

CANBERRA REPERTORY SOCIETY



PRODUCTION MANUAL

Version 3.6

October 2018

This production manual must be made available to all employees, council members and production team members (including cast and crew) and (for the relevant section) Front of House volunteers of Canberra Repertory Society (REP)

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Canberra Repertory Society (REP) acknowledges the extraordinary commitment and effort required for a production to take place and appreciates the dedication of all people willing to give their time to ensure the continued success of the Society.

Section 1 – Purpose of this manual

The purpose of this manual is to ensure every person involved in a production is aware of the protocols, guidelines and processes that REP has in place to ensure an efficient, accountable and enjoyable production experience.

This manual is designed to allow the production team the freedom to operate within a clearly established production framework—see Corporate Structure/Production Team Chart (Attachment H). In particular, it details:

- the corporate structure of the Society and how this relates to each production
- the proper approval and authorisation processes for all production fees, budgets and expenditure
- the phases of a production
- the roles and responsibilities of all production team members
- REP’s expectations in regard to theatre protocol and rules.

This manual is designed for REP productions. It does not cover external theatre hires or other non- REP shows and events—except for Theatre 3 Rules (see Attachment B).

Section 2 – Administrative matters

2.1 DISTRIBUTION OF THIS MANUAL

It is the responsibility of the Production Manager to be familiar with the contents of this manual and make relevant sections of this manual available to all members of the production team and cast.

The production team and cast must read the relevant sections of the manual. They must sign the Acknowledgement Form (Attachment I), acknowledging that they have read, understood and agree to abide by the protocols, guidelines and processes.

2.2 ORGANISATIONAL STRUCTURE

This section is designed to give production personnel an understanding of the corporate structure of Canberra Repertory Society.

Repertory Council

Repertory Council is elected each year at the Society's annual general meeting. Council is responsible for the strategic, financial and corporate management of the Society. It decides the subscription season and appoints Directors for each production. It also approves any other REP production and activity. Council monitors Society income and controls expenditure.

The Executive Committee

The Executive Committee is responsible for approving or declining any additional expenditure exceeding the production budget, including additional personnel fees. If a production budget may require additional expenditure, the Production Manager shall raise the matter with the Business Manager, who will put it to the Executive Committee for decision.

The Production Committee

The Production Committee is responsible for:

- appointing the production team for each production
- providing the production budget to the Production Manager
- acting as liaison between Production Managers and Council.

Technical Committee

The Technical Committee provides advice to Council on the feasibility of staging a particular play.

The Technical Committee must approve a set design before any construction or set purchases may take place. The Technical Committee will approve a proposed set if it can be:

- realistically constructed within the Theatre 3 auditorium
- built, painted and dressed within a suitable time frame
- constructed without placing undue pressure on REP's physical, labour and financial resources
- compliant with work health and safety requirements.

The Business Manager

The Business Manager is accountable to Council and responsible for the operational management of the Society. The Business Manager supervises office staff, oversees daily business activity, organises invoices and payments, assists and advises Council, and liaises and networks with individuals and organisations on behalf of the Society.

The Business Manager also liaises with the Production Manager and Director of each subscription show on production, publicity and administrative matters.

Office staff

Office staff are responsible for the daily business transactions of the Society, including taking bookings for each performance, handling correspondence and inquiries, and dealing with contractors and members of the public. Office staff are accountable only to the Business Manager and Council.

In their roles as office staff, they are not responsible for, or involved in, show production. Production members should not bring production issues/concerns to office staff, nor should they expect office staff to perform production duties except as detailed in their duty statements.

The production team

A production team is assembled for each production. All interested persons are invited to register their interest online by completing the form available on the REP website. Council approves all production team appointments. These include:

- Director
- Musical Director
- Choreographer
- Production Manager
- Stage Manager
- Costume Designer
- Props Coordinator
- Front of House Coordinator
- Set Designer and/or Coordinator
- Lighting Designer
- Sound Designer

Attachment A contains details of the roles and responsibilities for the production team. A detailed Duty Statement for each position can be found in the Appendices to this Production Manual.

2.3 FEES, BUDGETS AND EXPENDITURE

Fees

The Director is the only member of the production team who may receive payment for his/her services. This fee is negotiated at the time of appointment and is to be included in a formal contract between the Director and Canberra Repertory Society. The Director does not have to disclose the contracted fee to any member of the production team.

Canberra Repertory Society considers all other persons appointed to, or associated with, the production team as volunteers. They are not automatically entitled to receive payment for any services they render to the Society.

Any member of the production team who believes they should receive payment for services provided must negotiate a fee with Council before engaging in any production activity. Only Council's Executive Committee (with ratification by Council) can approve personnel fees. Canberra Repertory Society will not pay invoices for production personnel fees not agreed in advance.

Budgets

Council's Production Committee will provide the Production Manager with a production budget. This will include a breakdown of allowable expenditure for each production department, including:

- set
- costumes and makeup
- props
- technical (including sound and lighting)
- cast and crew amenities (including Cast and Crew Happy Hour)
- rehearsal space.

Canberra Repertory is a not-for-profit organisation and does not receive government funding. Council therefore encourages each production team to minimise production expenditure wherever possible, in order to maximise production profits and ultimately ensure the Society's financial viability.

The production team may spend up to the budgeted limit in each department. If it is likely a department will exceed its budget, the department head must discuss this with the Production Manager as soon as possible. The Production Manager may reallocate funds **within** their controlled production budget, but must not exceed the budgeted figure without **prior approval** from Council.

Expenditure

Following approval to spend, from the Production Manager, production personnel may use the following methods to make a purchase:

- Purchase required goods using personal finances. The receipt will be submitted to the Business Manager through the Production Manager for reimbursement. The appropriately completed form must accompany this claim.
- Purchase required goods and obtain an invoice, which is to be submitted to the business Manager through the Production Manager for payment.
- If REP has an account with a service, members of the Production Team may be authorised, prior to purchase, to use this account.
- Sales people can contact the office during business hours to obtain payment by credit card.

All invoices/receipts are to be first signed/stamped as approved by the Production Manager. Production personnel can email the Production Manager with details of the invoice and the Production Manager can email approval to office. The office will **not** reimburse any payments, which do not have Production Manager approval.

Reimbursement should be finalised no later than two weeks following bump-out. If this cannot occur, arrangements should be made with the office.

Blank cheques will never be issued as a form of payment. All Society cheques will be crossed as non-negotiable.

Canberra Repertory Society will **not** reimburse any payment exceeding a budgeted limit that has not been approved by Council.

