



## Production Handbook and Job Descriptions



# Production Handbook and Job Descriptions

*An Information Guide for Performers and  
Production Personnel*

*PETER FLEMING*

RYERSON UNIVERSITY  
TORONTO

Cover photo by Severina Chu.

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This handbook is a guide to how productions are mounted at Ryerson School of Performance, and is required reading for all Actors, Dancers and Production Students.

It covers professional obligations, rehearsal formats, job descriptions, paperwork, and School policies.

Most items will be covered in the classroom as well, but this handbook is a good overview. It is important to the success of the show that all members of the company understand their roles and the policies/procedures governing the rehearsal and production process.

# Contacts and Phone Numbers

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Ryerson Main Switchboard		416-979-5000
Caroline O'Brien	Chair, Associate Professor	x 553595
Michael F. Bergmann	Assistant Professor	x 553597
Pavlo Bosyy	Associate Professor	x 553367
Peter Fleming	Production and Operations Manager	x 556789
Scott Martin	Technical Director	x 556790
Bonnie Thomson	Associate Technical Director	x 556790
Will Sutton	Scenic Construction Supervisor	x 556792
Alex Gilbert	Wardrobe Supervisor	x 556785
Jessica Haggeman	Intern	x 553710
Red Hauser	Intern	x 553710
Reception	Atrium on Bay	416-979-5086
Student Production Office (Atrium)		x 556920
Student Support Office (SLC)		x 553845
Teaching Wardrobe		x 553843
Ryerson Theatre	On Stage – silent during performance	416-979-5128
Box Office	Audience Relations	416-979-5118

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# Copyright

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**RYERSON SCHOOL OF PERFORMANCE**

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# PRODUCTION HANDBOOK



# THE SEASON

The current production structure of the Ryerson School of Performance consists of up to 7 full scale shows, constituting the “Main Stage” season, and at least 5 smaller, limited-run showings, making up the “Studio” season.

## MAINSTAGE

During the Fall Term, there is at least one medium scale show performed by the 4th Year Actors in the Ryerson Theatre. Some years, the School has performed 2 shows in “rep”. This is followed by the large scale RYERSON DANCES dance production performed by 3rd and 4th Year Dancers, also in Ryerson Theatre. This work brings in up to 4 professional choreographers and a professional lighting designer to work with the students.

The Winter Term begins with the 4th Year Actors performing in a large scale single production mounted in the Ryerson Theatre. The next show, after Reading Week, is CHOREOGRAPHIC WORKS, a small scale dance performance, the content of which is decided by extra curricular audition. It is played on the stage in the Ryerson Theatre, with a smaller audience sitting in Studio Format, riser-type seating built over the orchestra pit. After the studio-scale EnCHOREO (see below) plays on the same stage, the seating is removed and a 4th Year Dance show called SPRINGWORKS runs to the full house. This production involves 2 professional, guest Choreographers and a number of student-generated pieces.

The 4th year Actors work on NEW VOICES, the School’s “Fringe-type” festival, produced in the Studio Theatre with smaller, intimate seating. This student generated work could come out of class or

from non School sources. Some performances may take place in site-specific locations.

## STUDIO

The Studio series of showings is the result of Acting and Dance class work, performed for an audience, and running 3 or 4 evenings, usually in the Studio Theatre or a dance studio. The content of the shows vary and could include scene study, a full length play, or original work.

Fall term includes the 3rd Year Actors mounting a red-nose Clown show and the 2nd Year actors doing a Shakespeare study.

In second term, in March, the 3rd Year Actors do a period study project called “The Classics” and the 2nd Year Dancers perform in a workshop called “EnChoreo” on the mainstage.



# HOW DO YOU GET TO WORK ON A SHOW?

Almost all the productions mounted in the season are academic exercises that result in grades for certain courses for Actors, Dancers and Production Students. The only exceptions are the dancer/choreographer company of CHOREOGRAPHIC WORKS and SPRINGWORKS, both who perform in the productions in an extracurricular capacity.

Auditions are conducted in Acting and Dance classes to determine roles in the various productions.

The 1st to 3rd Year Production Students of the previous year are asked to fill out Production Assignment Surveys, indicating their areas of interest, and are assigned to their positions for the following year by the Faculty and Staff, based on academic performance. First Years observe the production process in Fall semester, and are assigned the role of Production Assistant in the Winter term. They will work in all areas of the Production Department. Second Years work on Production in both terms, as assistants, usually as crew, but occasionally as a Head of Department. Third Years work on Production in both terms, again, as crew and, again, occasionally as a Head of Department. Fourth Years work on Production in both terms, as Managers, Designers, and Heads of Department.

All 1st Year Acting, Dance and Production students are required to usher and support the Audience Relations department in both terms.

# PROFESSIONALISM and OBLIGATIONS

Notwithstanding the course aspect of production work, the Ryerson School of Performance Faculty and Staff organize the shows as if they were professional companies. This way the student experiences some of the problems and headaches that go hand in hand with the excitement of live theatre and dance. Each student will participate as a full member of the company, and will be responsible for bringing a professional and co operative attitude to all rehearsals, calls and performances.

Production students are expected to be prompt, punctual and prepared (with the proper tools, clothing and/or safety gear) at all calls and rehearsals. As the technical side of the Company operates on a department hierarchy system, respect for senior positions in the reporting structure, and for decisions made at the top level of the command chain, are crucial for the successful organization of dozens of people.

The performer side of the Company operates on a Canadian Actors' Equity Association based rule system, and both Actors and Dancers are expected to adhere to the "Duties of the Actor" section of Equity Agreements which state:

- The Actor agrees to be prompt and punctual at rehearsals, costume calls/fittings, and to attend all rehearsals, as required
- To appear at the theatre no later than the half hour call
- To pay strict regard to stage make up and stage dress
- To perform their services as reasonably directed, and to conform to the language of the script to the best of their ability
- Under the direction of the Stage Manager, to maintain the original intent of the Director throughout the run of the show

- To learn their lines within the time period set by the Director, but in any case at the very latest by the first dress rehearsal
- To properly care for their costumes and props
- To use, when required by the Theatre, safe electronic equipment, and to respect the physical property of the production and the Theatre.

In the case of Dancers, choreography is to be inserted in the place of script and lines.

It is understood that all members of the company share equally in the success of their production. This also means sharing in the responsibility of publicizing the show to increase awareness, exposure and ticket sales. All members of the company may be asked to distribute advertising materials and posters, participate in interviews, photo shoots and staged events, and contribute to other promotional activities.

# ROOM BOOKING POLICY

School of Performance faculty, staff and students are allowed to book rooms in the buildings outside of classroom hours. However, certain restrictions are in place, and all requests and bookings must be co-ordinated through and administered by staff

During the academic year, a web-based portal is used to request and book rooms

It can be reached through the School of Performance website under the PROGRAMS tab and the ROOM BOOKING SOFTWARE link.

Or you can reach it at <https://rooms.fcad.ryerson.ca/performance/booking> All e-mail communication will come from [performance.rooms@ryerson.ca](mailto:performance.rooms@ryerson.ca)

Bookings are handled on a first come first served basis and must be approved before they are valid. Booking confirmations or denials will be by e-mail

Last minute use of rooms is possible. If they look empty, you can work in them. However, you will be asked to move if someone comes in with a confirmed booking.

IN ALL CASES, CLASSES (INCLUDING PRODUCTION TIME AND REHEARSALS) TAKE PRECEDENCE OVER PERSONAL BOOKINGS.

Rooms can be booked during the following hours:

Monday to Friday, 8 am – 10 pm

Saturday and Sunday, 9 am – 6 pm

School of Performance students cannot book space for external groups

THERE ARE NO ALUMNI BOOKINGS

THERE ARE NO SUMMER BOOKINGS

# THE ARTISTIC STAFF

Ryerson School of Performance often hires professional Directors, Choreographers, Composers, Set, Costume, Sound, Lighting and Projection Designers to work on our productions. Generally, the large scale productions are the ones on which the professionals work. The medium and small scale shows are produced and directed in house by Faculty members, and have Production Students assigned to them as Designers. CHOREOGRAPHIC WORKS, NEW VOICES, and the Studio Series of shows rarely have designers assigned, as the costumes and props for these productions are supplied by the performers themselves.

As these productions are academic exercises, Faculty from all three programs are involved in guiding and mentoring the student processes of planning, rehearsal, fit-up, and performance.

# THE RESIDENT STAFF

The Resident Staff members make sure that each production opens on time and runs safely. They do so by 1) acting as a resource to the production team, and 2) supervising the production students and performers during rehearsals and performances. They will show by example or outline the best and safest options for accomplishing tasks. The Resident Staff are professionals who have brought their expertise, experience and contacts to the School. All Resident staff are members of OPSEU (Ontario Public Service Employees Union).

Below is a short description of each position:

## PRODUCTION and OPERATIONS MANAGER

This position is responsible for assessing, planning, implementing and managing the human, technical and financial resources of the productions mounted at the School, and for monitoring and ensuring the progress of the Production department. Specific duties include crew staffing and discipline, production budget control and purchasing, production scheduling and communication, and guest artist liaison.

## TECHNICAL DIRECTOR

The Technical Director is the person responsible, in consultation with the Production and Operations Manager, for all co ordination and problem solving required in producing the technical side of each show. These duties include supervision of all technical departments, making final decisions on all technical issues, participating in the scheduling process, ensuring the efficient use of material and manpower, and promoting and policing a safe work environment. They are responsible for the approval of all technical drawings and paperwork.

## ASSOCIATE TECHNICAL DIRECTOR

The Associate Technical Director shares planning and supervision duties with the Technical Director.

#### SCENIC CONSTRUCTION SUPERVISOR

This position supervises the Paint, Prop, and Carpentry shops, and co ordiates the set building and installation for each production. Duties include shop and on deck supervision, analyzing and costing set designs with the student Heads of Department, participating in the scheduling process, and advising on all set, paint or prop related decisions.

#### WARDROBE SUPERVISOR

This position supervises all aspects of the Wardrobe shop and show related costume issues. Duties include analyzing and costing with the student HOD's. They participate in the scheduling process and advising on all costume issues.

#### INTERN

The Intern is a returning Production Graduate who acts a mentor/ tutor to all areas of Production. Specific duties will include the supervision of portions of the rehearsal, building and set up process. The Intern position acts with the full authority of staff, when supervising a call.

The Resident Staff report to the Chair of the School. They are called upon to contribute to the establishment of procedures and standards to be used by the Department as a whole. They work on special projects for the Department, in addition to their supervisory duties and are often dealing with multiple shows at any time.



# STAFF SUPERVISOR POLICIES

When do you need an OPSEU Staff Supervisor?

- Power Tools are used (anywhere)
- The scissor lift is used
- The Fly system is used
- Arbour weights need to change
- Major electrical work happens (ie any time bare wires are worked on. The final product also has to be inspected by a staff member)
- Rehearsals which incorporate both the performance and production students. This would include Cue-Cues, Tech Runs, Scene Change Rehearsals, post technical rehearsal note sessions and all show runs.

A Faculty Member or Guest Artist (Director, Choreographer, Designer, and Specialist) can supervise when:

- The call does not combine the production students with the acting or dance students (ie. Main space focus & level sets, spacing rehearsals)
- The scissor-lift is not used
- The fly-system is not used and weights are not changed
- No power tools are used

There does have to be an OPSEU staff member available on campus in case of an emergency and to open up and lock up the spaces (please see the staff schedule posted in the production office)

Faculty and Guest Directors / Choreographers can supervise any actor / dancer- only rehearsals at any time.

**You do not need in-room supervision when:**

- You are hanging and focusing lights or working on sound equipment in the SLC's Lighting and Sound Lab, Acting studios, or working in the Wardrobe shops
- You are in the shop, but power tools aren't needed (i.e. paint calls, and work on paint / props projects for class). In this case an OPSEU staff member has to be on campus and available.

Rooms may not be unlocked and arrangements for access, or to book out keys, need to be made in advance. At no time should anybody be working alone. Even without supervision you must have another person with you whenever you are working (the "buddy system")

An OPSEU supervisor would be any of the Resident staff.

Even though the Wardrobe shops (Teaching and Production) generally operate without in- room staff supervision, it is expected that they close down at the end of a Staff Supervisor's shift and staff will ensure the spaces are locked.

**AFTER HOURS WORK IN THE WARDROBE SHOPS IS NOT ALLOWED.**

The exception to the After Hours rule is in the case of laundry and clean-up after an evening rehearsal or performance

Staff try to be flexible with their hours if unforeseen changes are needed, but any changes in schedules that involve supervision must be approved by the Staff member in question BEFORE the change is announced and / or posted.

# HEALTH AND SAFETY POLICIES

In order to reproduce a near to professional work environment, the School of Performance is committed to following and promoting industry related Occupational Health and Safety guidelines. These come from a variety of sources and include:

- Safety Guidelines for the Live Performance Industry in Ontario
- Occupational Health and Safety Act (OHSA), Construction Projects Regulation and Industrial Establishments Regulation
- Ryerson School of Performance policies on Safety Shoes, Hard hats, Harnesses, Firearms, Live Flame, Counterweight Loading, and Scissor – lift operation, Stage Combat

## **APPLICATION OF INDUSTRIAL AND CONSTRUCTION REGULATIONS**

Within the live performance industry, both the Construction Projects Regulation (O. Reg 213/91) and the Industrial Establishments Regulation (Regulation 851) apply to the work depending on the work activities.

The Staff Supervisor is responsible for identifying when and where the Construction Projects Regulation applies during work in the loading dock, onstage, backstage and in the seating area of each theatre. (The Industrial Establishments Regulation applies at all other times.)

During a work day, both regulations may apply. Students must bring their personal protective equipment (PPE) to all calls.

