

Production Handbook

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Productions / Operations

PRODUCER

Approved by the Board of Directors

- ❖ Responsible to the director
- ❖ Helps the director coordinate production aspects of the production
- ❖ Appoints and assigns responsibilities to an assistant if needed
- ❖ Confers with the director for an understanding of the production well in advance of auditions
- ❖ Oversees the budget for the production
- ❖ Schedules meetings with technical chairs, reviews duties of chairs, and establishes a timetable for completion of tasks
- ❖ Ensures execution of the assigned duties of the production staff according to the timetable
- ❖ Consults regularly with the director
- ❖ Arranges with the box office chairperson for advanced ticket sales for cast and crew
- ❖ Arranges for strike in consultation with director, producer and construction chair of next production
- ❖ Distributes and collects production forms. i.e.... BCP Code of Conduct forms, "In the Dressing Room" and other information forms. These forms can be obtained from the office manager
- ❖ Is responsible for arranging for return of all scripts (where applicable), librettos, properties, and costumes
- ❖ Attends preseason production meeting

PROCEDURES

❖ **Helpful Hints:**

- Directors vary in their need for various production tasks to be completed. Please consult with your director well in advance of the production.
- Keep organized. There are a lot of details. Many producers prepare a three-ring binder with dividers for various tasks and information.
- Meet with your director at least once a week during the rehearsal process. Make sure that your meetings do not take place during actual rehearsals. The director generally needs to concentrate on the actors at this time.
- Meet with crew chiefs as necessary. Make sure they know they can contact you with questions or problems.

- ❖ As soon as you assume the role of producer, contact your director to arrange a meeting to discuss the production. At this meeting you will want to finalize all crew chiefs and set a pre-production meeting date.
- ❖ Contact all production chairs with the date and time of the production meeting.
- ❖ Attend the production, distribute the production handbook at that time and assist the director.
- ❖ Prior to auditions, review the audition sheet to see if there is information to be added that is unique to this production. A standard audition form is available from the office manager. Please contact the office manager to add or make changes needed and to obtain enough copies.
- ❖ At auditions, make sure that forms, pens, pencils, etc. are available and be available to assist the director.
- ❖ Contact those who were not cast with a message of thanks and a request to return for other auditions.
- ❖ Prepare a cast and crew list and make copies for all. Distribute these at the first rehearsal (read-through.)
- ❖ Make copies of the rehearsal schedule and distribute.
- ❖ If the production is a musical, obtain cast and crew signatures for all rented materials. If they are lost or damaged, collect the appropriate fee from the cast member. You are responsible for arranging the return shipment of these materials. The office manager can help you with this.
- ❖ Contact a book holder and let them know date and time he or she should begin attending rehearsals.
- ❖ Prepare a sign up sheet for the cast to order their tickets ahead of time. The producer should educate the cast and crew regarding advance ticket orders. NOTE: Please check the BCP Ticket Policy. Advance ticket orders for cast and crew should be completed at least three weeks prior to opening.
- ❖ Dress rehearsal tickets may be distributed to cast members at least one week ahead of the final dress for a limited number of family and friends. Be judicious about distributing these tickets. They are not meant to cut into box office sales. If there is a benefit show, the final dress may not be available for free tickets.
- ❖ Provide a cast list for the marketing chair and the office as soon as the production is cast.
- ❖ Contact the BCP photographer at the end of the first week of rehearsal to set up a date for production photos. These photos are displayed in the lobby.
- ❖ Provide the completed cast bios (“In the Dressing Room”) to the program chair.

DIRECTOR

Approved by the Board of Directors

- ❖ Responsible to the Board of Directors and its Executive Committee
- ❖ Casts, interprets, develops, and stages the production
- ❖ Operates within the production budget
- ❖ Is encouraged to appoint an assistant director
- ❖ Responsible for interpretation of all creative elements of the production including but not limited to:
 - Acting
 - Settings
 - Properties
 - Sound
 - Lighting
 - Costumes
 - Makeup
- ❖ The Director should discuss the progress of the show with the producer at least once a week. This is especially helpful in avoiding any communication problems that could otherwise arise.
- ❖ If there is an assistant director, the director should assign his or her duties and responsibilities relative to the production. This is an opportunity to help the assistant become more prepared as future director. Assistant Directors are not “gofers.”
- ❖ Attends preseason production meeting
- ❖ Proofread the program before it goes to print.
- ❖ As a liaison of the board of directors, determine the best use of the budgeted dollars for cast parties/gifts and work with the producer to ensure appropriate recognition of cast and crew.

ASSISTANT DIRECTOR

- ❖ Responsible to the Director
- ❖ Becomes well informed about the director's objectives and assists the director in carrying them out
- ❖ Implements the director's objectives in his or her absence
- ❖ Responsible for other duties assigned by the director
- ❖ Uses this experience as a learning opportunity
- ❖ Attends preseason production meeting

MUSIC DIRECTOR

Approved by the Board of Directors

- ❖ Responsible to the director
- ❖ May appoint an assistant
- ❖ Responsible for coordination of all musical aspects of the production in cooperation with the director and choreographer
- ❖ Responsible for obtaining musicians for rehearsals and performances
- ❖ Responsible for managing the payment amounts for musicians, following the orchestra payment policy
- ❖ Works with the treasurer to ensure proper payment of musicians
- ❖ Assists the director in casting the production
- ❖ Coordinates the rehearsal schedules for the production with the director and choreographer
- ❖ Provides appropriate rehearsal materials to the choreographer
- ❖ Responsible for erasing all pencil marks and returning all rented music to the producer or rental company
- ❖ Operates within the production budget
- ❖ Attends preseason production meeting