Canberra Repertory Society will not reimburse any personal expenses not covered in the budget or for which prior Council approval has not been obtained. Examples of such expenses include (but are not limited to) personal make-up, hair products, meals etc. No payment will be made to cover or reimburse the payment of personal incidental expenses such as expenses relating to time and transport, including parking fees and petrol costs.

2.4 BENEFITS

After the performance on opening night, all production team members are entitled to two complimentary drinks at the REP bar. The Office will issue complimentary drink vouchers to the Stage Manager, who will distribute two vouchers to each member of the production team, as well as to cast and crew. Each voucher may be redeemed for one free beer, wine, juice, or soft drink.

Production team members—as well as cast and any crew rostered for the equivalent of four or more performances—are entitled to two complimentary tickets to any performance in the first two weeks. The Stage Manager will determine if any crew are rostered to work the equivalent of four or more performances. Complimentary tickets may be redeemed by booking seats through the booking office and stating they are production complimentary tickets. Complimentary tickets must be booked through the business hours Box Office (6257 1950). The performance Box Office volunteers cannot issue complimentary tickets.

Alternatively, any member of the production team, as well as any member of the cast or crew, who is a full-time student is entitled to concession membership of Canberra Repertory free of charge, valid to the end of the calendar year in which the production takes place.

FOH staff who work on four or more performances for one production are entitled to two complimentary tickets to any performance—in the first two weeks—of the **next** production

Section 3 – Production phases

There are five phases of a production: pre-production/auditions; the rehearsal period; bump-in and production week; the run; and bump-out/post-production.

3.1 PRE-PRODUCTION/AUDITIONS

The pre-production/audition phase begins when Council has finalised its selection of plays for the coming season. The phase ends immediately before the company's first read through of the play (usually about seven weeks before opening night).

Key activities to be undertaken during the phase include:

- engaging a Director and identifying volunteers to fill key production roles
- communicating requirements and information
- undertaking a preliminary risk assessment
- holding auditions and selecting a suitable cast
- preparing marketing material
- designing the set and costumes
- booking suitable rehearsal venues
- planning for the rehearsal phase.

Production team

Council engages Directors as soon as possible after it has selected the plays for the season.

Directors hold auditions and select suitable casts.

Council approves Production Managers for each play as soon as possible after the plays have been announced at the season launch. If no-one suitable has volunteered for the role on any play, Council is responsible for identifying and approaching suitable candidates.

Council approves all other key production team members, specifically: stage manager; set, costume, lighting and sound designers; and props and set coordinators. If no-one suitable has volunteered for a particular role, the Production Manager, with the assistance of the Council Production Committee, is responsible for recruiting a suitable person for the role.

Communication

During the engagement process, Council and the Director discuss expectations and requirements regarding the season launch, auditions, availability and the production in general.

Council, via the Production Committee Liaison, provides the show brief and production budget to the Business Manager and the Production Manager. Council determines production budgets during its annual budgeting process.

As soon as practical, The Production Manager makes contact with the Director to discuss requirements for auditions and any other relevant matters, such as preliminary rehearsal schedules.

The Production Manager is responsible for scheduling production meetings. At minimum, during the pre-production phase, these should include:

- a design meeting with the Director, Set Designer, Costume Designer and (if required) Lighting Designer
- an initial introductory meeting of the Director, Production manager, all heads of department (i.e. set, lighting, wardrobe, etc.), the Stage Manager, Council Liaison and anyone else of significance – at this meeting the show brief and the production manual should be distributed to all production team members.

The Production Manager is responsible for compiling and distributing the initial contact list of cast and heads of department. The Stage Manager is responsible for updating the list with any changes and distributing revisions.

The Stage Manager, in consultation with the Director, is responsible for distributing the rehearsal schedule to the cast, Business Manager and Production Manager. The Production Manager is responsible for distributing the rehearsal schedule to heads of department as required.

The Production Manager is responsible for ensuring that all members of the cast and production team are notified of the date, time and location of the first read. The Production Manager is also responsible for ensuring that all cast members have a copy of the rehearsal script prior to the first read through.

The Production Manager reports progress to Council, at least on a monthly basis, through the nominated Council Liaison. Reports for Council meetings are due on the Thursday before the second Monday of the month.

Risk

The Production Manager, in consultation with heads of department, is responsible for identifying potential risks associated with the productions, and developing strategies for minimising any potential impacts. Areas of concern may include complications with the set or costumes, lack of suitable volunteers, health and safety, etc.

A suggested risk register is included at Attachment C.

Auditions and casting

The Production Manager, in consultation with the Director, determines requirements for the auditions, such as size of venue, readers, piano, etc. The Production Manager is responsible for ensuring that requirements are met.

The Business Manager is responsible for ensuring that appropriate audition notices are placed in newspapers and other media.

The Production Manager, with assistance from the Production Committee, is responsible for ensuring that any required audition material, such as scripts, music etc., is available for auditionees.

The office staff are responsible for taking bookings for auditions and providing all relevant information to the Production Manager. If, a week or so prior to auditions, there is a lack of auditionees for particular roles, it may be necessary for the Production Manager to contact possible candidates and invite them to audition.

On the day(s) of auditions, the Production Manager is responsible for ensuring that:

- access to the venue has been arranged, and someone will be available to set up the space
- audition and membership forms are available for auditionees (including pens)
- equipment for taking photos of auditionees is available if required by the Director
- refreshments (tea, coffee, etc.) are available.

The Director is responsible for casting the play from available auditionees.

The Production Manager, in consultation with the Director, will ensure that all auditionees are notified as to whether or not they have been cast. Casting decisions are embargoed for 48 hours to allow all auditionees to be notified before details are made public.

Marketing material

The Business Manager, in consultation with Council, Council Marketing Manager/Committee, and the Director, will determine what marketing material is required and when. The Production Manager is responsible for ensuring that material such as photographs, copy, etc. is provided to the Business Manager in time to meet print and other deadlines.

Set and costumes designs

The Set Designer is responsible for presenting the set design with enough time for it to be approved by the Director and Technical Committee before rehearsals start.

The Costume Designer is responsible for providing costume designs for the Director's approval before rehearsals start.

Rehearsal venues

The Production Manager, in consultation with the Business Manager, is responsible for booking suitable rehearsal venues.

Planning for the rehearsal phase.

This may include: determining who has access to the theatre and when; specifying delivery dates for specific elements; and ensuring that access to rehearsal venues has been arranged.

3.2 THE REHEARSAL PHASE

The rehearsal phase begins with the company's first read through of the play (usually about seven weeks before opening night). The phase generally ends with the move into the performance venue.

Key activities to be undertaken during the phase include:

- the first read through of the play
- rehearsing the play
- constructing the set and making the costumes
- designing lighting and sound
- gathering props and identifying consumable props
- monitoring progress and budgets
- monitoring and communicating risks
- continuing to market the production
- planning for production week.