### **Application of the Construction Projects Regulation**

- The Construction Projects Regulation applies to all construction projects as defined by the OHSA. Examples of when the Construction Projects Regulation applies to a live performance include: load-ins or take-ins (fit-ups, set-ups), lighting hangs, load-outs or take-outs (tear-downs and strikes).
- All persons are required to wear (PPE) at all times including, but not limited to:
- Mandatory head protection (hard hat) and foot protection (safety shoes/boots)
- As applicable based on hazards: high visibility vest, fall protection, eye protection, hearing protection, respiratory protection, gloves etc.
- PPE must comply with the School's Safety Shoe, Hard Hat and Harness policies, as well as departmental policies.
- The mandatory use of PPE, as applicable, remains in force until the Staff Supervisor determines that all areas have been made safe and the risk of injury no longer exists.

### **Application of the Industrial Establishments Regulation**

- The Industrial Establishments Regulation applies to all industrial establishments as defined by the OHSA. The requirements in the Industrial Establishments Regulation apply to more predictable, stable, repetitive work activities found in scenery, properties or costume shops, in lighting focus sessions, rehearsals, performances, scene changes, changeovers, etc.
- Every person exposed to the hazard of injury must wear PPE appropriate in the circumstances.
- PPE must comply with the School's Safety Shoe, Hard Hat and Harness policies, as well as departmental policies.

DEFINITIONS (from the Application of Industrial and

Construction Regulations Safety Guideline for the Live Performance Industry in Ontario)

Lighting focus – The focusing and pointing, and possible colouring, of luminaires for a production.

Lighting hang – The placement of luminaires and/or cables for a performance/event.

Load-in or take-in (fit-up, set-up) – The initial delivery and installation of production elements including rigging, automation, scenery, electrics, audio, etc. at the rehearsal space or performance/event venue.

Load-out or take-out (tear-down and strike) – The dismantling and removal of production elements including rigging, automation, scenery, electrics, audio, etc. from the rehearsal space or performance/event venue.

Reference: Application of Industrial and Construction Regulations Safety Guideline for the Live Performance Industry in Ontario (Ministry of Labour) [https://www.labour.gov.on.ca/english/hs/pubs/liveperformance/gl\\_live\\_application.php](https://www.labour.gov.on.ca/english/hs/pubs/liveperformance/gl_live_application.php)

# EMERGENCY EVACUATION PROCEDURES

All School of Performance students involved in a production must be acquainted with the School's evacuation procedure because, by law and University policy, students and audience members MUST evacuate the building when the fire alarm bells start to ring. In both the Student Learning Centre and Kerr Hall the fire bells are activated by pull stations placed throughout the building.

The STAFF SUPERVISOR on duty is in charge at all times and will be the person to designate the situation an emergency. However, evacuation is required in all instances where the alarm bells are ringing. Student Heads will report directly to the Staff Supervisor during an emergency.

The FRONT OF HOUSE MANAGER is responsible for the orderly, safe and rapid evacuation of the audience from the Theatre.

The STAGE MANAGER ensures the cast and crew have evacuated to their designated areas.

The TECHNICAL DIRECTOR stays with the STAFF SUPERVISOR and together they lock down the Theatre

NOTE: THE STAFF SUPERVISOR IS THE ONLY PERSON ON DECK EMPOWERED TO DROP THE FIRE CURTAIN. THIS CURTAIN WILL COME IN ONLY IF THERE IS A FIRE ONSTAGE OR IN THE THEATRE

## **PRE-PERFORMANCE RESPONSIBILITIES**

## STAFF SUPERVISOR

- Arranges, through the STAGE MANAGER and TECHNICAL DIRECTOR, a company meeting, to take place no later than the Final Dress Rehearsal, at which this policy is reiterated

## FRONT OF HOUSE MANAGER

- FOH MANAGER assigns an USHER to be responsible for each exit in the event of an emergency. Each assigned USHER will inspect their exit to make sure they are familiar with the direction of door opening, the method used to prop the door open (latch, wood wedge, etc), and the traffic hazards around the exit; each USHER is to make sure they have a flashlight, for use during an emergency
- Remaining ushering staff not otherwise assigned are to be considered “floaters”, and will be used as needed by the FOH MANAGER
- FOH MANAGER will talk through the evacuation policy with all ushers

## OTHER MANAGERS

- STAGE MANAGER will acquaint all actors with the location of exits, the designated evacuation holding area, and the route of exit
- TECHNICAL DIRECTOR will acquaint all Production students with the location of exits, the designated evacuation holding area, and the route of exit
- TECHNICAL DIRECTOR will obtain from all crew members, in writing, their duties with regard to equipment shut – down during an evacuation; this should be written with the pre/post show list

## WHEN THE BELLS SOUND

- At the first sound of alarm bells, the STAGE MANAGER will stop the performance
- The DECK ELECTRICIAN will turn on the work lights
- The ACTORS will leave the stage in an orderly and professional manner, and will congregate in their appointed area; in the cold months, the ACTORS may return, quickly, to the dressing room to get a coat
- The STAFF SUPERVISOR will walk onstage and, using the backstage microphone, inform the audience that they must leave the theatre; in a small venue, no microphone will be used
- The TECHNICIANS will shut down their equipment, in particular the lighting board, dimmers, and fog machines; the sound board will be the last to be turned off if it is to be used for the Staff Supervisor's announcement
- After this announcement, the backstage technicians will exit the area and congregate in their appointed area
- The FRONT OF HOUSE MANGER will supervise the evacuation of the house and will remain close to the lobby in order to liaise with the STAFF SUPERVISOR
- The USHERS assigned to exit doors will remain close to their exit, and will await further instructions
- The FRONT OF HOUSE MANAGER, through the USHERS, will endeavour to keep the audience informed as to the nature and expected duration of the evacuation
- The STAGE MANAGER will ensure all ACTORS and TECHNICIANS have assembled in their appointed area and they will remain close to the exit in order to liaise with the STAFF SUPERVISOR; roll call will be taken at this time
- The STAFF SUPERVISOR and the TECHNICAL DIRECTOR will walk through the building, checking that all equipment is turned off and that all doors are locked
- The STAFF SUPERVISOR will liaise with the University's Security Office in order to be kept informed of the situation; only when the bells have completely stopped ringing can the



STAFF SUPERVISOR allow the cast, crew and audience to re enter the building

- During the time the bells are ringing, the STAFF SUPERVISOR, STAGE MANAGER, and DIRECTOR, or CHOREOGRAPHER (if present) will decide where to re start the show once the audience is settled in their seats; all cast and crew are informed of this cue point

## **WHEN THE BELLS HAVE STOPPED RINGING**

- Cast, crew, and audience are now permitted to re-enter the theatre, when allowed by fire/security
- All cast members required to resume the performance will assemble in the wings, and when cued, enter in an orderly and professional manner
- Technicians will return to their stations and turn their equipment back on; work lights remain on until the performance is just about to begin and the STAGE MANAGER has called for the appropriate cue
- Either the STAFF SUPERVISOR or the STAGE MANAGER will make an announcement to the audience apologizing for the inconvenience, and will inform the audience as to at what point the performance will resume
- The STAGE MANAGER, after re-establishing headset contact with all appropriate operators, re-starts the performance

# JOINT OCCUPATIONAL HEALTH AND SAFETY COMMITTEE

Just as every workplace employing over 20 persons in Ontario is required, by legislation, to have a joint management/labour Occupational Health and Safety Committee, every production at Ryerson School of Performance has such a committee. It is made up of the Production Manager and Technical Director, each sitting as Management, and four elected members of the “labour” group: two Production students, and two actors or dancers. In the case of a unionized format show, representatives are elected from both the unionized and non unionized labour groups.

Elections (or voluntary agreements) take place at the Company meeting, and the Committee usually meets once during the rehearsal period and once during the run.

The Committee has 3 responsibilities at the School:

- To complete a workplace site inspection (dressing rooms, backstage, onstage, FOH, and booth areas), with an eye to safety hazards;
- To compile an Occupational Health and Safety report, outlining in writing, the observations made during the site inspection;
- Investigate any health and safety concerns brought forward by members of the Company

A MEMBER OF THE OHS COMMITTEE MUST BE AVAILABLE TO THE WORKERS AT EVERY CALL SCHEDULED, TO DEAL WITH ANY HEALTH AND SAFETY ISSUES.

# PAPER POLICY

## Printing and Photocopying

The purpose of this policy is to reduce printing in the Student Production Office. All printing should be done at the designated Copy Centre. Documents can be printed directly from USB Keys at CopyRite. The average production photocopying budget at the School is \$120.00.

Each show in production will be assigned a different colour paper on which to photocopy their notes.

Each show must purchase a ream of their designated coloured paper (500 sheets per ream). The paper ream will be stored in the Production Office. Paper can be purchased from any store.

Only PM/APM and (P)SM/ASM shall take paper from the Office. Small stacks of paper (10 to 30 sheets) may be taken at a time and securely stored by either party.

The following Photocopy Policy is in effect this season:

- all photocopying will be done at COPY RITE, the Ryerson Student – run store located in the Student Centre (Hours 8:30 am – 7:30pm, Monday – Friday)
- COPYRITE will track all photocopying costs and submit an end of show reconciliation to the Production Management Office; no cash is required at the time of photocopying
- 4 colour – coded production ID cards will be issued to each Production Manager; the card colour will correspond to the production's paperwork colour; these cards must be presented at the counter in order to photocopy
- each Production Manager will track the number of photocopies made during the life of their production, in order

- to reconcile the amounts with those submitted by COPY RITE
- crucial after hours or Saturday photocopying can be done at any store with petty cash
- photocopying in the School main office is forbidden, EXCEPT when authorized by Staff or Faculty; these copies must also be tracked by the Production Manager

All Studio shows are required to create 8 paper copies of schedules/minutes. Main Stage shows are required to create 10 copies of schedules/minutes.

Only the first copy should be printed on white paper in the SPO. The rest should be copied at the designated copy centre on coloured paper

Colour Paper Copies go to:

- Staff (and Faculty, as requested)
- Callboards
- Shop
- Main Stage (when applicable)
- Senior student Show Management

Note: more people may want a copy of the paperwork, please see distribution list below for people that should be checked with before first paperwork is distributed

- Paper copies of the Master Schedule and Contact sheet will go out to everyone on the show including staff and faculty members, and the master schedules will be posted on the callboards
- All paperwork EXCEPT the Company Contact List must be posted on the Company callboard and the Production Office callboard.
- The only people who should be printing in the Student

Production Office are the (P)SM and PM

- HODs must request a paper copy if they need one, the default is digital.
- All files should be sent out as a .pdf file, unless there is reason to do otherwise
- Digital copies must be sent out at or before the normal posting time of the paperwork
- All paperwork for the staff must be out by 9am the next day
- All show crew should receive a digital copy of the rehearsal/meeting note before 9am, paper copies for the show crew and callboards must be out by noon the following day

## **Distribution**

All official production paperwork must have on it the distribution list printed at the bottom of the document. This list indicates who is to receive the paperwork. ALWAYS ask the people listed below to see if they, in fact, want paperwork. Here are the minimum requirements:

## **Faculty and Staff**

- Director of the Acting OR Dance Program (depending on the type of show) and Director of the Production Program
- Production Faculty (as requested)
- Production and Operations Manager
- Technical Director
- Associate Technical Director
- Wardrobe Supervisor
- Scenic Construction Supervisor
- Intern(s)

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# u c t i o n P e r s o n n e l

- Producer/Director/Choreographer Set/Costume/Lighting/Projection Designer
- Production Manager
- Stage Manager
- Technical Director
- All HODs and Managers

All distribution lists must be approved by the Production and Operations Manager prior to issuing paperwork. Be sure to add show specific people, such as Combat Instructor and Musical Director, to the list if necessary. All paperwork distribution lists should have the date prepared, how prepared it, along with a c.c. list and an e.c.c (electronic) list at the bottom of the page.

## **Drawings**

Design sketches, working drawings, plans, sections, and

blueprints all have their place in the production as paperwork, and therefore as vehicles of communication. However, not all student designers, managers or HODs can produce artistically beautiful or technically perfect drawings. Notwithstanding the lack of finesse, these drawings are crucial to the completion of all jobs on the show.

Although the Designer and Technical Director are ultimately responsible for the drafting of most of the “official” drawings, all members of the production team should be prepared to do their own drawings, should proper drawings not be completed in a timely manner by others. Entrenched in every management job description, including those of HODs, is the production and drafting of all drawings deemed necessary for the completion of that department’s work. Remember all drawings need to be approved by the appropriate staff member before the drawings are considered to be done.

# REHEARSAL NOTES AND MEETING MINUTES STYLE GUIDE

All successful productions have at their core a clear, concise, and traceable method of distributing written material to all members of the company. Outlined above are the many types of paperwork deemed essential to any production; listed here are the style tips for producing those documents.

## **REHEARSAL NOTES** (also called Rehearsal Reports)

- Numbered and dated, these are the primary, written documents informing all departments of notes coming from rehearsal.
- Example:

Friday, September 8, 2018

Rehearsal Report # 1

Saturday, September 9, 2018

Rehearsal Report # 2

- Every rehearsal day will have its own report, numbered sequentially
- For days when no notes come out of rehearsal, a notice must be posted on the callboard stating that there are no notes for that day; the next set of notes will include a notation at the top of the page explaining the gap in dates; but the numbering will remain sequential
- Requests for each department shall be categorized and listed under the appropriate headings, and should contain enough information to alert the Department Head to potential



problems and solutions

- Each request or information point will be numbered, sequentially through the entire document, for future tracking and reference; the rehearsal note number shall precede each individual number.

Example:

#### SOUND

- 1.1 There will be a live saxophone in Act I, Scene 3, played by Kurt Weill
- 1.2 A recording of chicken noises is needed for Act II, Scene 8. See Stage Management for further details

#### PROPS

- 1.3 A tray of 8 wine glasses will be required for Act III, Scene 2. Three must have drinkable “red wine” in removable glasses; the rest must appear full, but be fixed to the tray to avoid spillage

Note: in the above, the first 1 in 1.2 indicates Rehearsal Report # 1; the second number, 2, indicates that the request is the second of many on that report. 1.3 is the third point, and so on. There is no limit to the number of points contained in a completed Rehearsal Report. The rule is that each numbered point is a stand alone item, and does not contain information for other departments.

- Each new daily Rehearsal Report will begin with a section devoted to unanswered, or unresolved items from past Reports. These items should be of a substantive nature, and not mere reminders.