CHOREOGRAPHER

- ❖ Responsible to the Director
- ❖ May appoint an assistant or dance captain
- ❖ Assists the director in casting the production
- ❖ Coordinates a rehearsal schedule with the director and music director
- ❖ Responsible for designing and implementing all choreography for the production in accordance with the director's overall production plan
- ❖ Operates within budget guidelines for the production
- ❖ May attend preseason production meeting

COSTUMES

SEASON CHAIR

- ❖ Maintains the costumes and costume storage area and may appoint a season costume committee to help with this task.
- ❖ Responsible for maintaining and repairing costumes
- ❖ Responsible for culling items from the collection
- ❖ Responsible for accepting or declining donations of materials
- ❖ Assist directors and producers in finding a costume chair for each production when requested.
- ❖ Authorizes the lending of costumes to other theater groups;
 - Maintains a record of costumes lent;
 - Develops policy, approved by the board, for the lending of costumes, including charges, if any, that may be assessed for cleaning and repairing of lent costumes
 - Keeps a written inventory of borrowed items
- ❖ Meets with costume committee to explain costuming needs and assign work
- ❖ Attends preseason production meeting

PRODUCTION CHAIR

- ❖ Meets with the director as soon as possible before or during the first week of rehearsal to learn the costume requirements of the production
- ❖ Obtains sizes and measurements of all cast members
- ❖ Checks with season chair to obtain an inventory of stock costumes that might be used
- ❖ Rents, borrows, or constructs costumes as needed
- ❖ Operates within the production budget
- ❖ Responsible for any changes or alterations in the costumes, with the approval of the director
- ❖ No alterations, additions to, or deletions from a costume are to be made without consulting the chairperson; alterations should be reversible if possible
- ❖ Will, at the beginning of or prior to tech rehearsals, have all costumes in dressing rooms
- ❖ Responsible for costume changes during dress rehearsals and performance when the actors need assistance. Dressers may be appointed.
- ❖ Checks during the production to see if repairs, cleaning, or replacement of items are needed
- ❖ Is present at strike to supervise costume materials
- ❖ Responsible for washing all washable costumes, ironing them if necessary, making any repairs or removing any temporary alterations, and returning them to stock.
- ❖ Responsible for taking non-washable items to be dry-cleaned, picking them up from the cleaners, making any repairs or removing any temporary alterations and returning them to stock
- ❖ Reports damage of any rented or borrowed costumes to the producer who will arrange compensation
- ❖ Supervises the return of all borrowed and/or rented items within one week of the last performance

Bay City Players

- ❖ Turns in all receipts and bills for the production in a timely manner

SET DESIGN

SEASON CHAIR

- ❖ In cooperation with directors and producers, may appoint a designer for each production
- ❖ Provides general assistance to the designer of each production as needed
- ❖ Attends preseason production meeting

PRODUCTION CHAIR

- ❖ Confers with the director about set requirements for the production. Director has final approval
- ❖ Operates within the production budget
- ❖ Provides designs rendered to scale, and/or models built to scale for the set construction chair and director at the preproduction meeting
- ❖ Coordinates plan with other production chairs

SET CONSTRUCTION

SEASON CHAIR

- ❖ May appoint set construction chair for each production in cooperation with directors and producers
- ❖ Provides general assistance to the set construction chair of each production
- ❖ Maintains an orderly set construction storage area
- ❖ Maintains a tool and machinery inventory and arranges for repairs and replacement of tools and machinery as necessary within the stage improvement budget
- ❖ Takes requests for tools and equipment above and beyond the budget to the board for approval or budgeting in subsequent years
- ❖ Implements safe practices for use and storage of tools and equipment
- ❖ Attends preseason production meeting

PRODUCTION CHAIR

- ❖ Arranges for a construction crew to assist as necessary
- ❖ Confers with the director, producer, and designer before constructing the set, or making any changes in construction plans
- ❖ Operates within the production budget
- ❖ Arranges for the purchase of materials required for construction with the assistance of the season chair
- ❖ Responsible for reporting to the season chair or president any injuries or accidents
- ❖ Works closely with the Set Decorator to ensure their needs are met
- ❖ Responsible for requesting replacement tools and equipment as necessary. Requests should be made to the season chair.
- ❖ Responsible for following safety rules and regulations. Use tools only to do what they were designed to do. Never let untrained workers use power tools
- ❖ Leads the set strike after the last performance
- ❖ Attends pre-production meeting well in advance of auditions. Meets with the director and set designer as early as possible prior to set construction to get a clear idea of what is needed and expected

SOME CONSIDERATIONS

- ❖ Can you use set pieces that are currently in storage?
- ❖ If a set is currently in use, can you use parts of it?
- ❖ Can you build items prior to the set construction day, while the previous show is in production?
- ❖ Are there any requests from the director or set designer that may be technically impractical or impossible? Resolve these issues as early as possible.
- ❖ Purchase all materials that you will need. Extra foam and plywood is always a plus.
- ❖ Meet with the set decorator to sort out any potential issues if the decoration of the set is not straightforward.
- ❖ Be sure there are enough materials available.
- ❖ Put together a crew of people that is appropriately sized for the task at hand.

- ❖ Make sure there are enough people to help open and close the orchestra pit if necessary. (A minimum crew of six is recommended.)
- ❖ Try to build the set as early after the completion of the previous production as possible. This is a great benefit to the actors.
- ❖ Plan construction at a time when you can get several hours of uninterrupted work done. Saturdays are often the best days for set construction.
- ❖ If appropriate, divide into teams.
- ❖ Keep areas that are work-in-progress as clean and picked up as possible.
- ❖ Keep an accurate list of workers for the producer, including contact information, so they can be recognized in the program, and added to the volunteer database, if necessary.
- ❖ Work with the stage manager to coordinate the deconstruction of the set and make sure everything is put away appropriately. *It is often possible to partially construct the set for the next production immediately after strike. Make the best use of your crew and their time.*