First read through

At the first read through of the play, the Production Manager is responsible for ensuring that:

- cast and production team members are introduced to each other
- everyone has copies of the current contact list and rehearsal schedule
- everyone is provided with the relevant sections of the Production Manual
- all cast members and relevant production team members have been provided with a script.

Rehearsals

The Stage Manager is responsible for:

- ensuring the smooth running of rehearsals
- updating the rehearsal schedule as required and communicating any changes to the cast and the Production Manager.

Set and Costumes

The Set Coordinator is responsible for ensuring that all set elements are completed and ready to be moved into the theatre one week before production week.

The Costume Designer is responsible for providing any rehearsal costumes that may be required, for example, rehearsal skirts for period plays.

The Costume Designer is responsible for ensuring that all final costumes are complete one week before production week.

Lighting and sound

The Lighting designer is responsible for ensuring that the lighting design and, if possible, all rigging and focusing is completed by the commencement of production week*.

The Sound Designer is responsible for ensuring that the sound design and all recording is completed by the commencement of production week*.

* Production week commences on the Saturday prior to opening.

Props

The Props Coordinator is responsible for providing any rehearsal props that may be required.

The Props Coordinator is responsible for ensuring that all final props are available by production week, and for identifying any consumable props that may be required.

Monitoring progress and budgets

The Production Manager is responsible for monitoring progress on all elements of the production and keeping each member of the production team fully informed of any issues, problems or concerns that may arise.

In addition to maintaining regular contact with the production team, the Production Manager is responsible for scheduling production meetings as required, at least every 2-3 weeks.

The Production Manager's role during this phase includes liaising and mediating between the Director, Stage Manager and Production Team, as well as ensuring that the Society's requirements are being met.

The Production Manager is responsible for monitoring and approving all expenditure against the production budget (excluding those expenses under the control of the Business Manager, such as Directors' fees and marketing).

The Production Manager reports progress to Council, on at least a monthly basis, via the Production Committee Liaison. Reports for Council meetings are due on the Thursday before the second Monday of the month.

Risks

The Production Manager is responsible for ensuring that:

- everyone, including cast, is aware of their responsibilities under WHS regulations
- risks are monitored
- the risk register is maintained and updated as required.

Marketing

The Business Manager, in consultation with the Marketing Manager/Committee, is responsible for:

- coordinating any media calls, interviews etc., in consultation with the Production Manager and Director
- ensuring that publicity and advertising designs and strategies have been developed in consultation with the Director and approved by Council
- ensuring that marketing and advertising material is prepared as required.

The Production Manager, in consultation with the Business Manager and the Marketing Manager/Committee, is responsible for coordinating material for the show program, including ensuring that:

- program photos of cast and production team have been organised and taken
- Stage Manager and Business Manager have received cast and production team bios.

The Production Manager, in consultation with the Business Manager, Director and Stage Manager, is also responsible for ensuring that pre-publicity photos of the cast (either staged or in rehearsal) have been organised and taken.

The Production Manager, in consultation with the Business Manager, is also responsible for ensuring that the information provided to the Business Manager for inclusion in the program is complete, correctly spelled, and presented in the approved format.

Front of House

The Front of House Coordinator is responsible for recruiting FOH volunteers for the run of the show and confirming duties in writing to all those on the FOH roster

Planning for production week.

The Production Manager is responsible for preparing the production week schedule in consultation with the Stage Manager, Director, Heads of Department and Business Manager. This should happen as part of the pre-production week meeting.

The Production Manager is responsible for booking transport for set etc. if required.

The Production Manager is responsible for ensuring that the Front of House Coordinator is made aware of running times and any special requirements for the show.

3.3 BUMP-IN/PRODUCTION WEEK

The Bump-in/production week phase generally begins with move into the performance venue. The phase ends with the preview performance.

Key activities to be undertaken during the phase include:

- installing and dressing the set
- plotting lighting and sound levels
- technical rehearsals
- safety and protocol briefings.

The Production Manager is responsible for:

- ensuring that the production week schedule is followed
- ensuring that all personnel are briefed on safety and theatre protocols
- monitoring and approving expenditure against the production budget
- reporting progress and issues to Council through the nominated Production Council Liaison.

The Set Coordinator is responsible for installing the set.

The Set Designer and Props Coordinator are responsible for dressing the set.

The Lighting Designer is responsible for ensuring that all lights are rigged and focused in preparation for the lighting plotting session.

The Sound Designers is responsible for ensuring that all music and sound effects are recorded, and all equipment is prepared for the sound plotting session.

The Stage Manager is responsible for:

- coordinating, in consultation with the Director, the plotting sessions
- the smooth running of the technical rehearsals
- undertaking a WHS risk assessment once the set is in place
- ensuring that risk mitigation measures are put in place.

3.4 THE RUN

The Run phase generally begins with the preview performance and ends with the final performance of the play.

The Production Manager is responsible for:

- liaising with the Stage Manager on any performance issues, repairs and other requirements
- monitoring and approving expenditure against the production budget
- reporting issues to Council through the nominated Council Production Liaison
- planning the bump-out in consultation with the Stage Manager, heads of department, the Technical Committee and the Business Manager
- ordering a skip for bump-out and, if required, a truck to transport set and props.

The Stage Manager is responsible for the smooth running of performances.

3.5 BUMP-OUT/POST PRODUCTION

The Bump-out/post production phase generally begins after the final performance of the play and ends when the final production report has been submitted to Council. Bump-out is the process of returning the theatre space to pre-production conditions, and should be completed on the day following the final performance.

Key activities to be undertaken during the phase include:

- dismantling the set
- cleaning, as appropriate, and storing all of Rep's costumes, props and other equipment
- returning any loaned or hired items
- reporting.

Bump-out

The Production Manager is responsible for ensuring that all production team members are aware of their responsibilities as follows:

- members of the production team, crew and cast are responsible for removing all their personal belongings from the theatre before or during bump-out
- cast are responsible for cleaning the dressing room and backstage areas, including the toilets, laundry and shower. Should bump-out not be completed immediately after the final performance, cast are also required to attend the following day, assisting bump-out as directed. Cast are relieved only when personally advised by the Stage Manager
- the Technical Committee is responsible for dismantling the set and storing or disposing of all set material
- the Costume Designer, with assistance/advice from the Technical Committee (Wardrobe) is responsible for cleaning and returning all Rep costumes to wardrobe before or during bump-out
- the Lighting Designer is responsible for de-rigging the lighting grid and storing the lights
- lighting and sound crew are responsible for returning lighting/sound equipment to neutral condition and cleaning bio boxes and Ryan Room kitchen
- stage crew are responsible for cleaning the onstage and auditorium areas
- the Props Coordinator is responsible for removal, return and storage of props before/during bump-out.