Example:

#### OUTSTANDING ITEMS

2.5 Rehearsal pistols are still required, in order to complete the blocking for Act III, Scene 4

7.24 Padding is still needed on the USR doorway

Note: In the above, the pistols were originally requested in Rehearsal Report # 2, item 5, and are crucial to the blocking of the scene; the door padding was originally requested in Rehearsal Report 7, item number 24, and is a safety issue.

- all Rehearsal Reports/notes will have a distribution list on the document

Although rehearsal notes/reports are the primary, written method of communicating requests from the rehearsal hall to the company, they are not designed to be read in a vacuum. FACE TO FACE explanations and responses are required in all cases. The notes/reports are for tracking purposes and follow up.

## **MEETING NOTES and MINUTES**

- Numbered and dated, these are the primary, written records of all meetings where 2 or more people discuss show related issues.

Example:

Friday, September 24, 2018 Production Meeting # 4  
Minutes

Saturday, September 11, 2018 Preliminary Lighting Design  
Meeting # 1

- A non participant (ASM or ATD, etc) should take the minutes
- The minutes will indicate who is present, and, where applicable, who is absent and who sends regrets (official

absences are approved by the Production Manager or Technical Director)

- Requests, points of reference and informational items for each department shall be categorized and listed under the appropriate headings, and should contain enough information to accurately reflect the meeting
- Each request or information point will be numbered, sequentially through the entire document, for future tracking and reference; the meeting number shall precede each individual item number.

Example:

#### SOUND

1.1 The budget may need to be increased to accommodate the live saxophone added in Act I, Scene 3

1.2 Five different recordings of chicken noises, for Act II, Scene 8, are ready for the Director's approval. A listening date needs to be set ASAP.

#### PROPS

1.3 The recipe for the "red wine" is ready for testing. Props would like to visit rehearsal on Thursday, prior to the start of rehearsal, to taste test the "wine" with the actors

Note: in the above, the first 1 in 1.2 indicates Rehearsal Report # 1; the second number, 2, indicates that the request is the second of many on that report. There is no limit to the number of points contained in completed Meeting Minutes or notes. The rule is that each numbered point is a stand alone item, and does not contain information for other departments.

- each new Meeting minutes/notes, where applicable, will begin with a section devoted to unanswered, or unresolved items

from past minutes.

Example:

#### OUTSTANDING ITEMS

2.5 Rehearsal pistols are on the way from the rental house; a copy of the Firearms Policy will be given to Stage management to pass to the Director

7.24 Carps is still waiting on the shipment of padding needed on the USR doorway; a stop gap measure is being investigated

Note: In the above, the pistols were originally requested in Rehearsal Report 2, item 5, and are crucial to the blocking of the scene; the door padding was originally requested in Rehearsal Report 7, item number 24, and is a safety issue.

- all Meeting Minutes and Notes will have a distribution list on the document

Although Meeting Minutes and Notes are the primary, written record of meetings, they are not designed to be read in a vacuum. FACE TO FACE explanations and responses are required in all cases. The minutes/notes are for tracking purposes and follow up.

#### E-MAIL COMMUNICATION

E-mail and other forms of social media have become the primary method of creating a wide- reaching network of contacts and of ensuring timely communication. They also have the potential to cause huge problems on any production due to incomplete information and context, and lack of emotional connection with the sender and reader.

It is also impractical to archive Twitter, Facebook and other platforms.

At the School, only Ryerson email accounts will be used for show purposes.

Due to the huge numbers of e-mails involved on any production, Ryerson School of Performance requires all senders to following convention:

All Subject Lines must begin with the name of the production, the area/department of concern and a tagline distilling the essence of the body content. An example might be:

Subject: NEW VOICES: Lighting  
Design: Prelim Mtg March 10,  
2019 or Subject: DANCES: All  
Departments: Revised Casting for  
Piece 4

# THE PAPERWORK SYSTEM

## **MASTER PRODUCTION SCHEDULE** (All Company Members)

Printed in calendar form, this is the definitive timetable.

Produced by: Production Manager

## **WEEKLY SCHEDULE** (POSTED for all Company Members, distributed to HODs)

This weekly breakdown includes what is happening in all spaces at all times throughout the week. It should include the Weekly Rehearsal Schedule/Breakdown for the Acting or Dance Company, if possible. If it does not include rehearsal information, the Stage Manager will issue a WEEKLY REHEARSAL SCHEDULE. This schedule is due out by 12 noon Friday for the following week.

Produced by: the Production Manager with input from the S.M. and T.D.

## **DAILY SCHEDULE** (POSTED for all Company Members)

This daily breakdown of space and action is the definitive daily timetable. Again, it should include the Daily Rehearsal Schedule/Breakdown for the Acting or Dance Company, if possible. If not, the Stage Manager will produce a DAILY REHEARSAL SCHEDULE. This schedule is due out by 5 pm for the next day. If schedule changes happen after an evening rehearsal, an updated schedule must be posted prior to the company leaving the building.

Produced by: Production Manager with input from the S.M and T.D.

## **COMPANY LIST** (All Company Members)

This list, arranged alphabetically, contains cast and crew names, their positions or roles and their phone numbers. It also includes medical, dental and theatre contacts. It is never posted on a public callboard

Produced by: Company Manager, with input from the Production Manager and Stage Manager

### **PRODUCTION MEETING MINUTES** (Production Students)

These minutes are the record of the discussions held during the formal, round table session of weekly HOD Production Meeting.

Produced by: Stage Manager

### **CAST LIST** (Production Students)

This list, outlining cast members and their respective roles, is especially important for Wardrobe and Publicity, but is useful for all Heads of Department.

Produced by: Stage Manager

### **DAILY REHEARSAL NOTES** (Production Students)

The Daily Rehearsal Notes are the major communication vehicle of the production. It reflects the notes and requests made at the previous day's rehearsal. It is broken down by department. This is the written confirmation of the notes made face to face, where possible, and face to face follow up is required.

Produced by: Stage Manager

### **SHOW REPORTS** (Senior Student Managers, Faculty and Staff)

This report includes the timings, problems and house size for each performance. It is considered a confidential document for senior production staff only. It must be completed and signed off by Staff prior to the SM leaving the building for the night.

Produced by: Stage Manager, with input from Front of House and Box Office

### **OTHER PAPERWORK** (Production Students)

There is a lot of information that needs to be shared throughout the production process. This will include props lists, scene timings and breakdowns, quick change lists, cue sheets, etc., etc... Every HOD is responsible for the quality of the paperwork that comes from their department. All paperwork is to be accurate, concise, business like, well laid out and grammatically correct. To ensure consistency; the Production Manager and (Production) Stage Manager are to act together to devise and enforce a professional format.

### **FINAL PAPERWORK** (Production Students)

At the end of the production, the Stage Manager submits the prompt script, and the Technical Director their Technical Archive Book, to the Production and Operations Manager, for the archives. In addition, the Production Manager will prepare a Production Report that will also reside in the archives

Our virtual callboard system is Basecamp, and supplementary documentation is provided outside this handbook



# PRODUCTION LABOUR BUDGETING

All productions at the School are assigned a budget by the Chair of the School, based on the approved scale (or size) of each show. This is currently a “production expense” budget only, and does not reflect the labour, or people, side of the equation. However, even in a school where the performers and Production students work for academic credit and not money, there are real labour costs that add to the show budget: contracted, professional Directors, Choreographers, Designers, and Consultants.

To make a meaningful educational experience for the student managers of each production, the tasks of labour costing and tracking are included in the job descriptions of both the Production Managers and the Technical Directors. They are required to project and monitor all costs associated with mounting the show, and accomplish this, in part, by assigning dollar figures to all hours worked, even by students: each position will have a salary or hourly wage associated with it.

Prior to the first week of rehearsal, the PM and TD will meet with the Production and Operations Manager to discuss budgets and salaries. Together they will develop realistic labour costs based on:

- Current Equity and ADC rates, for contracted professionals and students on student contracts
- Negotiated collective agreements, for union-format productions
- Market-value average rates for non-union and client services

## productions

After this meeting, the PM and TD will produce a comprehensive labour budget breakdown, outlining day by day, the projected costs.

The next step is the tracking of all hours worked on the production. Production Managers are expected to develop a time sheet that will track individual positions and the hours worked.

Paycheques will be issued weekly by the PM, giving all members of the production a sense of the time/money consequences.

All First Year Production students will observe key rehearsal and technical milestones, to a maximum of 36 hours, not including Ushering duties. In the Winter the PA can work shifts totaling a maximum of 75 hours. It is expected that Production Manager of each show rotate the PA's through as many areas of the production as possible. Once a PA reaches their cap, they are officially finished the requirements of THP 101 and 102.

Some productions will not be able to provide PA's with the required number of hours, due to their limited run or technical demands. In this case, the PA's will be available to other shows to replace PA's who have hit their own cap of hours.

In the Fall, the Interns will take a lead in the scheduling of the visits the 1st Year Production students make on stage in the shops and in the rehearsal halls. They will be assisted by the Production Office Assistant and the Local Business Agent.

The Local Business Agent will do all 1st Year hour tracking in the Winter term and will assist all Production Managers with PA staffing.

# TECHNICAL PRODUCTION LABOUR FORMATS

Notwithstanding the top-down management model of technical labour, the Ryerson School of Performance, in trying to give students a near-to-professional experience, recognizes that there are alternate ways the Industry organizes the technical side of production. One of these is the UNIONIZED models.

## *HOW THE TWO MODELS DIFFER*

### TRADITIONAL THEATRE MANAGEMENT

This structure is the most useful for a small to medium-sized production being mounted in a similarly sized space. It is also found frequently in smaller producing companies and at the non-unionized Regional level. On occasion, the company is resident in their own facility, and therefore controls the space as well as the production. At Ryerson, this model of organization will be used for all shows in the Studio Theatre, and Studio Format shows performed at Ryerson Theatre.

The Production Manager, Technical Director, Stage Manager, and Wardrobe Supervisor share management duties and responsibilities in order to support the Director's or Choreographer's vision. The PM is responsible for people, time, money and space; the TD for all technical elements, installation, and run-of-show elements; the SM is responsible for the cast and show operation; and the Wardrobe Supervisor ensures effective costume co-ordination and realization

In some cases, the PM and the TD are the same person.

All technical departments have a Head, who supervises, if available, dedicated crew members and floating Production Assistants. The Heads or HODs, and by extension, the crew and PAs, report to the PM and TD for day-to-day duties, and to the SM for show-run duties. It is also possible, due to the limited number of production personnel on the show, that the Head is the only person responsible for the work of their department.

All company members, from the Artistic Staff and Director, down to the PA, are part of the same organizational structure, and receive their pay cheques from the same Company.

#### UNIONIZED MODEL

Just as there can be no one standard model of organizational structure that fits every work place, there can be no union contract that will work everywhere. What unionized workplaces share, however, is a codified list of negotiated working conditions that must be followed by both union members and management.

In the Industry, there are various unions and associations whose members mount theatrical productions. The working conditions and terms enforced at the Ryerson School of Performance, on shows produced with a unionized structure for the stage hands and crafts people, are drawn from different sources and are not meant to resemble those of any particular union or local. However, elements are taken from both road house formats (such as the Sony Centre for the Performing Arts and the Royal Alex) and company formats (the Shaw or Stratford Festivals). RYERSON DANCES, SPRINGWORKS, and any Main Stage Acting show at Ryerson Theatre will be run under a union structure.

For these shows, just prior to the production period, the Local Business Agent meets with the Production and Operations Manager

of the School. Together they “negotiate” the working conditions and rules to be followed by the technicians during that production.

After the ratification, the resulting “contract” will be circulated to the production staff and posted in all work locations.

Although there are similarities, particularly with regard to department breakdown, between the Traditional Hierarchy model and the unionized one, the specific differences are immediately apparent:

- The HEAD STAGE CARPENTER, THE HEAD ELECTRICIAN AND HEAD OF PROPS are assigned to the venue as “HOUSE HEADS” and do not report to the production; they receive the production information and work WITH, not FOR, the TECHNICAL DIRECTOR, in order to mount the show
- The Carpentry Shop operates according to unionized rules under the HEAD SCENIC CARPENTER
- HEADS OF DEPARTMENT FOR PAINT, PROPS, AND WARDROBE, together with their respective staffs, and FOH/Box Office are also required to work under the unionized structure as outlined in the union contract
- Depending on the show requirements, the HEAD OF SOUND may be assigned to the venue as a HOUSE HEAD or as an ASSISTANT HEAD ELECTRICIAN
- The FLYMAN is the ASSISTANT HEAD CARPENTER
- One of the HEADS is in charge of the deck and he/she must have input into all labour and scheduling issues surrounding the production (this HEAD is negotiated prior to the load-in)
- The estimation of crew requirements for every call is the responsibility of each HEAD OF DEPARTMENT, in consultation with the PM and TD; crew members are organized and called by the LOCAL BUSINESS AGENT, after discussions with the HEAD, PM and TD
- The LOCAL BUSINESS AGENT convenes a member tribunal to deal with any discipline issues

- The staffing function of the PRODUCTION MANAGER will be shared with the LOCAL BUSINESS AGENT: the PM will call all non-unionized help, the LBA the unionized labour

The real difference in this labour format is the reporting structure and who controls the power to make decisions.