SET DECORATION

SEASON CHAIR

- ❖ May appoint a production chair in cooperation with the director and producer
- ❖ Maintains an orderly set decoration storage area
- ❖ Ensures existing set pieces are used before new purchases are made
- ❖ Responsible for maintaining proper tools. For example: brushes, rollers, etc., for decorating the set
- ❖ May assist set construction with set strike
- ❖ Attends preseason production meeting

PRODUCTION CHAIR

- ❖ Arranges for a decoration crew to assist as necessary
- ❖ Operates within the production budget
- ❖ Arranges for the purchase of materials required for decoration with the approval of the season chair
- ❖ Confers with the director, producer and designer during the production on any set decoration issues
- ❖ Works closely with set construction to ensure proper timing to finish the set
- ❖ Responsible for reporting to the season chair or president any injuries or accidents
- ❖ Does not alter set pieces, scenery or anything used to dress the set without approval from the Set Decoration Chair.
- ❖ Responsible for requesting replacement equipment as necessary. Requests should be made to the season chair
- ❖ Responsible for following safety rules and regulations
- ❖ Attends set strike to ensure all items related to set decoration are returned to their proper area
- ❖ Attends preproduction meeting

THINGS TO CONSIDER

- ❖ Can existing set pieces, currently in storage, be used or adapted for the production? Consider also set pieces that may be in use on stage
- ❖ Start the decoration of the set as soon as the construction has been completed
- ❖ Decorating of the set can be done on Saturday's and Sunday's usually without interruption
- ❖ If appropriate, divide work into teams
- ❖ Keep areas that are work-in-progress clean and orderly
- ❖ Try to complete the decoration of the set as soon as possible. This is a great benefit to the actors
- ❖ Keep an accurate list of workers, businesses or individuals that have made donations, contributions or have lent set pieces for the production and give that list to the producer for recognition in the program
- ❖ Keep a list of new volunteers so they may be considered for future productions
- ❖ Allow time to make changes if needed

PROGRAM

CHAIRPERSON

- ❖ Gathers information from the cast and crew, writes the bios, and submits the program to the director for proofing.
- ❖ Operates within the production budget

PROCEDURES

- ❖ Meet with Director as soon as possible to have the following information ready no later than 3 weeks prior to the production:
 - Cast list with character names in order of appearance
 - List of scenes, description of setting
 - Listing of musical numbers
 - Names of production chairs and crews
 - Listing of musicians
 - Businesses or individuals who should receive special recognition.
 - Director's notes or introduction
 - Cast and crew photographs, if necessary
 - Audition information for next production
- ❖ Obtains art exhibit information from Art Exhibit Chair
- ❖ Arranges for word processing/data entry of all necessary information
- ❖ Coordinates with the printer to arrange for proofing the program
- ❖ Proofs the program and arrange for delivery date
- ❖ Coordinates proofing the program with the director

ART EXHIBITS

- ❖ Schedules exhibits of area artists to be displayed in the lobby during each production
- ❖ Meets with the artist a few days prior to the production to provide any necessary assistance arranging for the display
- ❖ Prepares a short biography of the artist for the program. Coordinates with Program Chair for submission deadline
- ❖ Advises the artist on the procedures for selling works
- ❖ Arranges for complimentary tickets for opening night for the artist
- ❖ Arranges for removal of display a day or two after the production. If possible, this should be done during strike

STAGE MANAGER

SEASON CHAIR

- * Agrees to a stage manager and possible assistant manager for each production appointed by the producer
- * Provides general assistance to the stage manager of each production
- * Agrees to provide training or arrange for training to individuals interested in becoming stage managers
- * Attends preseason production meeting (mandatory)

PRODUCTION CHAIR

- * Meets with the director and producer as soon as possible to discuss the production
- * Arranges for a stage crew if necessary
- * Begins attending rehearsal approximately two weeks prior to tech week, or as agreed upon with director
- * Receives contact list of cast and crew from producer
- * Ensures that the prop tables are set up and items are systematically arranged
- * Ensures that headsets are in place for self and assistant
- * Ensures that area is set for quick costume changes if necessary
- * Spikes stage for props and set pieces
- * Uses glow tape for any areas that may be tripped over or bumped into in dim light
- * Sweeps stage prior to each production
- * Mops stage as needed
- * Assists producer with designating dressing rooms
- * Unlocks theater for cast beginning with tech week and locks up when everyone leaves (First to arrive, last to leave)
- * Posts sign-in sheet for actors (beginning with tech week) and calls late actors
- * Assigns set change responsibilities if necessary and posts a written list for cast and crew

Bay City Players

- * Conducts pre-production preparation (light check, sound check, special effects check, headset check, props check, sweep/mop, preset stage)
- * Familiarizes self with emergency exits and placement of fire extinguishers
- * Gives house manager the ok to open doors and informs the cast
- * Gives “10 minutes to places” “5 minutes to places” and “places” warnings to cast
- * Calls light and sounds cues if necessary. These may be taken care of by the lighting and crew members as agreed upon.
- * Returns everything to its proper place following each production
- * Communicates, communicates, communicates openly with assistant stage manager, cast, crew, director, producer, costumer, and house manager

PROPERTIES

SEASON CHAIR

- ❖ May appoint an assistant chair or season committee to help with these tasks
- ❖ Assists director and producers in finding a properties chair for each production when requested
- ❖ Responsible for maintaining the hand props storage area (A hand prop is defined as anything that can be carried on or off the stage by an actor)
- ❖ Responsible for maintaining and repairing hand props
- ❖ Responsible for culling hand prop items from the collection
- ❖ Responsible for accepting or declining donations of hand props
- ❖ Authorizes the lending of props to other theater groups;
 - Maintains a record of hand props lent and returned
 - Develops policy, approved by the board, for the lending of hand props, including deposits and charges, if any, that may be assessed for replacing and/or repairing lent hand props
- ❖ Attends preseason production meeting