Post production

The Production Manager is responsible for:

- ensuring that all accident reports are completed
- reconciling expenses against budget
- ensuring that all borrowed and hired items are returned in a timely manner
- obtaining feedback from the Stage Manager, Director and Heads of Department
- submitting a final production report to Council, usually through the nominated Production Council Liaison.

Attachment A – Roles and responsibilities

A.1. BUSINESS MANAGER

The Business Manager is responsible for ensuring the needs of a production are met. Individual production responsibilities include:

- in consultation with any Council member nominated by Council, coordinating the advertising and promotion of a show; including audition notices, posters and program
- authorising and monitoring expenses against the office-administered production budget items
- organising contractors and payment of production expenses
- providing advice to the Production Manager when required
- keeping account of tickets sold and complimentary tickets issued.

Accountable to: Repertory Council

A.2. PRODUCTION MANAGER

The Production Manager is responsible for the coordination of production personnel, and for overseeing the management of the production budget. Individual responsibilities include:

- organising and attending production team meetings
- providing support for production teams, including briefing them on their roles and responsibilities
- keeping each member of the production team fully informed of any arising expenditure, issues, problems or concerns
- assisting with the preparation of audition materials
- in conjunction with office staff, ensuring that the audition list can reasonably be expected to yield a cast. This is particularly important if the Director is from out-of-town and possibly unaware of the pool of local talent
- in consultation with the Director, ensuring all auditionees receive formal notification of their audition outcome
- hiring rehearsal space when required
- liaising with the Business Manager and Council (through the nominated Council Liaison)
- recruiting personnel (apart from the Director) for the production team in conjunction with Council Production Committee
- dealing with any issues or problems that may arise, with the assistance of Council and/or the Business Manager
- monitoring all production expenditure and the production budget, and keeping the production costs within budget
- ensuring each production department is progressing as planned
- coordinating set construction times
- ensuring all cast have signed the Performers' Agreement (Attachment D)
- in conjunction with the Stage Manager, ensuring that a comprehensive Risk Assessment has been carried out on all aspects of the production—see Risk Assessment Form (Attachment C)
- in conjunction with the Director, arranging date and time for Director's workshop, and ensuring adequate publicity is circulated to members and patrons
- reporting to Council (through the nominated Council Liaison) on a regular basis

- assisting with the compilation of program information and other marketing material.

A Production Manager's Kit is available from the Business Manager to assist with some of these tasks.

Accountable to: Repertory Council

A.3. DIRECTOR

The Director is responsible for the creative process and final onstage result of the production.

Individual responsibilities include:

- abiding by the terms and conditions agreed to in his/her contract
- in consultation with the Business Manager, organising auditions and casting the show
- in consultation with the Business Manager, ensuring all auditionees receive official notification of their audition outcome
- providing cast and crew with a manageable rehearsal schedule
- liaising with all members of the production team
- creating an artistic, financially viable, commercial production
- coordinating rehearsals and workshops
- consulting with production team on the creative requirements of the production
- being available for media interviews when requested
- providing a learning environment by imparting his/her theatrical knowledge and experience to the cast and crew
- being available to run one workshop for Society members over the course of the production period (or at another mutually convenient time during the year)
- informing the Production Manager of any issues or concerns that may arise.

Accountable to: Production Manager
Repertory Council

A.4. SET DESIGNER AND/OR SET COORDINATOR

The Set Designer is responsible for the artistic and physical creation of the production set. Individual responsibilities include:

- working with the Director to create a theatrical set suitable for the production
- producing quality floor plans and/or models of the proposed set
- coordinating set construction and personnel
- seeking approval for the set design from the technical committee immediately after the Director has agreed to the set design
- ensuring the set design can be physically met within budget & resource constraints
- being available for set construction times
- working with the set construction team to build, paint and dress the set.

Some Set Designers may not have the technical expertise, time or desire to oversee the construction of the set design. In this case, a Set Coordinator, who will be responsible for the physical construction of the set, will be appointed.

Set Designers should be aware of the tools, resources, work areas and storage space available in the REP Annex. Council strongly encourages Set Designers/Coordinators to utilise existing REP set resources before purchasing new resources.

All set materials and tools purchased by REP remain the property of REP, unless otherwise negotiated.

Accountable to Production Manager Technical Committee Director

A.5. COSTUME DESIGNER

The Costume Designer is responsible for costuming the cast. Individual responsibilities include:

- working with Director and cast to create suitable costumes for the production
- procuring the necessary costumes for the production by making them, hiring them, borrowing them, purchasing them and/or utilising REP's existing costumes
- ensuring costumes are cost-effective and within budget
- ensuring costumes appropriately fit the actors
- recruiting help with costumes if needed, including appointment of Assistant Costume Designer
- ensuring costumes will last the length of the season
- ensuring costumes are cleaned/maintained throughout the run of the show
- removing and storing and/or returning costumes at bump-out.

The Costume Designer should be aware of the resources available in the REP wardrobe. The Council encourages the Costume Designer to utilise the existing costumes in the REP wardrobe before purchasing or creating new ones.

All costume materials and outfits purchased by REP remain the property of REP, unless otherwise negotiated.

Accountable to: Production Manager
Director

A.6. STAGE MANAGER

The Stage Manager (SM) is responsible for the onstage and backstage management of the show, in both rehearsal and performance.

Individual responsibilities during the rehearsal phase include:

- organising rehearsal schedule in conjunction with the Director
- attending rehearsals and assisting the Director when required
- attending production meetings
- recruiting and managing the backstage crew
- liaising with and instructing the lighting and sound crews
- liaising with other members of the production team and the Business Manager on issues as they arise
- coordinating technical setup and technical rehearsals, including:
 - being familiar with emergency evacuation plans
 - instructing the actors and crew on backstage protocol
 - ensuring the cast and crew are working in a safe environment
- ensuring the theatre and auditorium are cleared prior to first public performance

- ensuring that production team, cast and crew are aware of the need to report any accident or injury that might occur in Theatre 3, its Annex or its grounds (see 24.2).

Individual responsibilities during the performance phase include:

- providing the office with a list of crew eligible for complimentary tickets
- ensuring actors and crew are present and accounted for at the prescribed pre-performance time
- setting witches hats across carpark entrance to stop parking during performance, and removing them after the performance (only Stage Manager and FOH Manager are permitted to park there)
- providing the cast, crew and other production team members with drink vouchers on opening night
- ensuring appropriate operation of auditorium air-conditioning unit
- calling the show
- relaying instructions from the Director to the actors once the season has commenced
- preparing disabled seating arrangements if required at a particular performance
- writing a show report for the Business Manager, detailing any issues or concerns
- organising line run-throughs with the cast
- dealing with issues and concerns as they arise.