### Show Categories for Contractual Fees

Category A	All Main Stage shows done in a Proscenium format (includes Dance)
Category B	All Acting IV shows done in the Studio Theatre or on the Main Stage in a studio format
Category C	Choreographic Works or Acting Workshops (including Classics)

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# ARTIST AND DESIGN SALARY/FEE SCHEDULE

<b>Position</b>	<b>Category A</b>	<b>Category B</b>	<b>Category C</b>
Director	\$9800 fee	\$5250 fee	\$2750 fee
Choreographer	\$4000 fee	\$3000 fee	\$1500 fee
Musical Director	\$3500 fee	\$2000 fee	\$1000 fee
Artistic Director Assistant	\$750 week	\$600 week	\$350 week
Set/Costume Designer *	\$4000 fee	\$2500 fee	\$1000 fee
Design Co- ordinator *	\$2750 fee	\$1750 fee	\$1000 fee
Lighting Designer *	\$4000 fee	\$2500 fee	\$1000 fee
Sound Designer *	\$4000 fee	\$2500 fee	\$1000 fee
Projection Designer	\$4000 fee	\$2500 fee	\$1000 fee
Actor	\$850 wk	\$700 wk	\$600 wk
Dancer (3rd and 4th Year)	\$750 wk	n/a	Not Paid
Dancer (1st and 2nd Year)	\$625 wk	n/a	Not Paid
Production Stage Manager	\$975 wk	\$800 wk	\$650 wk
Stage Manager	\$850 wk	\$700 wk	\$600 wk
Assistant Stage Manager	\$725 wk	\$600 wk	\$550 wk
Apprentice Stage Manager	\$600 wk	\$400 wk	\$475 wk

\* All Designers and Design Co-ordinators are members of Ryerson School of Performance Association of Designers and receive one



third of their fee on each of the following: contract signing; final/  
approved design deadline; opening night

# PRODUCTION SALARY AND LABOUR RATES

Non-Union

<b>Position</b>	<b>Contractual Terms</b>	<b>Weekly Salary</b>	<b>Hourly Rate</b>	<b>Over Time</b>	<b>\$</b>
Production Manager	N	Y	N	N	\$750 – \$1000 wk
Ass't Production Manager	N	Y	N	N	\$550 – \$650 wk
Technical Director	N	Y	N	N	\$750 – \$1000 wk
Ass't Technical Director	N	Y	N	N	\$550 – \$650 wk
Apprentice Technical Director	N	Y	N	N	\$450 – \$600 wk
Company Manager	N	Y	N	N	\$750 – \$850 wk
Local Business Agent	N	Y	N	N	\$950 wk
Schedule Co-ordinator	N	Y	N	N	\$750 – \$900 wk
Design Assistant	N	Y	N	N	\$450 – \$650 wk
Department Heads/ Supervisor	N	Y	N	N	\$650 – \$850 wk
Specialists (Cutter, Wig and Make-up, Productions, etc)	N	Y	Y	N	\$600 – \$900 wk variable hour rate
Audience Relations Managers	N	Y	N	N	\$750 – \$900 wk
Department Assistants	N	Y	N	N	\$600 – \$700 wk
Crew Members	N	Y	N	N	\$600 – \$700 wk
Production Assistants	N	Y	N	N	\$550 – \$600 wk

<b>Position</b>	<b>Contractual Terms</b>	<b>Weekly Salary</b>	<b>Hourly Rate</b>	<b>Over Time</b>	<b>\$</b>
Studio Technicians	N	N	Y	Y	\$18/hr, OT after 8 hrs per day
Ushers	N	N	Y	N	\$14/hr

# MEETINGS YOU NEED TO KNOW ABOUT

## **PRELIMINARY DESIGN PRESENTATION** (For Production students)

This is where the Designer and Director or Choreographer present the “Prelim” set and costume designs for the show. Attendance is limited to senior production staff and Heads of Department.

**Note:** That a staff Technical Director must be present at this meeting

## **DESIGN FINALS** (For Production Students)

This is where the Designer and Director or Choreographer present the “Final” set and costume designs for the show. Attendance is limited to senior production staff and Heads of Department.

**Note:** That a staff Technical Director must be present at this meeting

## **COMPANY MEETING** (All Actors or Dancers and Production Students on the show)

This meeting usually takes place on first day of rehearsal. It is a “Meet and Greet” with the Actors, Dancers, Technicians, staff and guest artists. It is common for the Director to give a short talk about the production and for the Designer to do a brief “Show and Tell” in front of the full company.

**Note:** That the Production and Operations Manager must be present at this meeting

### **FIRST READ THROUGH** (Full Company for Acting Shows)

This mandatory meeting is where the script is read aloud by the Actors for the first time, in public, at the beginning of their rehearsal period. All Managers, Designers, Heads of Department and crew members attend so that they can become familiar with the show content and the vision of the Director. If possible, it should happen after a COMPANY MEETING

### **PRODUCTION ASSISTANT MEETINGS** (Production Students)

These meetings give the Production Assistants for each show the opportunity to voice their concerns and learn about the “Big Picture” toward which they are contributing. Attendance is mandatory for the Production Manager, Stage Manager and Technical Director of the

production, who discuss the show and share their reasons for decisions made during the production process. One happens during the rehearsal period and a second one happens after the show’s Post Mortem.

**Note:** That no staff member has to be present at this meeting

### **RATIFICATION MEETING** (Unionized Production Students)

At this meeting, the Local Business Agent outlines, to the unionized crew members, the specific terms of the current contract, and any changes that may have been bargained during the most recent round of negotiations. The members will then vote to accept or defeat the contract.

**Note:** That no staff member has to be present at this meeting

### **HEAD OF DEPARTMENT MEETING** (Production Students)

The weekly HOD Meeting is one of the most critical meetings to take place during the production period. This meeting is where issues are tabled and problems are solved. It is usually chaired by

the student Production Manager. Each Department Head will be called upon to give a brief update on the progress or problems in his or her area, and a report on their budgets. The scheduling of this meeting must take place around the Resident Staff's availability.

**Note:** That either a staff Technical Directors or an Intern must be present at this meeting

### **JOINT OCCUPATIONAL HEALTH AND SAFETY MEETING** (Elected Company Members)

All shows will have at least one of these meetings during their production periods. Attendance is mandatory for committee members (See JOINT OCCUPATIONAL HEALTH AND SAFETY COMMITTEE)

**Note:** That no staff member has to be present at this meeting

### **INFORMAL AND MORE SPECIFIC MEETINGS** (anyone, as needed)

There are no other scheduled production meetings. However, "meet for coffee" updates, "at the bar" strategy sessions and as-necessary informal meetings are crucial to the success of the production. It is recommended that Designers set up consistent "Office Hours" and

Directors and Choreographers arrange, through Stage Management, a daily window of time for questions and problems.

**Note:** That no staff member must be present at this meeting

### **PAPER TECH** (Production Students)

A Paper Tech is a meeting held just prior to Tech Week at which the Stage Manager talks through the entire show, cue by cue. In an ideal world this would take place after level sets. All Designers and operators are required to attend and contribute. The purpose

of a Paper Tech is to minimize problems at the Q – to – Q, and to discover what holes in information still exist.

**Note:** That no staff member must be present at this meeting

#### **POST MORTEM** (Production Students)

During the week following the closing of a show, there will be a Post Mortem meeting to discuss the production and any problems encountered. Attendance is mandatory for the Technical Company, although the format is similar to the HOD Meeting: only HODs and Managers will report their findings and observations. The Post Mortem will be chaired by the Resident Production Manager or their designate.

**Note:** That the Production and Operations Manager must be present at this meeting



# NOTES ABOUT REHEARSALS

## REHEARSALS IN THE THEATRE

Once the company moves into the Theatre, all performers and technicians must SIGN IN, on a SIGN-IN SHEET, posted on the CALLBOARD.

Performers must be in the Theatre, and accounted for by Stage Management, no later than 30 minutes prior to curtain (half hour call). In some cases, dance classes, warm-up or fight rehearsals will require performers to arrive earlier than the half hour.

Production crew must be in a show – ready condition by the half hour, and must therefore be called in time to do their set-up. Heads of Department are usually called 90 minutes prior to curtain, and crew members one hour prior to curtain.

In all cases a call time will be given to the cast and crew by either the Stage Manager or Technical Director.

## FOOD, DRINK, AND SMOKING

There is NO eating, drinking or smoking at any time, in the Studio Theatre, Ryerson Theatre or any of the sound or lighting booths.

All food and drink is to be consumed in the hallways, dressing rooms or Green Room. Smoking is allowed outside the building only in locations unseen by the audience.

AT NO TIME WILL A PERFORMER SMOKE, EAT, OR DRINK ANYTHING OTHER THAN WATER, WHILE IN COSTUME.

However, the following exceptions apply to performance-related items:

- Water, in contained bottles, is allowed onstage during rehearsals;
- Coffee and small snacks are allowed at the Director's table during cuing sessions and Q – to – Q rehearsals ONLY in School spaces. NO FOOD or DRINK is allowed in the Ryerson Theatre seating area
- Water, in paper or styrofoam cups, is allowed backstage, in the wings, during dress rehearsals and performances
- IT IS THE RYERSON SCHOOL OF PERFORMANCE POLICY THAT THERE WILL BE NO OFF STAGE SMOKING BY A PERFORMER IN COSTUME AND THAT AT NO TIME WILL THE PERFORMERS OR TECHNICIANS SMOKE WHERE THEY MAY BE OBSERVED BY THE AUDIENCE.

### **REHEARSALS YOU NEED TO KNOW ABOUT**

In addition to the line, blocking, spacing and choreography rehearsals, there are 5 other types of rehearsals the company may be required to attend:

#### The Cue to Cue (Q-to-Q)

This rehearsal is focused primarily on running the set change, lighting, sound, projection and wardrobe quick-change cues in order of occurrence, to work out any co-ordination and calling problems. It is run by the Stage Manager in co-operation with the Director and Technical Director, and is usually split over two days, one session for each Act. It has been called the Stage Manager's rehearsal, but is equally important for the overall technical cohesion of the production.

All set pieces and final props are to be ready for the Q – to – Q.

Costumes are not used at this time, although specialized pieces and quick-change items are included.

The term WET or DRY may be used to indicate whether Actors or Dancers are present at this rehearsal; DRY meaning Technicians only. At Ryerson, we generally schedule WET (with Actor/Dancer) Q – to – Qs, unless the Director/Choreographer requests otherwise.

The Act is run in a start – stop fashion, working through heads and tails, or beginnings and endings of scenes and transitions. The Actors or Dancers will be asked to give cue lines or movements only, for the purpose of accurate cue placement. Actors, Dancers or Production students may stop the progress of this rehearsal if they have a problem with a cue, set piece or wardrobe quick – change, or if they feel unsafe.

Q – to – Qs are, by their nature, slow and both technicians and performers should prepare to hurry up and wait.

## STUMBLE

Some Directors prefer to have the Performers and crew “stumble” together, at a rehearsal that resembles a “wet Q-to-Q” but includes blocking and acting notes. This type of rehearsal is more painstaking in its attention to detail (and therefore gruelling) than a Q – to – Q and it is not uncommon for it to last several days. Consequently, Production student and Performer

tempers may flare because it is not always apparent what is being rehearsed. Provided the time and resources are available, this sort of rehearsal can prove to be the most valuable for the Director. However, not all Directors will work this way, and not all production schedules can tolerate the slow pace.

Again, Actors, Dancers or Production students may stop the

progress of this rehearsal if they have a problem with a cue, set piece or wardrobe quick-change, or if they feel unsafe.

## SITZPROBE

A sitzprobe is a music rehearsal that takes place during the tech week of a musical. Scheduled onstage, it is run by the Musical Director, and is usually the first time the band or orchestra meets the cast. The purpose of this rehearsal is to work through the entire score. No blocking or cuing occurs at a sitzprobe. This rehearsal is essential for the Audio Department.

## TECHNICAL REHEARSAL or TECH DRESS

This rehearsal is a full run of the show, utilizing all production elements EXCEPT wardrobe and make-up. Specialized wardrobe pieces and quick-change items are included, however. Under certain circumstances, it may be decided that costumes are to be used, with the understanding that those not fully completed will be pulled for work as necessary.

The Technical Rehearsal or Tech Dress may be stopped by the Director/Choreographer, Stage Manager or Resident Staff if there are technical or calling problems.

## DRESS or FINAL DRESS REHEARSAL

This is a full run of the show under performance conditions. Full technical support is provided, and costumes and make-up are used. The Dress or Final Dress Rehearsal is only stopped for emergencies, and is usually attended by the Ushering staff as audience.

There are official note sessions at the end of each of these 5 types of rehearsals for both technicians and performers.

Lighting, Sound and Projection Designers will be allowed on headset to make changes on – the – fly, as possible, up until Final Dress Rehearsal.

# OTHER CALLS YOU NEED TO ATTEND

## **COSTUME FITTINGS** (Actors and Dancers)

All performers are required to be measured for wardrobe purposes, and to attend scheduled FITTINGS. At these calls, the Actor or Dancer will try on their costume pieces. The pieces may be in the first stages of being built, or the final stages of alteration. These calls are scheduled by the Wardrobe Supervisor, in co-operation with the Stage Manager, and it is common for performers to have at least two fittings.

## **COSTUME PARADE** (Actors and Dancers, Production Students)

Some productions include in their schedule a COSTUME PARADE, approximately 2 weeks prior to Opening Night. The purpose is to allow the Director, Costume Designer, Lighting and Projection Designer, Wardrobe Supervisor and Cutter a chance to see as many costumes as possible, all together, on the performer. It is usual to have this call on stage, under stage lighting conditions. It is run scene by scene, and is generally scheduled during a day-time rehearsal slot.

## **PHOTO CALLS** (Actors, Dancers, Production Students)

It is common for the Audience Relations Department to schedule, in conjunction with the Company Manager or Stage Manager and Director, a separate call to take pictures of the production. This may be done live, during a run, and/or specific scenes may be staged, for the photographer. In the case of staged photos, the call schedule generally works backwards from the end of the show. All lighting, staging and wardrobe crew are required for this call.

# STUDENT STAFF and ARTIST CONTRACTS

All Performance Production students, at the beginning of their production call, must sign a Student Staff Contract that outlines their responsibilities and the School's expectations.

This contract includes clauses that require the student to:

- Abide by the academic policies and procedures of the University and the School
- Read and be familiar with this Handbook and the Job Description Book
- The Production student to adhere to the Permission to be Absent Policy Failure to comply with the terms of this contract may result in academic penalty.

# PERFORMERS' CONTRACTS (also called Artist Contracts)

All 4th Year Actors and 3rd and 4th Year Dancers must sign a Performers' contract which outlines the terms of engagement and the obligations of the student performer.



# ARTIST and DESIGN CONTRACTS

Even though the School's faculty and staff outline the duties and obligations of performers and Production students through meetings, rehearsals and publications, it is sometimes not enough. Students who have been given key roles and design positions on productions may be asked to sign contracts stating that they have read and understood their obligations.