PRODUCTION CHAIR

- ❖ Meets with the director as soon as possible before or during the first week of rehearsal to learn the hand prop requirements of the production
- ❖ May enlist the support of others, including members of the production, in finding props
- ❖ Checks with season chairperson to determine what hand props in the collection might be used
- ❖ Rents, borrows, buys or constructs props as needed
- ❖ Operates within the production budget
- ❖ Gets approval from the Season Chair before making any alterations, additions to, or deletions of props from the hand props collection
- ❖ Sets up props tables backstage and arranges props systematically on the tables so that props can be easily located and reset
- ❖ Responsible for replacing consumable items
- ❖ Assists the stage manager as needed in resetting props
- ❖ Assists the stage manager as needed after a performance in washing all items from which performers eat or drink
- ❖ Checks during the production to see if repairs, cleaning, or replacement of items are needed
- ❖ Attends strike to supervise the removal of props from the set
- ❖ Responsible for cleaning and repairing of props used in the production
- ❖ Reports damage of stock props to the Season Chair
- ❖ Reports damage of any rented or borrowed props to the producer who will arrange compensation
- ❖ Responsible for returning stock props in clean condition to the prop storage room during strike
- ❖ Responsible for the return of all borrowed and/or rented props within one week of the last performance

Bay City Players

- ❖ Turns in all receipts and bills for the production in a timely manner

LIGHTING

SEASON CHAIR

- ❖ Agrees to a lighting design chair and lighting execution chair for each production appointed by the Producer
- ❖ Provides general assistance to the lighting design chair and lighting execution chair of each production
- ❖ Maintains the lighting instruments and ensures they are stored properly and in good working order
- ❖ Ensures that there are adequate light bulbs in stock
- ❖ Responsible for maintaining and understanding the lighting system so as to train others
- ❖ Responsible for the purchase and replacement of equipment
- ❖ Operates within the production budget
- ❖ Attends preseason production meeting

LIGHTING DESIGN - PRODUCTION CHAIR

- ❖ Appointed by the Producer with agreement from lighting design chair
- ❖ Works with the director to formulate a lighting design plan
- ❖ Is responsible for execution of the lighting plan in a timely fashion
- ❖ Works closely with the Lighting Execution Production Chair to ensure effective operation of the production

LIGHTING EXECUTION - PRODUCTION CHAIR

- ❖ Appointed by the Producer with agreement from lighting chair
- ❖ Works closely with the Director
- ❖ Agrees to be present at all appropriate rehearsal and performance dates
- ❖ Sets up the final presets and cues for operation of the production
- ❖ Operates the lighting board during performances

SOUND

SEASON CHAIR

- ❖ Agrees to a sound design chair and sound execution chair for each production appointed by the Producer
- ❖ Provides general assistance to the sound design chair and sound execution chair of each production
- ❖ Maintains the sound equipment and ensures proper storage and that it is in good working order
- ❖ Ensures that there are batteries and spare parts in stock as needed.
- ❖ Responsible for maintaining and understanding the sound system so as to train others
- ❖ Responsible for the purchase and replacement of equipment
- ❖ Operates within the production budget
- ❖ Attends preseason production meeting

SOUND DESIGN - PRODUCTION CHAIR

- ❖ Appointed by the Producer with agreement from sound design chair
- ❖ Works with the director to formulate a sound design plan
- ❖ Responsible for creating or locating appropriate sound cues for a production
- ❖ Responsible for execution of the sound plan in a timely fashion
- ❖ Works closely with the Sound Execution Production Chair to ensure effective operation of the production

SOUND EXECUTION - PRODUCTION CHAIR

- ❖ Appointed by the Producer with agreement from sound chair
- ❖ Works closely with the Director
- ❖ Agrees to be present at all appropriate rehearsal and performance dates
- ❖ Sets up the final presets and cues for operation of the production
- ❖ Operates the sound board during performances

MAKEUP

SEASON CHAIR

- ❖ Responsible for maintaining an adequate supply of basic stage makeup material
- ❖ Responsible for purchasing supplies as needed
- ❖ Responsible for overseeing the cleanliness of supplies and their storage areas
- ❖ May appoint a chairperson for each production
- ❖ Consults with the director and producer for each production to learn the makeup requirements
- ❖ Attends preseason production meeting

PRODUCTION CHAIR

- ❖ Meets with the director of the production about the makeup requirements
- ❖ Notifies season chairperson about supplies that need to be ordered
- ❖ Purchases needed supplies if not purchased by the season chairperson
- ❖ Instructs cast members who are not familiar with theatrical makeup in its use
- ❖ May need to do special makeup (old age, beards, mustaches, scars, bruises, etc.)
- ❖ May need to make prosthetic pieces or have them made
- ❖ Sees that there is an adequate supply of tissue, makeup remover, sponges, etc.
- ❖ Oversees the cleaning of the makeup area during strike
- ❖ Reports to the season chairperson about supplies that need to be replaced
- ❖ Operates within the production budget
- ❖ Attends preproduction meeting

PHOTOGRAPHY

- ❖ Photographs performances for display in the lobby
- ❖ Arranges a time with the producer to photograph the production. This is usually done on the Monday or Tuesday dress rehearsal during opening week
- ❖ Selects and provides photographs for the lobby display
- ❖ Takes down the display after the last performance of the production
- ❖ Gives the photos on display to Historian after the last performance of the production
- ❖ Operates within the production budget

Business Operations

BOX OFFICE CHAIR

- ❖ May appoint a co-chair, if desired
- ❖ Orders tickets for all productions
- ❖ Establishes box office schedule subject to Board approval
- ❖ Schedules volunteers to staff the box office
- ❖ Develops and enforce procedures to be followed by box office staff
- ❖ Establishes and oversees procedures for mail orders
- ❖ Schedules volunteers for mailings
- ❖ Makes regular deposits of money and checks received
- ❖ Provides copy of procedures to all box office workers

BUILDING MANAGER

- ❖ Along with the Board President, supervises the work of the custodian
- ❖ Makes periodic inspection of the building to determine if minor repairs are needed.
- ❖ Schedules regular preventive maintenance for the heating and cooling system, alarm system, and other equipment.
- ❖ Accompanies inspectors on all visits. (Electrical, fire, safety, etc.)
- ❖ Arranges for snow removal and parking lot maintenance.
- ❖ Arranges for any emergency repairs, and/or consults with the custodian, or other Players volunteers regarding such repairs.

