prior to each performance.
4. Responsible for maintaining volume for performers and musicians while avoiding feedback and other problems.
5. Ensure pre-show and interval music is played at each performance.
6. Control of audio equipment for speeches and announcements
7. Plot all scripted sound effects.
8. Track body mic needs, if used.
9. Discuss possible speaker placement.
10. Coordinate the installation of any necessary monitors.
11. Assist in Bump-out of sound equipment if needed.

Properties Coordinator

Selected by: *Producer* **Reports to:** *Director*

This role description should be read in conjunction with the role description for the Furnishings & Set Dresser.

Different people often handle properties, furnishings and various set dressings, but they can overlap. The Set Designer designs props and furnishings, and the Costume Coordinator designs hand props like hats, jewellery, accessories, etc. The Properties Coordinator and Furnishings & Set Dresser is responsible to the designers for achieving their designs.

1. Prepares a Properties Plot that identifies necessary properties requirements for production.
2. Collaborates with Set Designer and Furnishings & Set Dresser.
3. Researches time period to ensure period accuracy to the extent possible.
4. In accordance with the Director's vision, builds, borrows, purchases, rents properties.
5. Attends production meetings.
6. Supplies rehearsal properties and/or furnishings.
7. Attends rehearsals and manages properties and any furnishings/set dressings that might be in use.
8. Attends Bump-in, dress rehearsals, etc.
9. Identifies positioning of properties.
10. Arranges to replenish or repair properties and/or furnishings during the run.
11. In collaboration with the Producer arranges for and manages stage crew assistants to manage properties and any set changes during the Run.
12. Works within a budget.

Furnishings & Set Dresser

Selected by: *Producer* **Reports to:** *Director*

This role description should be read in conjunction with the role description for the Properties Coordinator.

Different people often handle properties, furnishings and various set dressings, but they can overlap. The Set Designer designs props and furnishings, and the Costume Coordinator designs hand props like hats, jewellery, accessories, etc. The Properties Coordinator and Furnishings & Set Dresser is responsible to the designers for achieving their designs.

1. Collaborates with Set Designer and Properties Coordinator.
2. Researches time period to ensure period accuracy to the extent possible.
3. In accordance with the Director's vision, builds, borrows, purchases, rents furnishings and set dressings.
4. Attends production meetings.
5. Supplies rehearsal furnishings if needed.
6. Attends Bump-in, dress rehearsals, etc.
7. Arranges to replenish or repair furnishing and set dressings during the run.
8. Works within a budget.