The positions that currently require Artist and Design contracts are:

- Performer
- Set Designer
- Costume Designer
- Lighting Designer
- Sound Designer
- Projection Designer
- Stage Management
- Design Co-ordinator

The Performer/Stage Management contract is modeled on the Canadian Actors' Equity Association contract, and will include show dates and times, roles to be played, extraordinary risks (i.e. fencing), duties and obligations (including the adherence to the Permission to be Absent Guidelines), and a fictitious salary, based on house size, to help the theoretical costing of the production.

Performers and Stage Managers working on productions will be considered members of the RYERSON SCHOOL of PERFORMANCE PERFORMERS' ASSOCIATION, and will, in

subsequent seasons, enter into collective bargaining with the faculty and staff to achieve their first collective agreement.

Designers and Design Co – ordinators will be asked to sign a contract based on the one used by members of the Associated Designers of Canada. This contract will include due dates for designs, requirements for each stage of the design process, and a fictitious fee, based on house size, to help the theoretical costing of the production.

Designers and Co-ordinators working on productions will be considered members of the RYERSON SCHOOL OF PERFORMANCE ASSOCIATION OF DESIGNERS, and, as is the

case with performers, will, in subsequent seasons, enter into collective bargaining with the faculty and staff to achieve their first collective agreement.

#### Union Contract

This contract is for all the crew members on the union shows. With the signing of the contract the students agree to following the union rules as laid out in the Collective Agreement.

#### Photography and Media Waiver

All Actors, Dancers and Production students must sign a waiver so the School can collect their contact information for cast lists and take publicity shots/videos. Images may be used for archive purposes or to promote the School. Exposure may be in print, video or on the website.

Under the Senate Policy governing intellectual property and student work, all shows produced by the School are considered “group projects” created using the facilities and materials supplied by the University. Therefore no student owns exclusive right to his or her creative work. Creative work can include, but not be limited to, set, costume, lighting, and projection designs, soundscapes, acting characterizations, choreography, craft projects (set, prop or wardrobe pieces) or any other artistic product created for use on a show.

Ryerson School of Performance is part owner, with the student and the University, of this intellectual property, and can use the material in its promotion of the School and its students.

# WHEN WILL I BE EXPECTED TO WORK?

The Production Department operates on a 6 day week, with small variations in scheduling for different departments. During the weeks leading up to Tech Week,

- The CARPENTRY, PAINT and PROP SHOP are generally open for work five days during the week, but not always Monday to Friday. Some weeks it may be closed Monday and open Saturday. It will operate from 9 am to 5 pm, with one hour for lunch from 12 pm – 1 pm. The Shop will be CLOSED during lunch. Other operating hours may prevail periodically due to the Scenic Construction
- Supervisor's work schedule – always check the weekly schedule.
- The WARDROBE SHOP is open for work MONDAY thru FRIDAY, 9 am – 10 pm. SATURDAY work is scheduled from 9 am – 6 pm, as required.
- All other production work, including on – stage technical time, is scheduled MONDAY thru SATURDAY, 9 am – 5 pm.
- Rehearsals run Monday to Saturday. Times vary slightly each day due to class schedules. Evening rehearsals are STANDARD for Acting shows. There are NO evening rehearsals for Dance shows until Tech week.

During Tech week, technical work and rehearsals may be scheduled as needed, MONDAY thru SATURDAY, 9 am – 10 pm.

Strikes often take place after the final performance of each production, so late night and early morning work will occur. It is up to each student to ensure they have transportation home, or alternate accommodation arrangements made, prior to attending these calls.

# PERMISSION TO BE ABSENT GUIDELINES

As you are all aware, more and more students need to work in order to pay for their tuition. There are also times when a personal or a family matter takes you away from your classes or a scheduled call. This is understandable. However, the Theatre industry in general, and Ryerson School of Performance in particular, demand your constant attention and time commitment. Very often your role or production assignment has no understudy and your contribution is crucial to the call or performance. Put simply, others are relying on you to be where you are called, when you are called.

It is for these reasons the School has in place a formalized PERMISSION TO BE ABSENT policy to be followed by all students working on production. This policy also covers being absent from production for personal reasons, other than sickness.

All outside work and absences must be accounted for, and permission to work outside or be absent **MUST** be requested and approved **PRIOR** to the absence. Absences must not interfere with scheduled calls.

**WORKING ON SHOWS OF AN AMATEUR, EXTRA-CURRICULAR, OR A COMMUNITY NATURE IS NOT ENCOURAGED**

To obtain permission, you need to:

- Download a PERMISSION TO BE ABSENT form or obtain one from the website
- Fill it out completely, noting exactly what day, date and time you will be away, and the reason why
- Your HEAD OF DEPARTMENT, STAGE MANAGER or PRODUCTION MANAGER, **MUST** approve and sign your

request

- It is your responsibility to ensure your student managers are aware of your absence
- On-going and permanent part-time work requires an up-dated PERMISSION TO BE ABSENT form every two weeks during production terms

Permission will not be unreasonably denied

FAILURE TO OBTAIN PERMISSION AND FILE A SIGNED SLIP MAY RESULT IN DISMISSAL FROM THE PRODUCTION, ACADEMIC FAILURE, AND/OR OTHER ACADEMIC PENALTIES

**THIS POLICY ONLY APPLIES TO WORK ON PRODUCTION AND NOT TO OTHER ACADEMIC CLASSES**

# TECHNICIAN EQUIPMENT REQUIREMENTS

All Technicians must purchase a kit of tools, supplies and clothing for in class work and on production calls. Below are the required tools each Technician is expected own:

## General Tool Kit

- Notepad and pencil or pen
- Safety shoes or boots – CSA Z195 Grade 1
- Hard hat with chin strap – CSA Z94.1 Type 1, Class E or Type 2 Class E
- Safety glasses or goggles – CSA Z94.3
- Multi – tool (such as a Gerber or Leatherman)
- 25' X 1" Imperial tape measure
- 8" C – wrench
- Gloves
- Flashlight
- Grease pencil (white)
- Optional Tools for Calls
- cordless drill with various screwdriver bits
- locking pliers (such as a vise-grip)
- socket set or speed – wrench
- Screwdrivers, including slot, Phillips and # 6 and # 8 Robertson
- 16 oz. claw hammer
- Memory Stick

## Clothing



- Black deck pants (jeans, cargo pants)
- Black long sleeve crew neck black shirt (with NO logos or decorations)
- Black socks
- All black deck shoe (Worn indoors only)
- Black dress pants for ushering
- White dress shirt for ushering
- Black shoes for ushering

NO hat or other head gear/wear is allowed on – stage during rehearsal or show-run conditions, unless worn for safety reasons.

Depending on the nature of the call additional tools from your course kits may be required, i.e. sewing kit in wardrobe or matt board and knife for gel cutting.

# SAFETY EQUIPMENT AND PROCEDURES/POLICIES

## **SAFETY SHOE POLICY**

It is the responsibility of each and every Production Student to provide, for their own personal use, one pair of comfortable, good – fitting, safety shoes or boots for when show calls require foot protection. A student must purchase CSA Z195 Grade 1 shoes or boots and the footwear must display the CSA green triangle patch (indicating both a steel toe and shank) and the white rectangle with the orange omega symbol (indicating electric shock resistance).

Where safety footwear is NOT a requirement, only substantial (leather or leather substitute), closed – body, rubber – soled shoes in good condition shall be considered appropriate

FAILURE ON THE PART OF THE STUDENT TO COMPLY WITH THIS SAFE WORK PRACTICE WILL RESULT IN THE STUDENT BEING REMOVED FROM THE CALL AND MARKED ABSENT, UNTIL THEY HAVE OBTAINED THE REQUISITE FOOTWEAR.

CONTINUED NON – COMPLIANCE WILL RESULT IN THE STUDENT BEING REMOVED FROM THE PRODUCTION, AND BEING PENALIZED ACADEMICALLY.

For all production work, Production student technicians, Resident Staff and Faculty shall wear safety shoes or boots when performing heavy lifting, scene construction, scene changes, large prop construction, materials handling, on – deck rigging, on – deck electrics, audio and projection set – ups, or at any other times a clear hazard exists.

For light props, paint and wardrobe work, and rehearsal and

performance duties, substantial (leather or leather substitute) closed – body, rubber – soled shoes are to be worn.

UNDER NO CIRCUMSTANCES ARE OPEN – TOED SHOES, SANDALS, LIGHTWEIGHT CLOTH SHOES, OR SHOES WITH MORE THAN A ONE – INCH HEEL, PERMITTED ON STAGE DURING A TECHNICAL PRODUCTION CALL.

### **HARD HAT POLICY**

It is the responsibility of each and every Production Student to provide, for their personal use, a CSA Z94.1 Type 1, Class E or Type 2 Class E hard hat and chin strap.

The colour of the hat is left to student choice. Do not paint or write on the plastic shell. Because stickers and decals may obscure cracks and defects, only one small label, for identification purposes, may be used. Do not use metal labels.

Hard hats are to be worn during all “Construction” calls on deck. Following Ministry of Labour regulations, these calls will include set construction on – deck, set installations, lighting and sound hangs, rigging and drapery work, and all strikes.

In addition to these times, students on deck will wear a hardhat when working as scissor lift spotters during focus calls, or when work is being performed above them.

### **FALL PROTECTION AND HARNESS POLICY**

It is the School's position that, although students are not covered under the Occupational Health and Safety Act and its regulations in Ontario, the working conditions on stage must resemble a professional work environment as much as possible. Therefore all students who work at heights over 3 metres, FOH, Loading Floor, climbing the ladder to grid, and who work in

the scissor lift must be trained in Working at Heights and must wear a multi-purpose full body harness.

- As per Ministry of Labour regulations, all students performing work that requires the use of a harness will be required to attend a training session prior to their first harness call
- Training will take the form of a lecture/demonstration/hands – sessions will be delivered by a Ministry of Labour-certified trainer
- Students will have their names recorded upon completion of the session and forwarded to the Production and Operations Manager
- Only students who have attended a training session will be allowed to work at heights; students who have attended external training sessions will be exempted only by submitting written proof of successful completion of a Working At Heights course from an approved training provider within the past 3 years to the Production and Operations Manager
- When using the scissor lift, a harness must be worn and attached to the designated anchor point on the platform at all times.

The School will provide training and a harness to student workers during production calls; however, it is recommended that if a student wishes to pursue freelance employment outside the School, they purchase one of their own. Ideally, every worker requiring a harness on a work site should have a personal one.

## **GUIDELINES**

- Fall Arrest is not Fall Protection
- Fall Arrest is using specialized equipment to protect the worker in the event of a fall
- Fall Protection is choosing the appropriate method of remaining safe while working at a height

Some work in a scissor lift may fall under Industrial regulations on a professional job site and not require the worker to wear a harness, due to the presence of the railing. HOWEVER, the School always defaults to the more stringent Construction guidelines, requiring a harness in a lift.

A harness IS currently required:

- In the scissor lift
- In the front of house cove
- On the loading floor
- At heights under 3 metres if there is a unusual risk of injury
- Up the ladder to grid

A harness is NOT currently required:

- On the grid

### **The Legal Requirements**

Ontario Construction Regulations 145/00, s. 13, subsection 26.2 (1) states: “An employer shall ensure that a worker who may use a fall protection system is adequately trained The Occupational Health and Safety Awareness and Training Regulation (O. Reg. 297/13) requires that employers ensure that workers on construction projects successfully complete a working at heights training program if those workers are required by the Construction Projects Regulation to use specified methods of fall protection (travel restraint system, fall restricting system, fall arrest system, safety net, work belt, or safety belt). The program must be approved by the Chief Prevention Officer (CPO) and must be delivered by a training provider approved by the CPO (sections 6 and 7 of O. Reg. 297/13). Employers must also keep a record of the working at heights training and make it available to an inspector on request (section 10 of O. Reg. 297/13).

Ontario Construction Regulations 145/00, s. 13, subsection 26.2 (1) states: “An employer shall ensure that a worker who may use a fall protection system is adequately trained in its use and given adequate oral and written instructions by a competent person”

At the School, training shall take place as follows:

- a short overview lecture as to why, and under what circumstances, fall protection is to be used
- a practical exercise involving the examination of a harness for defects, followed by instruction in the proper methodology used in putting on a harness
- a practical exercise of hanging in a harness
- a short, written examination

Ontario Construction Regulations 145/00, s. 13, subsections 26.2 (2) and (3) further state: “The employer shall ensure that the person who provides the training and instruction referred to in subsection (1) prepares a written training instruction record for each worker and signs the record”

and

“The training and instruction record shall include the worker’s name and the dates on which the training and instruction took place”

At the School, the instructor shall make the appropriate records and they will reside in the office of the Production and Operations Manager.

#### Overview Notes

The CSA (Canadian Standards Association) sets the standards in Ontario and all equipment must bear its certification

There are 4 categories of Fall Protection

- Work Procedures

Includes specific, written instructions that outline safe work practices and prohibit other, potentially hazardous practices

- Conventional (or Traditional) Fall Protection Includes guardrails, handrails and ladder cage loops

- Fall Restraint Systems

Includes harnesses with anchors and lanyards that prevent a worker from physically getting to the falling hazard

- Fall Arrest Systems

Includes harnesses with anchors and lanyards that will arrest a fall

If eliminating the hazard is not an option, the above 4 categories shall be used in order with (4) as a last resort

At Ryerson School of Performance, most commonly-performed work in the scissor lift and in the front of house cove will be covered under “Fall Restraint”, and not “Fall Arrest” procedures, as the worker is prevented from reaching the edge of a falling hazard.