Once the season has commenced, the Stage Manager assumes authority over the production. This includes ensuring—throughout the run of the play—that the actors and operators present the show as the Director intended.

In the case of a fire or other emergency that entails the evacuation of the theatre, the Stage Manager will assume the role of Deputy Warden, and ensure the safe evacuation of all cast and crew from the theatre. SM will then go to the front of the theatre (if possible) and assume the role of Chief Warden from the Front of House Manager, assisting in the evacuation of the theatre patrons and liaising with the Fire Brigade as required.

Accountable to: Business Manager
Production Manager
Director (during the rehearsal period)

A.7. LIGHTING DESIGNER

The Lighting Designer is responsible for designing the lighting plot of the production. Individual responsibilities include:

- attending rehearsals prior to production week as required by Director
- liaising with Director and Stage Manager to design a suitable lighting plot for the production
- recruiting, training and rostering a lighting crew
- rigging the appropriate lights
- programming the lighting plot
- attending all technical rehearsals and some performances
- de-rigging lighting grid and storing lights at bump-out.

All REP-purchased lighting equipment remains REP's property unless otherwise negotiated.

Accountable to: Stage Manager Production Manager Director

A.8. SOUND DESIGNER

The Sound Designer is responsible for designing the sound plot of the production. Individual responsibilities include:

- attending rehearsals prior to production week as required by Director
- liaising with Director and Stage Manager to design a suitable sound plot for the production
- recruiting, training and rostering a sound crew
- researching, recording and programming desired sound effects and sound tracks
- programming the sound plot
- attending all technical rehearsals and some performances
- ensuring sound equipment is returned to neutral condition at bump-out.

All REP-purchased sound equipment remains REP's property unless otherwise negotiated.

Accountable to: Stage Manager Production Manager Director

A.9. PROPS COORDINATOR

The Props Coordinator is responsible for the acquisition of all props needed for the production. Individual responsibilities include:

- working with the Director and Stage Manager to ascertain what props and what styles of props are required for the production
- acquiring the necessary props for the production by making them, hiring them, borrowing them, purchasing them and/or utilising REP's existing props
- ensuring props are cost-effective and within budget
- ensuring props are in good condition
- recruiting help with props if needed
- ensuring props will last the length of the season
- having enough supplies of consumable props
- organising props tables backstage
- arranging for props to be re-set prior to each performance
- removing and storing and/or returning props at bump-out.

The Props Coordinator should be aware of the resources available in REP props storeroom. The Council encourages the Props Coordinator to utilise the existing props in the REP props storeroom before purchasing or hiring new ones. All REP-purchased props remain REP's property unless otherwise negotiated.

Accountable to: Stage Manager
Production Manager
Director

A.10. CREW

Stage crew are responsible for assisting the Stage Manager backstage during production week and performances. Individual responsibilities include:

- attending rehearsals, technical rehearsals and performances when rostered
- following the instructions of the Stage Manager
- preparing the set and props before and after a performance or technical rehearsal, including sweeping and mopping the stage
- being familiar with, and abiding by, all REP Production and Performance Protocols, and Theatre 3 Rules (see Attachment B).

Lighting / sound crew are responsible for operating lighting, sound and special effects plots during production week and performances. Individual responsibilities include:

- attending rehearsals, technical rehearsals and performances when rostered
- following the instructions of the Stage Manager
- being familiar with, and abiding by, all REP Production Protocols and Performance Protocols, and Theatre 3 Rules (see Attachment B).

Accountable to: Stage Manager

A.11. ACTORS

Actors are responsible for performing their appointed role/s during each performance of the production. Individual responsibilities include:

- attending all rehearsals when required
- learning their lines within a suitable timeframe, as requested by the Director
- working proactively with the Director throughout the creative process
- following Stage Manager’s instructions during rehearsals and performance season
- being familiar with, and abiding by, all REP Production Protocols and Performance Protocols, and Theatre 3 Rules (see Attachment B)
- only using personal information provided on production contact sheets for that production and not passing on any details without the person’s consent
- signing in on arrival at designated call time for each performance
- informing the Stage Manager as soon as possible if illness or other extenuating circumstances may prevent or cause late attendance at rehearsals or performance.

Accountable to: Director (during rehearsals)
Stage Manager (during rehearsals and the performance season)

A.12. FRONT OF HOUSE (FOH)

Front of House (FOH) refers to REP volunteers who work during a performance (for REP or Outside Hire productions) at the box office, bar, selling programs and ushering patrons. A FOH Manager supervises these activities at each performance.

FOH duties and responsibilities are covered in the FOH Manual. While an integral part of REP's team, FOH staff are not considered production team members for the purpose of this manual. Those wishing to undertake the responsibilities of FOH Manager and staffing the performance Box Office first need to undertake specialised training.

The **FOH coordinator** is responsible for:

- identifying and rostering those REP members who are available to volunteer for FOH duties for a particular production
- sending confirmation of rostered duties to those volunteers
- maintaining and updating Daily Roster Sheets (kept at the Bar)
- finding replacement volunteers should anyone on the roster become unavailable.

The **FOH Manager** is responsible for:

- the safety of all patrons attending Theatre 3 before, during and when exiting a show
- liaising with the Stage Manager and the crew regarding disabled seating arrangements, air-conditioning, show commencement, rain noise levels, critical incidents etc.
- following the procedures set down in the FOH Manual
- preparing the auditorium before and after a performance or technical rehearsal, including returning seats to upright position and removing rubbish
- supervising FOH personnel.

The FOH Manager is required to staff the Theatre until 30 minutes (one hour on opening night) after the completion of a performance. Responsibility for the theatre and any remaining patrons then passes to the Stage Manager.

In the case of a fire or other emergency that entails the evacuation of the theatre, the FOH Manager will assume the role of Chief Warden, ensure the safe evacuation of all patrons from the theatre and liaise with the Fire Brigade if required. If/when the Stage Manager is able to come to the front of the theatre, the FOH Manager will hand over the role of Chief Warden to the Stage Manager and continue to assist as required.

The personal information on FOH contact/roster sheets is only provided for that production; no personal details are to be passed on without the relevant person's consent.

Attachment B – Rep protocols and rules

B.1. REP PRODUCTION PROTOCOLS

This information applies mainly to cast and crew, but is applicable to anyone working on a REP production.