MARKETING

CHAIRPERSON

- ❖ Places advertising in the Bay City Times and other media for auditions, production openings, ticket availability, season announcements, and season ticket sales.

PROCEDURES FOR PLACING DISPLAY ADS FOR AUDITIONS

- ❖ The Bay City Times representative needs audition information before noon Friday of the week before the ads are to be run.
- ❖ Audition ads are to run the Thursday and Sunday before auditions. Audition ads are run Sunday only in The Saginaw News and The Midland Daily News. The Bay City Times representative will see information gets to them on time.

NECESSARY INFORMATION:

- ❖ Production title. (The Bay City Times representative will have logos from the season membership ad placed in the spring.)
- ❖ A headline to go with the logo, e.g., "Auditions for a family comedy romp," "Come tryout for a powerful, new American drama," "Audition for this prizewinning Broadway musical."
- ❖ Names of directors with their titles: director, assistant director, music director, and choreographer.
- ❖ Performance dates.
- ❖ Audition dates and times.
- ❖ Roles in the production: number of men, women and children; ages to be played, ethnic specifications, as needed, special requirements. Special requirements could be: "1 person able to juggle," "3 boys, ages 10-13 to sing a Christmas song."
- ❖ Always include the statement: "Everyone is Welcome to Tryout at Players."
- ❖ Names of Corporate Sponsors (if necessary): "Proudly sponsored in part by...."
- ❖ Include the website address in every advertisement

Proof the copy before it is published:

- ❖ Spelling errors are common: "roles," not "rolls."
- ❖ Request changes to make information easy to read, e.g., line up dates and times.
- ❖ Request changes to make information clearly understandable, e.g. be specific regarding roles in production.
- ❖ Change hard to read type fonts or boring to read type fonts

PROCEDURES FOR PLACING DISPLAY ADS FOR PERFORMANCES

- ❖ The Bay City Times representative needs the performance ads information before **Monday morning** the week before the ad is to be run.
- ❖ Performance ads run the Sunday before the production opens. Occasionally, ads are repeated on Thursday of the second week of the production if ticket sales are very slow.

NECESSARY INFORMATION:

- ❖ Production title. (The Bay City Times representative will have logos from the season membership ad placed in the spring.)
- ❖ A headline to go with the logo, e.g., "A Powerful Drama of Revenge Adults Will Find Fascinating," "Bring the Family to This Delightful Musical Comedy," "Be Prepared to Ache with Laughter."
- ❖ Names of directors with their titles: director, assistant director, music director, and choreographer.
- ❖ Performance dates and times.
- ❖ Dates and times box office is open.
- ❖ Box Office phone number.
- ❖ A reminder "Tickets Available." For first production of the season, "Memberships Available."
- ❖ Names of Corporate Sponsors, if necessary: "Proudly sponsored in part by...."
- ❖ Always include the website address in advertisements.

Proof the copy before it is published:

- ❖ Spelling errors are common.
- ❖ Request changes to make information easy to read, e.g., line up dates and times.
- ❖ Request changes to make information clearly understandable, e.g., make lines breaks in headline come at sensible places.
- ❖ Change hard to read type fonts or boring type fonts.

Don't feel you are imposing on the paper when you request changes.

NOTE: Performance ads are not usually placed the Thursday before the opening performance because of the large coverage usually found in the newspaper.

PUBLICITY

- ❖ Maintains a current list of media contacts in the tri-county area. Database should be updated at least yearly.
- ❖ Communicates via media release regarding auditions, production openings, ticket availability, season ticket sales, special performances, fund raising information, grants applied for and received, and other Players news.
- ❖ Communicates special achievements of volunteers; acts as media liaison and spokesperson for Bay City Players.
- ❖ Arranges for publicity photos for productions and other events.
- ❖ Writes or delegates the publication of the season flyer.
- ❖ Coordinates graphic standards for publications, signage, displays, clothing, giveaway items, website, etc.

PUBLICITY PROCEDURES

December- January

- ❖ When the season is announced for the following year, prepares and distribute a media release including titles, playwrights, directors (if known), production dates, and other pertinent information.

May-June

- ❖ Release regarding season ticket sales, costs, early bird specials, etc. Good opportunity to list the season again.

July

- ❖ Releases regarding the election of officers, recognition of volunteers, etc. following the annual meeting.

Late August

- ❖ Final push for season tickets. This is the time for a major article concerning the season. If there is a new initiative for Players, this may be the time to announce this, as well. (Fund raising, building/construction update, etc.) Works closely with Bay City Times representative.

Prior to each production:

- ❖ Send audition announcement release three weeks prior to auditions.
- ❖ Send release announcing cast for upcoming production as soon as available.
- ❖ Send release announcing production dates to coordinate with advertising; release should be to the media at least one week before the first advertisement appears for any production.
- ❖ Try to develop a story angle for each production. It could be the number of cast members who are new to the Players, or an unusual makeup or costume design. The Bay City Times writer is always looking for a new way to tell our story. If the director is new to the theatre, you may want to be available when the reporter is doing the interview, or to help the photographer get a good, representative photo. Make sure to get the language for advertisement of the production as approved through the Playreading Committee.

WRITING THE SEASON FLYER (May be completed by designee.)