#### Components of a Fall Restraint/Arrest System

- Anchor
- Connector
- Body Holding Device (harness)
- Self-Rescue or Retrieval mechanism/procedure

#### The Anchor

- The fixed object or point of attachment for the whole fall arrest system can be floor, overhead I-beam or other permanent structure
- May be engineered, meaning signed off by an engineer, or improvised, meaning created by the worker using slings or cables
- Anchor must have a minimum breaking strength of 5000 lbs.
- Anchorage must be as directly over the work area as possible
- Avoid sharp edges on improvised anchor points – pad if necessary
- Maximum of 90 degrees where the anchor sling eyelets meet

### The Connector

- The means of connecting a harness to an anchorage point
- At Ryerson, this consists of 2 parts:
- An auto-locking carabiner or snap hook
- A shock absorbing, webbing lanyard
- Shock absorbers deploy to a maximum of 4 feet and must keep the forces of the fall below 900 lbs

### The Harness

- The School uses a multi-purpose, full body harness
- Attachment point for Fall Arrest is always the dorsal D ring at the back
- Ensure a proper fit to prevent injury in the event of a fall
- Always have a partner check your harness and connection after putting it on

### Self Rescue or Retrieval Mechanism/Procedure

- All work performed using Fall Protection must take into account rescue operations in the event of a fall
- This must be documented and be available on the work site



- All members of the crew must be aware of the rescue procedures

### **Summary**

- Always inspect every component of your system prior to use
- Any damaged component must be immediately removed from service and tagged
- Always follow manufacturer's instructions and never alter a component
- Always consult a professional if unsure of proper practice

# LINE SET POLICY

For Operation of Counterweight Line Sets in the Ryerson Theatre

## MOVEMENT

- all line sets are SINGLE PURCHASE when you pull the rope, the pipe and carriage move in opposite directions at a movement and speed ratio of 1:1
- before a line set is moved
- the LOCKING RING and LOCK must be taken off; after movement, both must be put back on
- you must call out your movement of the line set so those on deck are aware of the movement and are paying attention to what is happening over their heads

Example: “line set 21 going out or line set 15 coming in”

- you must wait for the Thank You response before moving the line set the response must come from the far side of the stage or from a person near you, who is paying attention to the line set coming in and is watching the far side of the stage
- Be aware if people are on the grid, if so make sure they acknowledge you before a line set is moved
- NEAR IN, FAR OUT: When facing the fly rail, pulling on the nearest rope will bring the pipe in (down); pulling on the furthest rope will take the pipe out (up)
- Whenever possible watch the pipe you are moving and do not stare at the ropes

## WEIGHTS and LOADING WEIGHTS

- Weights come in 2 sizes: FULL = 44 lbs and HALF = 22lbs
- It is assumed that a weight is a FULL weight unless otherwise specified
- All weight loading is to be done from the LOADING FLOOR, unless rigging situations make it impossible (check with the staff before loading any weight at stage level); ALL LOADERS MUST WEAR FALL ARREST EQUIPMENT
- The loading of carriages will be directed from the deck by the HEAD FLYPERSON, TECHNICAL DIRECTOR, or their designate
- The fly rail must be clear of all people before weights are added or removed from any carriage
- The “Danger Overhead” sign must be across the doors
- An “ALL CLEAR” statement must be made by the HEAD FLYPERSON, or the person directing the loading, before weights are added or removed from any carriage
- “COMPLETE” responses will come from the LOADER upon the weighting or the unloading of the pipes
- Stored weights shall be stacked no more than 3 high, on the on stage side of the loading floor; they will be placed in piles of similar sizes

Example of a loading situation calling:

- Head Flyperson (HFLy) calls out what arbour to load and how many full and half weights
- Loading Gallery (LG) repeats what they have heard
- HFLy calls back “That is Correct” if it is the same as they originally called. Go back to the beginning if it is wrong.
- LG asks, “Is the rail clear?”
- HFLy checks the 4 things below and shouts up, “The rail is clear.”
- DSR door to caliper is closed
- USR door to hall has a sign & chain across the door
- Beacon light is on
- Nobody is standing offstage of the SR floor-pockets

- When ready the LG calls out that they are starting to load.
- LG calls out when loading is complete
- HFly acknowledges with a, “Thank you.”

Here is an actual example:

- Could I get 3 full and 1 half weight loaded on Line-set 16? (Hfly)
- Is that 3 full and 1 half weight loaded on line-set 16? (LG)
- That is correct. (Hfly)
- Is the rail clear? (LG)
- (checks 4 things) The rail is clear. (Hfly)
- Loading 3 full and 1 half onto line-set 16 (LG)
- Loading Complete (LG)
- Thank you! (Hfly)

# SCISSOR LIFT OPERATION GUIDE

Note: Only students trained by certified staff can operate the scissor lift. Students trained off – campus may use the lift only after providing card proof of certification to the TD's Office.

The Skyjack Scissor Lift's operator platform reaches a maximum height of 19', and has a weight maximum of 500 lbs. The platform also has a 3' extension section, but its weight limit is 250 lbs. when in the extended position. The Lift is designed to transport and raise personnel, tools and materials.

Driving and lifting must be done on a flat, level surface.

## General Operation

- Do not overload the platform and make sure the load is evenly distributed
- Do not drive over cables
- Be aware of overhead obstacles, such as cables and drapes
- Ensure there are no workers in the path of travel
- Do not add a ladder or step unit to the platform to give more height. Do not stand on the railing
- In the event of an accident, leave the unit in place and preserve the work area
- Operators **MUST** wear a safety harness with lanyard. Clip to the floor points on the platform. **NEVER** clip to the top platform railing
- Should two people be needed in the lift, only one will operate the controls
- Should the lift need to travel any distance, the platform shall be brought down to its lowest position. Short distance travel (such a focus movement) can be made at greater heights **ONLY**

if the operator is comfortable doing so.

- The operator will call out any movement and direction prior to moving the lift
- Any operation of the lift will involve a crew of three technicians: one operator and two ground spotters.
- The Head Electrician or the Head Flyman will be the usual operator on the call.
- Operators will be responsible for:
- Training their two spotters about how the lift works, what to watch for in the way of crushing hazards
- Charging the unit at the end of the call
- Spotters will be required to wear Hard hats while the lift is in operation

#### Operator's Inspection Check List:

The following must be inspected daily or at the beginning of each shift:

- Operating and emergency controls
- Safety devices and limit switches
- Personal protective devices (harness and lanyard)
- Tires and wheels
- Hydraulic and fuel systems (for leaks)
- Loose or missing parts
- Cables and wiring harness
- Placards, warnings, control markings and operation manuals
- Guardrail systems and locking pins
- Hydraulic reservoir level

#### Crushing Hazards

- Personnel on the ground **MUST** stay clear of the “pot hole protection bars” – the two trays that automatically rotate for reduced ground clearance when elevating the platform
- **NEVER** reach through the scissor assembly when the platform

is raised. The safety bar **MUST** be in place during any maintenance work

## Skyjack Scissor Lift Overview

The Lift has three main components:

- the base, including the auxiliary and emergency controls
- the lifting mechanism
- the platform, including the operator's control box mounted on the railing and the operating manual storage box

The base has two swing-out trays, one on each side of the unit: one contains the batteries and the battery charger, the other contains the hydraulic and electrical components. Under both trays are the "pot hole protection devices" that lower when the lift is operated. The front axle has 2 hydraulic, motor-driven wheels. The rear wheels are fixed.

The lifting mechanism is a hydraulic scissor-type assembly. There is a safety bar, located at the front of the lift that, when properly positioned, prevents the lift from being lowered while maintenance or repairs are being done.

The operator's control box has switches on it that control the driving and lifting functions of the unit. There is also a key lock and an emergency stop button.

The operating manual storage box, attached to the platform, must contain the operating maintenance and parts manual, the operating manual, the service log manual and the manual of responsibilities. This is required by law.

The scissor lift is equipped with a lowering warning system and makes noises while driving or lifting.

The 3' Extension platform is not powered – it is moved out manually after pulling the 2 top platform railing side pins

## Base Controls

### Electrical Tray

- Buzzer alarm
- Hour meter
- 15 amp circuit breaker resets
- up/down toggle switch – raises or lowers the platform from the ground
- RED BUTTON – on side of tray – emergency lowering valve

### Battery Tray

- batteries
- AC cable to charge the lift

### At the Back of the Unit

- emergency battery disconnect switch – when in the OFF position, it disconnects power to all control and power circuits. Switch must be in the ON position to operate any electrical controls
- outlet to connect AC on platform

### Operator's Control Box

- On/Off key switch
- Emergency stop button – push to activate once the lift is in position and work is happening.

Also to be activated when lift is not in use

- Lift/Off/Drive select toggle switch
- Proportional Controller – “dead-man” control which returns to neutral
- Lift/Drive enable switch – trigger switch must be held



depressed continuously while engaging either the drive/lift or steer functions

- Rocker switch – the steering button
- Horn (on side)
- Battery charge meter

## Visual Inspection and Testing

Note: A visual inspection and ground test of the lift mechanism **MUST** be done prior to each use

- Check that all locking pins are in place (guardrail folds down for movement through standard doorways)
- Check tires for damage due to screws or debris, missing chunks of rubber, etc.
- Open battery tray and check for leaking fluid or signs of corrosion. Close tray after inspection. Contact staff if any fluid leaks are observed.
- Open hydraulic/electrical tray and check for leaking fluid in the tray or on the ground. Check hydraulic fluid level. Contact staff if the hydraulic fluid level is low. Leave the tray open until the end of the following tests.
- Turn Emergency Power Disconnect switch to ON position (back of the unit)
- Using the UP/DOWN toggle switch in the electrical tray, take the lift up to its full extension (if possible). The pot hole protectors should come down.
- Do a visual inspection of the cables tied to the master cylinder. Check the master cylinder for signs of scoring damage. **WARNING:** if there is scoring discovered on the master cylinder, **DO NOT USE** the lift. Contact staff immediately
- After the visual inspection, bring the lift back down by using the emergency lowering valve and manual over-ride knob
- press and turn the red manual over-ride knob, located at the base of the lift cylinder, counter-clockwise
- pull emergency lowering valve out, to lower the platform – **DO**

NOT lower all the way

- turn the red manual over-ride knob clockwise to restore normal operation. Failure to do this step results in slow and sluggish operation

## Start and Operation

Note: All operators must wear a harness and lanyard at all times while operating this lift.

- Remove unnecessary equipment from the platform and ensure the floor is clean
- Use the spring gate latch to open the back gate and enter the platform using the ladder
- ensure the gate is latched after entrance
- pull out the emergency stop button
- turn the key to the ON position
- check the battery charge meter to ensure a full charge

## To RAISE the Platform

- select LIFT position with the Lift/Off/Drive toggle switch
- activate and hold the enable trigger switch (squeeze toward the controller joystick handle)
- push joystick handle forward until the desired height is reached
- return joystick to neutral centre position to stop the platform
- release the enable switch
- push in the emergency stop button while work happens on the platform

## To LOWER the Platform

- pull out emergency stop button
- activate and hold the enable trigger switch

- pull joystick handle backward until the desired height is reached
- return joystick to neutral centre position to stop the platform
- release the enable switch
- push in the emergency stop button while work happens on the platform

#### To DRIVE Forward or Reverse

- pull out emergency stop button
- select DRIVE position with the Lift/Off/Drive toggle switch
- activate and hold the enable trigger switch
- push or pull the joystick forward or backward to desired speed and direction of travel

#### To STEER

- while driving (as above) press the rocker switch on the top of the joystick Shutdown Procedures
- Fully lower platform and park the lift
- Turn key switch to OFF position and remove the key
- Push in the emergency stop button
- Rotate emergency battery disconnect switch to OFF position. In doing so, the battery can never become fully drained if shorted out while not being used)
- Plug in to charge. DO NOT LEAVE CHARGING FOR MORE THAN 2 CONSECUTIVE DAYS. Battery damage will occur if charger fails to turn off.

#### Battery Charging Notes

- The unit can be used for approximately 30 lifts/descents per charge
- Connect the battery charger DC plug on the battery tray side of the lift

- Plug into a 120V AC wall socket
- When charge cycle is complete, unplug the cable and return it to storage

#### Battery Status

- Red LED will come on when the unit is plugged in
- The current is high for approximately 30 minutes and then it will taper off to a trickle charge. If the current does NOT taper off, disconnect the unit and check the batteries for a shorted out cell
- When the battery bank voltage reaches approximately 30 volts DC, a yellow, flashing LED will illuminate
- The timed equalization cycle is 3.5 hours. The charger will shut off and a green LED will come on to indicate a complete charge.

NOTE: the unit may be used while it is charging.

# RIGGING

Everything which hangs in the air **MUST** be inspected by the School's Technical Director or Associate Technical Director. When flying pieces are being designed, the Resident T.D. must be consulted and approve the designs before building commences.

## General:

- All hardware used to rig at Ryerson, must be rated to lift a specific load. This "Working Load Limit" or "Breaking Strength" should be stamped on the hardware. This load may never be exceeded and depending on the hardware should be considered at half it's value when used onstage. Please see The Resident T.D. for further details.

## Shackles:

- When rigging with shackles you must always follow the instructions which are available from the manufacturer.
- All shackles must be mounted so that any lateral load is induced onto the bell of the shackle and never the pin
- As long as the forces are operating on one axis, the pin should always be mounted down to reduce the chances of the shackle rolling.
- The exception to this is when you are rigging from an elevated position. When this is the case the shackle can be mounted pin up if there is a smaller chance of dropping anything while rigging it.
- All shackles must be "moused" once they are in a confirmed position

## Turnbuckles:

- All turnbuckles must be safetied with a separate aircraft cable running between both supporting connections
- All turnbuckles will be moused once they are at the proper trim

#### Crimping:

- Crimping should always be done in accordance to “The Stage Rigging Handbook” by J. O’Glerum
- Use only copper sleeves for rigging
- A thimble the same size of the cable must be used on every termination. When crimping is finished the thimble should have some “play” but must not be able to slip out.
- Crimping at Ryerson should be done in one of two orders. 1) From the end of the oval sleeve near the thimble to the furthest, or 2) from one end, then the other with the centre crimp last (the order of ends does not matter).
- After every crimp is made it must be checked using the correct Go/No Go gauge for the size and material being crimped.
- Please see “The Stage Rigging Handbook” to determine the number of oval sleeves required and the number of crimps per sleeve needed for any given size of cable.
- If at any time a manufacturer’s directions contradicts any of the above, **ALWAYS** proceed using the manufacturer’s directions

#### Wire rope clips:

- Wire rope clips may be used instead of oval sleeves to terminate cable. Although they are “re-usable”, any cable that is terminated must be cut back to get rid of any kinks previous terminations may have caused.
- Please see “The Stage Rigging Handbook” for the number of clips needed for any given size of cable.
- The important thing to remember when using wire rope clips

is that the U-bolt part of the clip must never be used on the side of the cable supporting weight. The saddle should always be used on this side. Hence the expression, “Never saddle a dead horse.”