- 1.1. During the run of the show, all cast and crew will respond to all reasonable instructions given by, or on behalf of, the Stage Manager. This applies before, during and after a performance.
- 1.2. The Stage Manager, in liaison and in conjunction with the Front of House Manager, has the authority to stop a show if s/he believes there is a significant reason to do so.
- 1.3. Cast and crew should relay any issues or concerns they have to the Stage Manager and not take it upon themselves to give instructions to other cast and crew. Furthermore, Council has a Contact Officer trained to deal with issues and problems, should a member of the cast or crew feel uncomfortable with speaking with the Stage Manager.
- 1.4. Cast and crew will not be paid for their services. This includes any publicity and promotion services and activities in which they are involved.
- 1.5. Actors are responsible for purchasing and providing their own makeup, unless unusual and/or expensive makeup is demanded by the production. REP will then purchase this makeup. The Production Manager must approve this expense before the makeup is purchased.
- 1.6. Actors are responsible for having their own hair styled, coloured and/or cut. If an unusual hairstyle/colour/cut is demanded by the production, REP may choose to hire a hairstylist to assist actors. Actors who choose not to use the REP-appointed hairstylist will only be reimbursed the amount the REP-appointed hairstylist would have charged.
- 1.7. Only the Costume Designer or designated Wardrobe Assistant/s may remove costumes from the theatre, unless actors are taking home, at bump-out, their own clothes that they have been using as costumes.
- 1.8. The allocation of dressing room space is the responsibility of the Stage Manager, who will take into account needs of privacy and cast preferences.
- 1.9. Actors are responsible for providing their own socks, hosiery and undergarments, unless provided for by the costume requirements and the Costume Designer.
- 1.10. The personal information on production contact sheets is only provided for use for that production; no personal details are to be passed on without the relevant person's consent.

B.2. REP PERFORMANCE PROTOCOLS

Before a performance:

- 2.1. Cast and crew will be present at Theatre 3 one hour before the scheduled start of a performance, unless otherwise negotiated with the Stage Manager.
- 2.2. Cast and crew should give valuables to the Stage Manager for safekeeping.
- 2.3. Cast and crew will tick off their own names on the sign-in sheet on arrival at the performance venue.
- 2.4. Actors will take reasonable precautions to protect their costumes whenever eating, smoking, drinking or applying makeup. Actors should ensure that personal props are accounted for and appropriately placed prior to the performance starting.

During a performance:

- 2.5. All crew are expected to be dressed in black clothing and wear rubber-soled shoes, unless otherwise directed by the Stage Manager.
- 2.6. All cast and crew must keep backstage noise to a minimum.
- 2.7. Dressing room doors must be kept shut at all times.
- 2.8. Backstage external doors must be kept shut during performances—unless the Stage Manager approves otherwise.
- 2.9. No crew or cast may leave the theatre without permission from the Stage Manager.
- 2.10. No backstage toilets are to be flushed during performance.
- 2.11. Once the house has been declared 'live' (lights to BLUES), no cast or crew may enter the onstage area unless authorised by the Stage Manager to do so.

After a performance:

- 2.12. No crew and cast may exit the theatre through the auditorium until the house is declared 'cleared' by the Stage Manager (lights to WHITES).
- 2.13. Crew/cast will be receptive to any notes given them by the Stage Manager.
- 2.14. Costumes must be hung neatly on racks or otherwise stored.
- 2.15. Dressing rooms, toilets and backstage areas must be left in a satisfactory condition.

After the last show:

- 2.16. Cast are expected to assist with bump-out as directed by the Stage Manager, on closing night. Primarily, cast are required to clean the backstage and dressing room areas, including the toilets, laundry and shower. Once completed, cast are required to provide additional help in other bump-out activities.

- 2.17. Cast and crew should collect all their personal belongings and remove them from the theatre by the end of the night.
- 2.18. In addition to the cleaning responsibilities being completed satisfactorily, cast are required to assist with bump-out as directed by the Stage Manager, including attending the following day if necessary.
- 2.19. Stage crew are required to assist with bump-out on closing night, primarily with dismantling the set and restoring the theatre to a clean and tidy state ready for the next production. The Stage Manager will allocate specific tasks. Crew are required to attend and assist bump-out should it continue to the following day.
- 2.20. Lighting and sound crews are required to de-rig, and clean the bio boxes and Ryan Room, particularly the kitchen.
- 2.21. The Theatre 3 Bump-out Check List (Attachment D) must be completed by the Stage Manager or Production Manager.

B.3. THEATRE 3 RULES

- 3.1. Canberra Repertory Society is committed to providing a safe and healthy environment for its employees, volunteers, patrons and outside hirers. The information below applies to **all personnel working in Theatre 3**, whether on REP shows or outside hires.
- 3.2. All accidents and injuries must be recorded in the Register of Injuries, which is kept in the Foyer Kitchen near the Microwave. Copies are also available at the Stage Manager's desk and from the backstage notice board.
- 3.3. A risk identification and assessment must be carried out prior to the first public performance of any production.
- 3.4. Firearms may only be brought onto the premises of Canberra Repertory Society if a legal permit/licence has been obtained and can be produced (such as in the case of firearms licensed for use in a show). The licensed firearm can only be handled and discharged by those personnel permitted by the licence. All firearms—including replicas—must be stored securely in the gun locker when not in use.
- 3.5. Swords and other weapons must be kept in secure storage when not required on stage.
- 3.6. No illegal substances may be brought onto the premises of Canberra Repertory Society, including Theatre 3 and the Annex.
- 3.7. If the Stage Manager believes an actor, crew or production member is significantly under the influence of alcohol and/or drugs, the Stage Manager has the authority of Council to deny them access to the theatre.
- 3.8. Smoking or the consumption of alcohol is not permitted in the auditorium, bio boxes, backstage or in the dressing rooms at any time.

- 3.9. Smoking of any substance on stage is not permitted but unlit cigarettes, cigars, pipes etc. may be used as props if required. NO alcohol should be consumed onstage—an alcohol substitute must be used.
- 3.10. Eating or drinking is not permitted in the bio boxes at any time.
- 3.11. No persons are to conduct themselves in a way that endangers their safety, or the safety of others.
- 3.12. No person may stay overnight in Theatre 3 or the Annex without Council’s prior consent.
- 3.13. All persons are to obey the instructions of the Repertory Business Manager, who has the authority of Council to manage Theatre 3.
- 3.14. Offensive, harassing, violent and illegal behaviour will not be tolerated at Theatre 3. Any person who engages in such behaviour will be required to leave the premises. The matter will be reported to Council for further action.
- 3.15. All construction, design and deconstruction of props and sets, rigging and de-rigging of lights and the use of all special effects used in a production must adhere to the requirements of Workplace Health and Safety.
- 3.16. Any electrical equipment brought into Theatre 3 must comply with the relevant Australian Standard and be tested and tagged before use.
- 3.17. Patrons must be advised if any performance includes the use of strobe lighting. It is also desirable that patrons are advised if the performance includes smoke/haze effects, sudden loud noises or bad language.
- 3.18. No parking is permitted in the Annex (cobble) carpark from one hour prior to a performance until performance is concluded. This is a safety requirement and applies to EVERYONE—actors, crew, FOH staff etc.—except the Stage Manager and FOH Manager.
- 3.19. At the conclusion of bump-out, the Theatre 3 Bump-out Check List (Attachment G) must be completed by the Stage Manager or Production Manager.