- ❖ Work on the season flyer should begin immediately upon the Board's approval of the forthcoming season.
- ❖ Create your own logos for any shows that do not have commercial logos available. Check hard-bound copies of the production as they often have designs worth copying on the book jackets. Sometimes a CD or a program or an ad from another theatre will have copy worth using. Most of the time, you will have to be creative with a computer. Do your very best to get a picture in the logo. Visuals really help make words more interesting. Some of these materials maybe copyrighted, so be sure you change things around enough not to violate the law. Be sure to include the author with the title whenever possible in the logo. Let people know when a production is a musical - notes, clefs, maybe even the word "musical" include in the logo.

- ❖ Write a descriptive blurb that both informs the reader about the story and also makes it sound like something the reader would enjoy seeing. Critical quotes are often useful. Put them at the end of the blurb. Be as good as you can be because these blurbs will be on the envelopes sent to season-ticket holders and many times this is all that will appear in the paper to describe the production. Make sure to include approved advertisement language provided by the Playreading Committee.
- ❖ Take a season flyer from last year and make any changes on it necessary for this season: change the number of the season, make any price changes, make appropriate date and year changes. Write the changes in everywhere they belong on last season's flyer. Some printers only copy what you give them and won't be looking to make further changes.
- ❖ Get this material to the printer at least three, preferably four, weeks before it is needed at the theatre for mailing.

House

HOUSE MANAGER

- ❖ Maintain a friendly, helpful attitude at all times.

RESPONSIBILITIES

❖ LOBBY

- Generally one person for each production. Unlocks/locks outside doors, control lobby (lights, starting production, theatre door). Assists coatroom, ushers, and greeters as needed.

❖ COATROOM

- Generally two people for each production. Checks coats, brew and makes coffee available, serves pop at intermission(s), cleans up.

❖ GREETERS

- Generally one or two people for each production. Welcomes patrons, checks tickets, directs patrons to left or right aisle as needed.

❖ USHERS

- Generally four people for each production. Checks tickets, gives out programs, and assists patrons in finding seats as needed.

- ❖ Each of these areas may have a chairperson. The chairperson is responsible for securing volunteers for each production. The chairperson will also often work a production or two themselves. Once the chairperson has secured volunteers, a list of those volunteers and phone numbers should be e-mailed (mail to: info@baycityplayers.com) or called in (989) 895-5556 Mon-Fri 9:00-1:00 to the Bay City Players office manager. The office manager will post these in the coatroom.
- ❖ Chairpersons have available a list of volunteers who have assisted in that role in the past. They are expected to refresh that list through active recruitment. Additionally, the volunteer coordinator will make available new contacts.
- ❖ Each chairperson is committed for at least one season; however he or she often serves for longer. The house manager is responsible for filling the chairperson position for ushers, greeters, and coatroom.

LOBBY

- ❖ Maintain a helpful, friendly attitude at all times.
- ❖ Arrive one hour before show begins.
- ❖ Note the location of the fire extinguishers and exit doors (from the lobby and directly from the theatre).
- ❖ Unlock outside doors using the allen key (hanging in the coat room on the side of the window on the right as you enter the coat room).
- ❖ Put ash containers outside of each lobby door.
- ❖ Turn on Lobby lights. (light switches to either side of main entrance). If evening performance, turn on outside entrance lights (main entrance lighting is labeled marquee on switches to left of main entrance, east entrance light is by the plaque wall); these lights take a minute or so to warm up and really come on. Turn on small light over Arnett plaque on the brick wall. Turn on bathroom lights and light in hallway near bathroom. Make sure that door to the theatre is closed for now and leave lights off at the top of the stairs and on the ramp (so people won't try to come into the theatre until it's time to enter).
- ❖ A note about lights: The marquee sign that notes Players and the overhead lights between the double door entrances are on timers. You can't turn these lights on or off.
- ❖ Put on a volunteer name tag.

Before the Show and Starting the Show

- ❖ Check to see that coatroom attendants, ushers and greeters are present and are familiar with their duties. Offer them nametags and thank them for being there. (Note: Lobby person has overall responsibility in these areas; you may need to help fill in. You may need to interact with box office [e.g., a ticket mixup], but you have no responsibilities there (but since you're mobile and they're not, feel free to offer them a coffee or pop).
- ❖ Programs are kept in the closet in the inner lobby behind the handicapped area. (Ushers should know this, but you'll also want to know this).
- ❖ 30 minutes before performance, verify that stage and theatre are clear of cast and crew, that ushers and greeters are ready. Then open doors to the theatre and turn on top of stairs light and ramp light.
- ❖ Start to turn off lobby lights to encourage attendees to return to theatre several minutes before the show starts (both before 1st act and after intermission). Call the light booth (phone by coatroom, press lights and then pick up the phone) to let them know the lobby is clear. Turn off the inner lobby overhead lights, dim the inner lobby sconces, and close one outer lobby door, partially close the other (to avoid noise of door opening and closing during performance). Leave lobby overhead light on, but turn off other lobby lights.
- ❖ Be sure you or someone else is in the lobby at all times during the show. (A good book is always a good idea).

Intermission

- ❖ At intermission, turn lobby lights back on, open the doors to the theatre, and turn on the lights in the inner lobby.
- ❖ After intermission, turn off the lights and close the doors as at the beginning of the show. Lock the east entrance outside doors to limit outside access.
- ❖ You make do a partial count of coat room money at this time if you wish. In any case, make sure that the coatroom people have put money out of sight.

After the Show

- ❖ Turn lobby lights back on, open the doors to theatre, and turn on the lights in the inner lobby.
- ❖ There is a metal box (no money) on top of the pop refrigerator, which contains a notebook, pen, and envelopes in which the lobby receipts can be noted. Finish counting the money. Note the date, and amount in the notebook and on an envelope. Also, write the word “lobby” on the envelope and place the envelope in the locked drawer in the box office. (If you don’t have a key, you might need to ask box office to leave door ajar but locked when they go, you can simply close door behind yourself).
- ❖ Make sure the coffeepot is washed and coffee machine burners are turned off. (Should have been done by the coat room volunteers).
- ❖ Bring in the ash containers, lock the doors, and turn off all lights (it’s easy to forget the east entrance outside light). Ensure front of house is empty and dark. (If you’re aware that people from the front went backstage, you should wait for them). There may be people in the back when you leave, but that’s OK. It’s there responsibility to lock up the back.