- To tighten the nuts on the clip use a nut driver, and finally a small torque wrench to tighten them to the manufacturer’s specifications. NEVER USE A C-WRENCH OR A RATCHET TO TIGHTEN CLIPS AS IT IS EASY TO OVER TIGHTEN THEM!
- If at any time a manufacturer’s directions contradicts any of the above, **ALWAYS** proceed using the manufacturer’s directions

# ELECTRICAL POLICY

Only CSA-approved and inspected electrical fixtures will be used on productions at the Ryerson School of Performance.

In the event that minor repairs are to be made to electrical cables and /or plugs and connectors, a student may carry out the work and have it inspected by a competent Faculty or Staff member.

At no time will student-inspected repairs be used on stage.



# FIRE POLICIES

## LIVE FLAME POLICY

### **Note:**

- Always try to use a realistic **FAKE** flame whenever possible
- Alternatives to live flame must always be researched and encouraged as part of the production process

To use a live flame is forbidden on stage unless:

- It is a candle sized flame that enters the acting area in an enclosed, non-combustible container
- A candle size flame is lit and then placed into an enclosed, non-combustible container in view of the audience

For either to happen the following must be present:

- A stage technician is assigned to be on fire watch for when the live flame is used
- They must be able to see the flame at all time
- If not possible, more than one crew member is assigned to fire watch detail so the flame is always in someone's unobstructed view
- The fire watch crew must be holding a fire extinguisher at all times
- The container used:
  - Must not allow flame to escape
  - Containers should be about 2 inches taller than the flame when the candle is lit
  - The candle must be attached to the bottom of the container If

not possible:

- A hurricane shapes glass should be used, which will keep the candle in the container if dropped
- Or a tall enough container that the candle cannot escape when dropped
- A heavy based container is best, so if the glass is dropped there is a better likelihood the glass will remain upright
- Shatter-proofing of the container is still required to be completed
- A container with wet sand must be present on both sides of the stage
- An ash tray with KY – Jelly (water-based) on stage to put the match or cigarette in after use in the scene
- Fire exits must be clear, assessable and clearly marked for audience to use if needed
- All costume pieces worn by actors who may be at risk of a flame accident must be treated with flame retardant.
- All set piece that come within 5 feet of the fire source must be fire proofed
- Presetting the lit flame is left till the last possible minute
- A live flame is not left unattended
- A live flame is extinguished as soon as the scene allows

BEFORE LIVE FLAME CAN BE USED ON STAGE IT MUST BE  
APPROVED BY STAFF

**PLEASE SUBMIT A WRITTEN DESCRIPTION OF THE EFFECT.**

# ONSTAGE SMOKING POLICY

As smoking tobacco inside public buildings and places of work is illegal, there can be no smoking of tobacco or herbal cigarettes and pipes onstage at any time.

Should scripts or direction imply the need for smoking onstage by a performer, only electronic cigarettes (e-cigarettes) may be used.

If smoking onstage is required, the Front of House department will note this fact on signage posted in the lobby.

***No performer will be required to smoke against his or her will.***

For realistic effects with a match onstage, the following must be present:

- A stage technician is assigned to be on fire watch for when the live flame is used
- They must be able to see the flame at all time
- If not possible, more than one crew member is assigned to fire watch detail so the flame is always in someone's unobstructed view
- The fire watch crew must be holding a fire extinguisher at all times
- A container with wet sand must be present on both sides of the stage
- An ash tray with KY – Jelly (water-based) on stage to put the match in after use in the scene
- Fire exits must be clear, assessable and clearly marked for audience to use if needed
- All costume pieces worn by actors who may be at risk of a

flame accident must be treated with flame retardant

- All set piece that come within 5 feet of the fire source must be treated with flame retardant
- A live flame is not left unattended
- A live flame is extinguished as soon as the scene allows

BEFORE A SMOKING EFFECT CAN BE USED ON STAGE IT  
MUST BE APPROVED BY STAFF.

**PLEASE SUBMIT A WRITTEN DESCRIPTION OF THE EFFECT.**

### **Pyrotechnics**

#### **NOTE:**

**THE USE OF ANY  
PYROTECHNICS ON STAGE  
MUST GO THROUGH STAFF**

**PYROTECHNICS BELONG TO A COMPLETELY DIFFERENT  
CATEGORY OF LIVE FLAME AND A DIFFERENT SET OF  
POLICIES APPLY TO THEIR USE**

### *Flame Retardant*

Flame Retardant must be complete whenever:

- Live flame is being used on stage
- Pyrotechnics is being used on stage
- Smoking effect is being used on stage
- A flammable object is placed near a heat source.

o E.g. a light near a curtain

You must use the correct type of flame retardant for the job.

Three main categories of flame retardants:

- Wood
- Natural Fabric
- Synthetic Fabric

Please read manufacturer's directions for proper use and applications. Also please read the Material Safety Data Sheet (MSDS)/Safety Data Sheet (SDS) for the precautions and personal protective equipment needed.

# STAGE COMBAT POLICIES

With Thanks to Steve Wilsher (UPDATED August 2019)

## **Theatrical Combat Definition:**

Any form of scripted or non-scripted acted aggression, which results in a physical or psychological act of violence.

This includes the use of any weapon, modern or historical: edged or blunt, metal or of any other construction, sword, dagger, knife, axe, pole arm, retractable blade,

Replica, reproduction, constructed, antique, modern, deactivated, military, civilian, theatrical, film, blank firing, non-firing representation of a firearm.

Long, re-curve, compound or cross bows.

Found or discovered weapons: Any items that can be used to cut, strike, bludgeon, stab, slash or inflict any form of physical injury.

Using any part of the human body as a weapon, in an unarmed singular or collection of choreographed or non-choreographed attacks and defenses.

Weapons of any kind must be supplied by the Ryerson School of Performance or rented for a production by the School. No Student, Director, member of the Stage Management team may supply, loan, rent, or bring onto University property any form of weapon as designated above for use in a production.

## **Stunt Rigging or Performance.**

A stunt is defined as: an unusual or difficult feat requiring great skill or

daring; especially: one performed or undertaken chiefly to gain attention or publicity – Webster.

This is primarily a term used in filmmaking. In the case of theatre there are no stunt coordinators or performers. All the work is undertaken by actors and is therefore actor action. It can include falling, flying or any physical act that would be considered to be outside the actor's normal sphere of expertise. No individual should undertake such work without the proper training and without supervision by someone who is versed in such work.

Rigging for such work must be undertaken by a Stunt Coordinator; or Stunt Rigger, whose expertise is within the scope of the work required. These individuals are used to working with actors in such situations.

Technical Riggers are used to working with inanimate objects. Circus Riggers are used to working with highly trained, physical performers. Stunt Coordinators and Stunt Riggers are primarily actors themselves and can identify and accommodate an actors requirements.

### **Fight Performer/s**

Actors who, through scripted action perform acted aggression toward other performers. These individual may be certified fight performers through several organizations worldwide.

Certification is not a pre-requisite to perform choreographed action.

### **Fight Captain**

A company member designated by the Fight Director, to oversee daily combat rehearsals. This individual should be part of the

company; either an actor or stage management can fulfill this role. Primary responsibilities are:

- Daily fight calls.
- Understudy fight calls.
- Choreography notation.
- Incident reports.

The Fight Captain cannot:

- Be an individual appointed from the student body. Add or change choreography.
- Replace weapons with untested or unapproved weapons and implements.

### **Fight Director**

A highly specialized individual whose primary function and career has been based specifically in the construction of physical hazards and their safe implementation.

This individual must be a professional, who is employed to choreograph and oversee the overall safety of physical action.

This will include, both physical and psychologically violent manifestations of the scripted, improvised, requested word. No member of the company will take it upon themselves to choreograph, re-stage, improvise or in any way change the sequences directed by the Fight Director.

### **Fight Choreography**

#### **Rehearsal**

Simple, or a complex series of movements, that simulate a physically violent action. Alternatively, a single physical manifestation of aggressive reaction toward, another individual, individuals, objects, scenery, properties, costume, etc.



Fight choreography shall be staged within the limitations of the performers.

Fight choreography shall be given ample rehearsal time, this to allow the performers to be comfortable within the required actions.

Fight choreography shall be rehearsed within a space adequate to the choreographic requirements.

Fight choreography shall be held with the required props, weapons, costume where available.

### **Performance**

Fight choreography shall be walked through before each performance. Except when there is more than one performance per day. Fight walk through should be held before the first performance of the day only.

Fight choreography shall be performed at a speed required by the skill of the performers only.

Fight choreography shall be performed with the weapons, props, costume, scenery and properties established during rehearsal. Changes can be made only after adequate replacement rehearsal time has been observed. All changes are subject to Fight Director approval.

### **Fight Doctoring**

The term Fight Doctoring refers to the practice of making someone else's work safe. Should a fight sequence be choreographed by an individual who is not a fight director and,

after reflection and review, the work is deemed to be unsafe an experienced Fight Director is

called in to rework parts of the fight choreography. This practice is not and cannot be condoned from a health and safety standpoint.

## **Stage Management**

A member of the stage management team must be present at all rehearsals.

A member of the stage management team must be present at all fight calls, prior to performance.

A designated member of the stage management team must be present at all performances.

A designated member of the stage management team is to be responsible for the maintenance and care of all weapons and action props.

A member of the stage management team will be responsible for all matters that are legally required for the use and storage of any form of weapons.

## **Accidents**

Minor accidents will immediately require the administration of first aid by a suitably qualified individual.

Major accidents are to be immediately reported to the relevant emergency services. All accidents, no matter of severity will require the completion of an accident report.

The Stage Manager is responsible for the collation of information for inclusion in any accident report.

There are to be no exceptions. The report will become part of the daily rehearsal or show report.

## **Incident Reports and/or Complaints**

All incidents that can be conceived as 'spur of the moment' actions must be recorded; unauthorized choreographic changes, physical abuse, mental abuse, sexual abuse, etc.

Incident reports must be made in writing as soon as possible after the event. These reports will become part of the rehearsal or show report. They must record date, time, and description of incident, names of the individuals in question, names of witnesses. The Stage Manager is responsible for the collation of the written statements and holds them on file in the rehearsal or show report. Copies are to be forwarded to the following members of the artistic team at the earliest opportunity.

- Director.
- Fight Director.
- Producer.

All incidents, no matter how trivial, require the completion of an incident report. There are to be no exceptions. The report will become part of the daily rehearsal or show report.

N.B. – If certain cases are deemed to be illegal or beyond the scope of the artistic team – the relevant authorities will be informed and copies of the incident reports will be made available to them.

### **Rehearsal / Performance**

All performers, stage management teams and artistic teams must understand that the recreation of a violent act onstage is a performance skill that requires adequate rehearsal. The acted aggression is never to result in the actual purposeful physical or mental harm by choice, uncontrolled, unrehearsed action or deviation from said rehearsal.

All stage management teams, stage crews and artistic teams must be made aware that all rehearsals requiring acted aggression, physical attack with or without weapons are to staged or choreographed by an established and suitably Fight Director.

All stage management teams, stage crews and artistic teams must be made aware that stage combat or dangerous actions cannot be

choreographed or directed by persons holding a Fight Performance Certification only. This certification from stage combat organizations, are only awarded for performance techniques.

### **Individual, Pair or Grouped Rehearsals**

When rehearsing outside of a scheduled production rehearsal, when no overall Director, and no Stage Management is present the following shall be adhered to:

All choreographed movement shall be rehearsed at a pace where all safety protocols can be ensured. The speed of the fight choreography shall be no more than at a walking pace.

In the case of routine using any form of weaponry. The routine will be rehearsed without props of any form.

Prior to rehearsal, the individual or individuals must inform the Fight Director, Stage Manager or member of the acting Faculty that they intend to rehearse fight or action sequences.

Should injury occur, accident reports must be made in the first case verbally and followed by a written reported to the Fight Director, Stage Manager or member of the Acting Faculty.

# WEAPONRY

## **Weapon Loss or Theft**

In the event of a weapon of any kind being lost or stolen; it must be reported in the first instance to the Fight Director and the Production Manager. The Fight Director shall then coordinate with the Weapon Handler and/or Stage Manager to ensure that the said item is missing. The Fight Director will then contact the relevant authorities, Police, ETF etc.

## **Weapons**

Any weapon used for theatrical purposes must be acquired through a reputable rental or purchase company. The said weapons must be constructed for stage or film use only. Any weapon requiring licensing, legality within Canadian Law, should be obtained for the production by the Fight Director.

Under no circumstances should a performer, director, member of the stage management team, technical team or artistic team supply, rent, purchase, loan or donate any form of weaponry for a rehearsal, performance or production.

Rental Company Licensing requires that an individual should hold non restricted, restricted or prohibited status to cover items in their inventory for hire. N.B. Prohibited items that can be rented will require that an employee of the hire company must be present throughout its usage.

## **Firearms**

**Until further notice in writing, the use of blank firing devices is prohibited at the School of Performance. The following is**

**for information purposes with regard to any other production outside this venue.**

All firearm, antique, replica, blank firing devices must be delivered to and picked up from the stated address on file with the rental company, by a member of the rental company. Members of the acting company **cannot** pick up and return to the rental company.

### **Antique**

Firearms manufactured before 1898 that were not designed or re-designed to discharge rim- fire or centre-fire ammunition.

### **Blanks**

Short for blank cartridges used to simulate the sound of a gunshot. They have all the elements of live ammunition except for the projectile.

*N.B. – Blank ammunition containers should be clearly marked as such. Containers and contents should be inspected before use.*

### **Dummy round**

A non-firing cartridge used to simulate a live cartridge.