Attachment C – Risk assessment (including WHS)

Risk Assessment Task/ Venue		Production Name		Event Type	
Production dates:		No of performances			
Person Conducting the Risk Assessment		Position			
Signature		Date			

1. Hazard		2. Risk Assessment	3. Risk Control			4. Review	
#	What is the hazard? What injury, illness or consequence could occur?	Risk Level	What can be done to reduce the risk?	By Whom	When By	New Risk Level	Date Finalised
1	Using power tools when building sets: laceration, electrocution, eye injury Example	Substantial (3)	<ul style="list-style-type: none"> Annual testing and tagging of all power tools Provision of PPE e.g. eye, hearing protection Safe Operating Procedures developed All users trained in safe operating procedures 	Set Designer		Moderate (4)	
2							

1. Hazard		2. Risk Assessment	3. Risk Control			4. Review	
#	What is the hazard? What injury, illness or consequence could occur?	Risk Level	What can be done to reduce the risk?	By Whom	When By	New Risk Level	Date Finalised
3							

Doing a Risk Assessment

Step 1: Identify the Consequences – or how severely could it hurt someone	Step 2: Identify the Likelihood – or how likely is it for an injury to occur	Steps 3 & 4: Identify the Risk Priority Score – to prioritise your actions
Step 5: Apply the hierarchy of hazard control	Step 6: Identify who, how and when the effectiveness of controls will be checked and reviewed	

Step 1 - LIKELIHOOD How likely is it for an injury or impact to occur?		Step 2 – CONSEQUENCES How severely could it hurt someone? How ill could it make someone? How severely could it impact the production?				
		Negligible Only minor impact	First aid needed Some financial impact, some delay in one or more area(s)	Medical attention and several days off work Moderate financial impact; moderate delays in one or more area(s)	Long term illness or serious injury High financial impact; significant delays; one or more performance(s) cancelled	Death or permanent disability or ill health Production cancelled
		C1	C2	C3	C4	C5
Almost Certain Has recently occurred, or expected to occur soon	L5	Moderate	High	High	Critical	Critical
Likely Could happen frequently	L4	Low	Moderate	High	High	Critical
Possible Could happen occasionally	L3	Low	Moderate	Moderate	High	High
Unlikely Could happen in unusual circumstances	L2	Very Low	Low	Moderate	Moderate	High
Rare Possible, but will probably never occur	L1	Very Low	Very Low	Low	Low	Moderate

Step 3 – RISK PRIORITY SCORE	Step 4 – ACTION AND RESPONSE
Critical Risk	Immediate action is required to ensure safety
High Risk	Immediate reporting of emerging or ongoing risk exposure at this level to the Business Manager is mandatory
Moderate Risk	Do something as soon as possible to prevent injury or illness
Low Risk	Report these risks to the appropriate Manager during the existing shift or before the next shift
Very Low Risk	Do something when possible. Manage by routine procedures

Controlling the Risks – The Hierarchy of Control

Once the risk assessment process has been completed, those hazards identified as being a CRITICAL RISK or HIGH RISK should be addressed as a matter of priority. In considering options for controlling the identified risks, the hierarchy of controls helps to ensure that the most effective controls are implemented.

Risk Control Hierarchy
Elimination: this is the best control measure. E.g. remove a trip hazard.
Substitution: e.g. substitute a hazardous chemical with a less hazardous substance.
Isolation: e.g. cordon off the area where the hazard is present.
Engineering: e.g. re-design of tools and equipment, provision of load shifting equipment (trolleys etc.).
Administrative: e.g. written procedures, training, warning signs.
Personal Protective Equipment (PPE): Introduce PPE only when other control measures cannot be implemented or as a supplement.



Performer’s Agreement

BETWEEN:(Producer) CANBERRA REPERTORY SOCIETY
3 REPERTORY LANE, ACTON ACT 2601

AND:(Performer) NAME: _____

ADDRESS: _____

- The Performer is expected to read the Canberra Repertory Production Manual and Work Health and Safety Manual, which are available through the Production Manager and from the Stage Door Notice Board.
- The Performer’s name and spelling of same above in this agreement shall be used for billing, program and promotion purposes.
- The Performer agrees not to change their image (hairstyle, piercings, tattoos etc.) without first discussing with relevant members of the production team, in particular the Director and the Costume Designer.
- The Performer shall comply with REP Production Protocols, REP Performance Protocols and Theatre 3 Rules outlined in the Production Manual (Sections B.1, B.2 and B.3 respectively)
- Canberra Repertory Society will not reimburse to any member of the production team, cast or crew any personal expenses not covered in the budget and for which prior Council approval has not been obtained. Examples of such expenses include (but are not limited to) personal make-up, hair products, meals etc. No payment will be made to cover or reimburse the payment of personal incidental expenses such as expenses relating to time and transport, including petrol and parking costs.
- The Performer is to follow the responsibilities of their position as per Section A.1 of the Production Manual
- The personal information on production contact sheets is only provided for use for that production; no personal details are to be passed on without the relevant person’s consent.
- The Performer gives permission for Canberra Repertory Society to use images and recordings of the Performer for billing, program and promotion.
- All cast and crew must advise SM or PM of any pre-existing medical conditions.

Performer’s signature

AGREEMENT FOR A DIGITAL RECORDING OF A THEATRICAL PRODUCTION FOR ARCHIVAL PURPOSES ONLY

1. The Parties to this Agreement are CANBERRA REPERTORY (the producer of the production), the Performer named above of SHOW (the 'Cast'), and The Recording Organisation ('RO').
2. The Parties agree to permit CANBERRA REPERTORY to make a digital recording of SHOW (the Production) for archival purposes on the terms and conditions set out in this Agreement.
3. Canberra Repertory will notify the Performer of the date and performance to be recorded.