COAT ROOM

PROCEDURES

- ❖ Maintain a helpful, friendly attitude at all times.
- ❖ Arrive 45-60 minutes before production begins.
- ❖ Put on a volunteer name-tag.
- ❖ Be sure the coffee machine is plugged in. If not, plug it in and it will take about 30 minutes warm up time before you can make a pot of coffee.
- ❖ Make a pot of coffee. (This requires about a heaping 1/3 Cup of coffee). Make additional as needed. (The coffee brews very quickly, so it is not necessary to make it ahead.) Put out cups, cream, sugar, sweetener, and stir sticks (located in the cabinet under the coffee pots).
- ❖ Check to make sure the numbered hangers are in order.
- ❖ Place money containers on shelf in openings.
- ❖ When checking two coats for one couple/group, hang on the same hanger if possible. (This allows coats to be returned more quickly).
- ❖ When a hat is checked, place the narrow tapered tag in the band around the hat.
- ❖ Find out what time intermission will be. (Should be listed on the bulletin board).
- ❖ About 5 minutes before intermission, pour 5 to 10 Cokes, 5 to 10 Diet Cokes and several Sprites. (Numbers depend on the size and age of the audience. A small audience with many older patrons may not require any pop at all to be pre-poured).
- ❖ If there is a second intermission, pour pop only as needed.
- ❖ After intermission(s), wipe down the counters. Discard any excess coffee, and clean the pots (except on cast party night).
- ❖ If the last production of the week, please unplug the coffee pot.
- ❖ When returning coats after the production, replace the tags number side up on the hanger as you return the coats.
- ❖ Check to see the hangers are in order.

- ❖ You're welcome to watch the production. After about 15 minutes into the show, you can take an empty seat on the aisle, or you may stand in the back or sit in the handicapped area.

- ❖ If you have any additions, corrections, or recommended improvements to this list, please write them down and leave a note in the office.

GREETER

- ❖ Maintain a friendly, helpful attitude at all times. Don't forget to smile!
- ❖ Arrive 40 minutes before production begins.
- ❖ Put on a volunteer name-tag.
- ❖ Inform lobby workers that you have arrived.
- ❖ Doors to the house (seating area) will be opened by the lobby manager 30 minutes before the production begins. Make sure you are ready. You'll need to stand about 10 feet inside of the doors so that you'll be able to direct patrons to the proper aisle (noted below).
- ❖ Welcome patrons
- ❖ Direct those who need it (Left and Center 1-6 Tickets to the left aisle; Right and Center 7-13 tickets to the right aisle).
- ❖ Be ready to answer common questions:
 - Where's the bathroom? (Center hall on the left)
 - Where can I get a drink? (Water fountain in the hall outside of the bathroom. Coffee, pop available at the coatroom during intermission.)
- ❖ Don't impede those who require no direction.
- ❖ Try to identify any people that may have come with tickets for the wrong night (different colored ticket).
- ❖ After the production has finished please help to thank patrons for coming and make a quick walk through the aisles to pick up lost and found items as well as any loose programs. Your help is greatly appreciated.

- ❖ You're welcome to watch the show. After about 15 minutes into the show, you can take an empty aisle seat, or you may stand in the back or sit in the handicapped area.

- ❖ If you have any additions, corrections, or recommended improvements to this list, please write them down and leave a note in the office.

USHER

- ❖ Maintain a friendly, helpful attitude at all times.
- ❖ Arrive 40 minutes before production begins.
- ❖ Put on a volunteer name-tag.
- ❖ Inform the lobby worker(s) that you have arrived.
- ❖ Programs are kept in the closet in the inner lobby behind the handicapped area. At times, there may be items to be stuffed in the programs.
- ❖ Usually, there will be 2 ushers on each aisle.
- ❖ Familiarize yourself with the seat numbering. Rows are lettered A-O. Seats Left 1-6 and Center 1-6 are accessible from the left aisle. Seats Right 1-6 and Center 7-13 are accessible from the right aisle. Greeters should direct patrons to the proper aisle, but be prepared for people coming down the wrong aisle.
- ❖ Doors to the house (seating area) will be opened by the lobby manager 30 minutes before the production begins.
- ❖ Welcome patrons, provide them with a program and assist patrons to their seats if necessary.
- ❖ Don't impede those who require no direction.
- ❖ Try to identify any people that may have come with tickets for the wrong night (different colored ticket.)
- ❖ Be ready to answer common questions:
 - Where's the bathroom? (Center hallway, on the left)
 - Where can I get a drink? A: Water fountain in the hall outside of the bathroom. Coffee, pop available at the coatroom during intermission.
- ❖ Occasionally someone is occupying the wrong seat. You'll need to check tickets. This may have occurred because someone came on the wrong night (if so, have them check with box office for other available tickets), or it may just be confusion about the proper seats.
- ❖ You may also encounter latecomers. Flashlights are available to read the tickets. Verify that the seats are available before leading the patrons down the aisle with the flashlight **during an appropriate break in the production.**
- ❖ Ushers are also asked to monitor the doors during the performances to keep the back of the house noise to a minimum.
- ❖ After the production has finished please help to thank patrons for coming and make a quick walk through the aisles to pick up lost and found items as well as any loose programs. Your help is greatly appreciated.
- ❖ You're welcome to watch the production. After about 15 minutes into the show, you can take an empty aisle seat, or you may stand in the back or sit in the handicapped area.
- ❖ If you have any additions, corrections, or recommended improvements to this list, please write them down and leave a note in the office.