TERMS AND CONDITIONS

1. All members of the Cast agree to the recording for archival purposes as witnessed by each and every cast member's signature to this Agreement.
2. In the event a Cast Member(s) is unsure whether to agree to the recording, Canberra Repertory will not continue with the recording.
3. Canberra Repertory accepts full responsibility for the Copy of the recording and warrants that it will not be copied in part or whole or issued to any person, institution or company whatsoever.
4. Canberra Repertory agrees that the Recording or part thereof is not for broadcast or transmission by any means of reproduction of the Recording or live broadcast, in any medium, at any time, in any Territory.
5. The Recording Organisation agrees to observe the terms and conditions of this Agreement.

6. AGREEMENT COMPLETE

This Agreement contains the entire understanding of the parties. None of the Parties has made any representation, warranty, covenant or undertaking of any nature whatsoever, express or implied, in connection with or relating to this Agreement, other than as expressly set forth herein.

This Agreement is datedday of 201

Performer's Signature: _____

Production Signature: _____

Position: _____

Attachment E – Communications register

Who	What	To whom	When	How
Council	Requirements re production and season launch (e.g. availability)	Director	Pre-production phase, during contract negotiations	Meeting, and confirmed in writing
Director	Audition requirements	Production Manager	Pre-production phase	Meeting
Director	Production requirements	Creative team and Production Manager	Pre-production phase	Production meeting
Production Manager	Budgets	Director and heads of departments	Pre-production phase	Production meeting
Heads of Department	Progress	Production Manager	Throughout as required	Production meetings
Production Manager	Progress, issues, etc.	Council	Monthly	Written reports

Attachment F – Production Managers tools

F.1 AGENDA ITEMS FOR MEETINGS

- Welcome/Introductions
- Present/Absences
- Duties of HODs (initial Meeting)
- Budget
- Director
- SM
- HOD reports
- Risk (including WHS) – Issues, reporting, risk assessments
- Issues

F.2 PROGRAM CONTENTS

The program shall contain:

- A complete and accurate list of all cast
- A complete and accurate list of all Production Team, which shall include:
 - Director
 - Musical Director (if applicable)
 - Choreographer (if applicable)
 - Production Manager
 - Stage Manager
 - Set Designer
 - Lighting Designer
 - Sound Designer
 - Costume Designer
 - Props Coordinator
 - Set Coordinator

Where any of these roles is shared, both shall receive equal billing

- Photo and bio of:
 - Director (bio max 500 words)
 - All cast, with role/s noted (bio max 150 words)
 - Musical Director (if applicable) (bio max 300 words)
 - Choreographer (if applicable) (bio max 300 words)
 - Assistant Director (if applicable)
 - Production Manager
 - Stage Manager
 - Set Designer
 - Lighting Designer
 - Sound Designer
 - Costume Designer
 - Props Coordinator
 - Set Coordinator
 - Assistant Stage Manager
 - Assistant Costume Designer
 - Principal Makeup Artist (if applicable)
 - Principal Scenic Artist (if Applicable)

- Playwright
- Translator (or equivalent)

Where any of these roles is shared, both shall receive equal billing

- A complete and accurate list of all Band Members
- A complete and accurate list of all Production Crew, which shall include:
 - Director
 - Musical Director (if applicable)
 - Choreographer (if applicable)
 - Assistant Director (if applicable)
 - Assistant to the Director (if applicable)
 - Production Manager
 - Production Council Liaison
 - Stage Manager
 - Assistant Stage Manager/s
 - Set Designer
 - Lighting Designer
 - Lighting Operators
 - Sound Designer
 - Sound Operators
 - Costume Designer
 - Assistant Costume Designer (if applicable)
 - Costume Construction
 - Wardrobe Assistants (including Dressers if applicable)
 - Props Coordinator
 - Props Crew
 - Set Coordinator
 - Set Construction
 - Principal Makeup Artist (if applicable)
 - Makeup Artists (if applicable)
 - Principal Scenic Artist (if applicable)
 - Scenic Artists (if applicable)
 - Composer
 - Front of House Coordinator
 - Front of House Staff
 - Photographer/s
 - Program Design
 - Poster Design
- Director's Notes (max 500 words)
- Musical Director's Notes (if required) (max 300 words)
- Acknowledgements and thank yous
- Show specific information
- Any Canberra Repertory Society Information
- May contain advertisements

F.3 SCHEDULES REQUIRED

- Audition
- Rehearsal
- Meeting
- Construction – Set, Costumes, Props

- Budget tracking sheet
- Bump-in
- Production Week – Rigging, Focusing, Plotting, Tech
- Rehearsal, Dress Tech, Sitzprobe etc.
- Bump-out
- WHS – Risk assessment

Production: _____

Theatre 3 Bump-out check list

The object of bump-out is to leave the theatre clean and ready for the next production ...
(unless otherwise agreed, bump-out to be finished by 12 noon Sunday)



Area	completed ✓	or not completed ✗	If not completed/relevant, why not?
Backstage cleaned; mopped/vacuumed			
Prompt dressing room	<input type="checkbox"/>		
Prompt toilet	<input type="checkbox"/>		
Prompt tea/coffee facilities cleaned/washed/put away	<input type="checkbox"/>		
OP dressing room	<input type="checkbox"/>		
OP toilet	<input type="checkbox"/>		
OP shower	<input type="checkbox"/>		
OP tea/coffee facilities cleaned/washed/put away	<input type="checkbox"/>		
Central backstage	<input type="checkbox"/>		
Costumes / Props			
Costumes removed (to store / for cleaning)	<input type="checkbox"/>		
Props removed (to store / returned to owners)	<input type="checkbox"/>		
Stage			
Set dismantled /removed	<input type="checkbox"/>		
Carpet removed (to store / thrown out)	<input type="checkbox"/>		
Blacks dismantled / put away	<input type="checkbox"/>		
Floor swept/mopped	<input type="checkbox"/>		
Floor repainted black	<input type="checkbox"/>		
Lights / Sound			
Lights de-rigged / stored	<input type="checkbox"/>		
Lighting box cleared/cleaned	<input type="checkbox"/>		
Speakers unplugged / stored	<input type="checkbox"/>		
Sound box cleared/cleaned	<input type="checkbox"/>		
Cabling removed / stored	<input type="checkbox"/>		
Ryan Room kitchen / balcony cleaned	<input type="checkbox"/>		
Auditorium			
Seats covered	<input type="checkbox"/>		
Change external stage door sign to following show title	<input type="checkbox"/>		

Foyer

Kitchen cleaned / washing up done	<input type="checkbox"/>	
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<signed>

<dated>

Outgoing Prod'n/Stage Mgr name

Incoming Prod'n/Stage Mgr name



**CANBERRA REPERTORY SOCIETY
PRODUCTION HIERARCHY
December 2017**