Season

MEMBERSHIP

CHAIRPERSON

❖ March

- Arrange for the following to be mailed to current members:
 - Membership form
 - Synopsis of the shows for the upcoming season

❖ April

- Discuss logistics for mailings with mailing coordinator. The mailing should be sent out with the ticket order for the last production of the season.

❖ April/May

- Sell Memberships in the lobby during each performance of the last production. Memberships are typically sold one half hour prior to curtain and during intermission.

❖ May-August

- When memberships arrive in the mail, the office manager will process them according to the following procedures:
 - Assure that the amount of the check is sufficient to cover the price of the tickets.
 - Record the check number in the upper left hand corner of the membership form. If there is more than one check enclosed with the order, record the last name and the check number.
 - If there is an additional amount enclosed for the building fund copy the membership form and the check. Place it in the fundraising chair's mailbox so that a thank you can be sent. *Put a sticky note on the check so that the treasurer knows what amount goes into which account.*
 - Take as many tickets off the stack as are ordered, and record the ticket numbers at the bottom of the membership form. Student or Senior tickets should be stamped with the S stamp and those numbers should be designated as senior or student at the bottom of the membership form.
 - Put the tickets into a small envelope and paper clip the envelope to the membership form.
 - Enter the information into the membership database. Mark the membership with a highlighter to indicate that the information is in the computer.

- File membership forms with tickets attached, alphabetically in the long boxes, located in the office.
- The mail will be checked every business day for memberships. Most memberships arrive between May and the end of June.
- Record the numbers for each batch of tickets in the green spiral notebook. This allows for an at-a-glance comparison to the ticket sales in previous years.
- Bundle the checks and deposit them at the close of each business day.
- E-tix website must be checked daily for memberships purchased online and a membership card written up for any online purchases and then entered to Excel membership file in office.

The membership chair will make regular reports to the Board on ticket sales.

❖ **Early August**

**** Check with the printer to see that the following have been printed****

- The pocket calendar with audition and production dates
- The letter that explains the season ticket procedure

August/September

The memberships are mailed at the same time as the ticket mailer for the first production.

- Request money for postage from treasurer in August and purchase the stamps.
- Check with box office chairperson for timing and to make sure the mailers are ready.
- Request membership mailing labels from office manager.
- Choose a date, recruit volunteers and organize the mailing.
 - Included in this first class mailing are:
 - Season membership tickets (there are some members with almost identical names; check the slips against the mailing label carefully)
 - The pocket calendar
 - The letter explaining the season membership procedure
 - The mailer for the first production
- Since this is a first class mailing and the tickets have value, the envelopes need to be sealed.
- The office manager will deliver memberships to the post office.

❖ **Ongoing**

- Coordinate with the box office or the office manager in regards to tickets that have been misplaced, torn up and thrown away.

❖ **September**

- Memberships are sold (on a prorated basis for anyone holding a ticket to the first production) during the run of the first production of the season as well. The chair may do that his/herself or may recruit volunteers. However if volunteers are asked to do it, the chair should set up a box with all of the needed supplies and instructions.

PLAYREADING

CHAIRPERSON

(Second Vice-President to the Board of Directors)

COMMITTEE

- ❖ The Playreading Committee shall present information about the shows it is considering at Board meetings throughout the year. The Committee is composed of interested members and Board members.

- ❖ The Committee seeks suggestions for plays and musicals from Board members, former directors, and audience members. Other sources include play catalogues, newspapers, magazines and brochures from other theatre groups. Potential plays and musicals are discussed and listed, and scripts are ordered for all members to read. Members will read and report on the plays and musicals, taking into consideration:
 1. Cast size
 2. Gender balance
 3. Technical difficulty
 4. Costume requirements
 5. Set
 6. Lighting
 7. Props
 8. Language

- ❖ Cuts will be made based on the previous criteria, in addition to personal appeal, patron appeal, possible financial success, and cost of producing (set, costume, royalties, etc.) Cuts will be made at each Committee meeting until a final slate is voted on. The Chair will then appoint committee members to find out availability and costs of production rights. The final slate is then presented for discussion at the November Board of Directors meeting.

- ❖ At the December Board of Directors meeting, the Playreading Committee shall present, in writing, a suggested order for the season. The slate will then be voted on by the Board of Directors at the same meeting. The Chair will delegate responsibility for ordering scripts and securing rights for each production.

- ❖ The Playreading Committee will also suggest language that will accompany any and all marketing for suggested productions. For example: mature content, family friendly, etc.

PROGRAM ADVERTISING

CHAIRPERSON

- ❖ May appoint an assistant or committee
- ❖ Contacts advertisers of the current season to determine if they would like to renew their ads.
- ❖ Determines if advertisers want to change copy or design, and arranges for ads to be delivered to printer.
- ❖ Attempts to fill all available advertising space in the program.
- ❖ Recommends price changes to the Board.

NEWSLETTER

CHAIRPERSON

- ❖ Contacts the president, board members and Committee Chairpersons to collect articles for publication by the first of each month preceding publication
- ❖ Selects and edits articles for publication
- ❖ Takes or collects photographs and prepares them for publication
- ❖ Formats and produces the newsletter in proper form for the publisher and sends it in time for distribution date
- ❖ Collects printed newsletters and prepares for mailing
- ❖ Each issue will promote the current production and items of interest within its issue date
- ❖ The newsletter will recognize awards, volunteers and other items of special interest

PUBLICATION

The Bay City Players Newsletter is published 6 times yearly

- ❖ July-August; September-October; November-December; January-February; March-April; & May-June
- ❖ Issues are identified by volume and issue number
- ❖ Each annual member is entitled to receive the six issues in the form of their choice, *mail* or *email*. Non-members may subscribe for a yearly fee determined by the board.