*N.B. – Dummy round containers should be clearly marked as such. Containers and contents should be inspected before use.*

### **Live Rounds**

Ammunition capable of firing a projectile.

*N.B. – Live ammunition should never be supplied, bought, used in any theatrical production.*

### **Vent**

The direction of the hot gas that is produced when a blank is fired. A firearm may vent down the barrel, out the top, or the sides.

Front vent firearms, capable of firing live or blank ammunition under The Canadian Firearms Act governs the possession, transportation, use and storage of firearms.

### **Hang fire**

A delayed fire in which the firing pin strikes the primer but it does not create enough flame to ignite the powder instantly.

### **Possession and Acquisition License (PAL)**

The license issued under the Firearms Act, authorizing the possession and registration of a firearm. Replaced the Firearms Acquisition Certificate (FAC).

### **Prohibited weapon**

A weapon prohibited by the Criminal Code and/or the Firearms Act.

### **Replica firearm**

A device designed to look like a real firearm, but incapable of firing a projectile or a blank. According to the RCMP:

A replica is considered a prohibited weapon, unless it resembles an antique firearm as defined by the Criminal Code and Criminal Code Regulations;

You cannot sell or give a replica firearm to an individual or to an unlicensed business; however you may lend a replica firearm to anyone who borrows it specifically to fulfill their duties or employment in a motion picture, television, video, or live performance.

## **Blank Firing Device**

A theatrical representation of a firearm. It is incapable of firing a projectile.

## **Storage**

Replica, reproduction, constructed, antique, modern, deactivated, military, civilian, theatrical, film, blank firing, non-firing representation of a firearm. These items must be stored in an unmovable metal container. This container must be lockable and not accessible by the public.

Only designated individuals may have key access to perform their duties.

Blank and dummy ammunition must be stored in a separate lockable metal container. Only designated individuals may have key access to perform their duties.

Access to company members is restricted to only those who use or handle representations of a firearm.

## **Usage**

All performers, stage management teams, stage crews and artistic teams must comply with all legal requirements for the possession and use of firearms, replica firearms and blank firing devices.

All performers, stage management teams, stage crews and artistic teams must be made aware of any licensing requirements under the Canadian Firearms Act. Information can be gained from the Canadian Firearms Program website.

All stage management teams, stage crews and artistic teams must adhere to any protocols



established for inspection, maintenance, handling, storage and transportation of blank firing devices.

All performers, stage management teams, stage crews and artistic teams must treat any blank firing device, replica or firearm as loaded. These items can be extremely dangerous or deadly if mishandled.

All performers, stage management teams, stage crews and artistic teams must be made aware of protocol in the event of a miss or hang fire, use of offstage sound effects and the subsequent unloading of said miss fired blank firing device.

All performers, stage management teams, stage crews and artistic teams must be advised that the said blank firing device will be loaded as close to the required gunshot effect on stage.

Once loaded the blank firing device must be kept in constant observation by the designated weapons handler or fight captain.

All performers, stage management teams, stage crews and artistic teams must be made aware that the vent of any weapon must not be directed at any performer. Safe direction of fire must be established during rehearsal and never deviated from without supervision and adequate rehearsal.

All performers, stage management teams, stage crews and artistic teams must be made aware of any rehearsal using blank ammunition.

All performers, stage management teams, stage crews and artistic teams must be made aware of the safety parameters before loading and then unloading and storage

All performers, stage management teams, stage crews and artistic teams must be made aware of any weapon that is covered under the prohibited category of Canadian weapons laws.

These weapons cannot be used, rented by a company without legal licensing and a weapons handler present.

## **PROVE**

Ensuring that a firearm that has been unloaded or is about to be loaded is free of blank ammunition and any debris that may inadvertently become a projectile.

## **PROVE**

A mnemonic for proofing:

- P – Point the firearm in a safe direction.
- R – Remove all ammunition.
- O – Observe that the chamber is empty.
- V – Verify that the feeding path (magazine) is clear.
- E – Examine the bore to ensure it is free of obstruction and debris.

## **Edged, Found, Bludgeoning weapons**

All performers, stage management teams, stage crews and artistic teams must be made aware of the legality and usage of edged weapons.

All performers, stage management teams, stage crews and artistic teams must be made aware of any weapon that is covered under the prohibited category of Canadian weapons laws.

These weapons cannot be used, rented by a company without legal licensing and a weapons handler present.

All stage management teams, stage crews and artistic teams must adhere to any protocols established for inspection, maintenance, handling, storage and transportation of edged weapons.

All performers, stage management teams, stage crews and artistic teams must be made aware of the rehearsal protocol after the replacement of any edged weapon. No new weapon can be introduced to a production without the approval of the Fight Director and adequate rehearsal time.

# WORKSHOP POLICY

The School operates 6 technical workshops and labs:

- Production/Teaching Wardrobe in the Student Learning Centre (SLC G-027 and 028)
- Light and Sound Lab in the Student Learning Centre (SLC G-029)
- Carpentry Shop (KHW 71T) Note: Includes Welding bays
- Prop Shop (KHW 171T)
- Studio Theatre (SLC B-031)
- Ryerson Theatre (West Kerr Hall)

## Scope

The School recognizes that both academic (teaching) and production (practicum) work occurs in all five spaces. This policy balances the needs of faculty-assigned work within a course structure with the day-to-day “show-responsive” needs of production. In both cases, the availability of adequate faculty and staff supervision will supersede the demands of independent student work.

## Policy

No student will work unsupervised in any of the above named workshops or labs without prior approval by the faculty or staff member in a position of authority. If unsupervised work is to be approved, the following procedures will apply.

## Procedures

- At no time will any student work alone. The “buddy system” is required at all times
- Staff members, due to union considerations, are unable to supervise faculty-assigned course work. Teaching assistants, as part of their normal work load, are the only exception to this rule. Case-by-case situations may arise where staff can be asked to supervise class work, for appropriate recompense. This will be monitored by the Chair’s office
- Production (practicum) work, by its nature, is staff-supervised. Staff will be allowed certain latitude in determining, during the course of a regular work day, which work can be completed by students in a minimum-supervised fashion. In particular, sewing, painting and hand tool work will be considered “minimum supervision”
- Notwithstanding “minimum supervision”, a staff faculty or staff member must be within 5 minutes distance of the workshop or lab being used
- At all times, the student worker must know who is supervising their work. They must also know how to access help in the event of an emergency
- Certain tools and machinery may be deemed by faculty and staff to be more dangerous than others, in a student-operated situation. At all times, the likelihood of injury will be the determining factor.
- No tool designated dangerous or any motorized, bladed tool may be used without the presence of faculty or staff
- Should “minimum supervision” work require the need of a

dangerous or motorized, bladed tool, a faculty or staff member must be present for the duration of the work

- The Wardrobe workshop, due to the nature of its use, is accessible by students with active OneCards. Wardrobe supervisors and their crews may work unsupervised after hours only if Ryerson Security has been notified of their presence in the School. Proper University identification is required at all times
- Academic/production work requiring the use of the Studio Theatre lighting booth/equipment, sound booth/equipment or the Lighting/Sound lab, shall be performed during the regular faculty/staff work day. Should there be a need for after-hours work, a deposit for keys will be required from the student. At all times, the potential for student injury will be taken into account by faculty and staff when determining access. Ryerson Security must be informed of student presence in these locations.
- Academic/production work requiring the use of Ryerson Theatre shall always be scheduled around the availability of faculty or staff supervision. No keys are available to students for this facility.

Due to the fact that under the current curriculum First Year Production students do not receive Carpentry Shop instruction until part way through the Fall Term, NO 1st Year crew member may work on stationary power tools in the shop until Winter (2nd Term). This includes table, band and radial arm saws, lathes and air tools.

**Note:**

For Tool Operation and Safety information please see

information and operators manuals in the Scene Shop  
(KHW - 71T)

# WARDROBE - General

## Health and Safety Policies

### **General**

- Do not sew past 10 pm in the wardrobe
- Do not sew continuously all day, take breaks regularly during the day
- Do not work alone in the wardrobe
- Do not go into wardrobe storage alone
- Do not eat around what you are completing
- Sweep and clean floor to avoid tripping/slipping hazards

### **Ironing**

- You must use distilled water in the all irons
- Check irons water level prior to plugging it in for use
- Do not let the industrial iron run dry (run out of distilled water in the tank), the irons can explode if this happens
- Do not leave the irons on when you leave for the night or when no one will be in the wardrobe for long periods of time

### **Dyeing/Bleaching**

- Wear a respirator with an organic vapour cartridge when working to protect against vapours
- Others present in the lab should be wearing a respirator as well whenever dyeing is happening in the lab

BEFORE USING A RESPIRATOR, EACH WORKER  
MUST BE TRAINED IN THE USE MAINTENANCE,  
INSPECTION AND STORAGE OF THE RESPIRATOR  
AND A TEST FIT MUST BE CONDUCTED



- Do not eat in room when others are dyeing fabric

### **Dryer**

- Clean lint trap before and after use to prevent fire hazard

### **Goggles should be worn when:**

- Cutting wire
- Sewing on the machines
- If needle or sharp object get into eye, use a paper cup on eye to limit movement of object, then dial 5040 on room phone to reach Ryerson Security

# AUDIENCE RELATIONS POLICIES

(Please check for Audience Relations Yearly Updates)

## The AR Office

The AR office is open most weekdays from 10am – 5pm. Staff hours vary and will be posted in the office, however, our aim is to have someone present during business hours. Box office hours will be communicated and posted and will vary from show to show. If you need to speak with someone in particular please make an appointment with that person.

The Audience Relations office is a work-space, not a drop-in centre or common room. Our aim is to promote a professional atmosphere and an excellent level of customer service for patrons and other theatre school colleagues.

Computers, printers, appliances and telephone use is strictly limited to members of the AR team. Other Performance students are not permitted to use the office for any reason, including checking email and accessing the internet.

Security is a large priority for the AR office, as cash and other valuables are involved.

The office is to be kept neat and tidy at all times. Please be sure to clear your personal belongings every day. Do not leave food, coffee cups, etc. on the tables or desks.

## **Reservation Policy**

The Audience Relations Office is able to temporarily hold tickets for patrons according to the following procedures:

- If the show is selling out, we must release all unpaid tickets to the public. The Patron will be notified by phone that they have 24 hours to pay for their tickets, at which point the tickets will be released.
- Tickets reserved by phone or when the box office manager is out of the office are not guaranteed until the box office manager confirms it directly by phone or in person.
- On the night of the show, patrons must pay for the tickets at least 15 minutes prior to show time; at 7:45, all unclaimed tickets are released to the public for sale

Please note that as usual, we will only guarantee reservations once payment is received (cash or voucher). Reserved, unpaid tickets will be released as necessary and preference will always be given to patrons who pay in advance.

## **Booking Procedures**

### **In Person**

- Patrons come to the box office during scheduled hours and request tickets
- The box office manager will check availability and issue tickets upon payment

### **By Phone**

- Comps can be booked and tickets can be reserved over the phone by leaving a message with the box office manager who

will book tickets based on availability and inform the patron of the reservation policy. If patrons leave a message, the box office manager must return the call within one business day to confirm the order. Unless tickets are paid for, they are not guaranteed. See reservation policy for more details.

## Online

- Using the Vendini.com website (links on each Show page)
- Patron may send an email stating their name, phone number, date and number of tickets requested to the box office. The tickets will be reserved and the patron will be contacted within one business day.

**Note:** If patrons have any special needs, i.e: hearing devices, wheelchair access, etc. please notify the box office manager prior to the purchase of ticket(s). They will inform you as to what accommodations we can and cannot make.

## Reserving Tickets

- Information (name, telephone, address, etc) collected during reservation will be used to market future shows.
- If patron is not an Performance student, ask for full mailing address and/or email address (not mandatory, but we'd like to build a ticket-buyers database for future shows)

## Will Call

- Cast, crew and Ryerson School of Performance's Staff/ Faculty can leave their PAID tickets at the box office for pickup. Guests must know the correct name the tickets are filed under.
- The box office manager must approve all will calls prior to 5pm the day of the show, and will hold tickets based on the

information provided.

- The box office has the right to refuse any will call requests after 5pm on the day of the show.

## Complimentary Ticket Policy

All comps must be approved by Peter Fleming and must be booked at least 24 hours in advance. All comps are subject to availability.

Comps are available to the following people based on availability. Changes to these allotments are subject to the discretion of the Chair, Program Directors, or Peter Fleming:

- Ryerson Staff and Faculty
  - o 2 Tickets for each show run (any further requests should be directed to Peter Fleming)
- Advisory Committee
  - o 2 Tickets per person for each show run.
- Professional Director/Designer
  - o 2 tickets for each show. Any additional tickets are subject to Peter Fleming's approval.
- Student Designers and PMs
  - o 1 ticket for preview, 1 for opening, 1 for show run.

These comps must be approved by Peter Fleming and are non-transferable. These are considered "working" seats
- VIP/Invite RSVPs

- o 2 tickets per invitation

- Agents

- o On a case-by-case basis as approved by Chair or Program Director

**Note:** Our general policy regarding staff and faculty OUTSIDE the theatre school is that unless they have received an invitation, they do not receive comps. If a question arises about this, please consult Peter Fleming.

## Refund/Exchange Policy

There are no refunds or exchanges on tickets once they have been purchased. In the case of extreme circumstances, please obtain the patron's name and telephone number and the Head

of AR will contact them regarding a refund or exchange of tickets. If show dates, times, or information changes, the AR office will notify customers of the changes and offer an exchange if necessary. In the event of a cancellation due to weather, etc., exchanges will be made to another date or show based on availability. Comps may be exchanged 24 hours in advance based on availability.

## Wait List Policy

If a show is sold out, returned or unclaimed tickets may be released at the door 15 minutes prior to show time. A waiting list will be created by the box office manager at the door on a first come first serve basis. Patrons wishing to be put on the waiting list must arrive at the theatre one hour before the show when the box office opens and provide their name and number of tickets

needed to the box office supervisor 15 minutes to curtain, any available seats will be assigned to people on the waiting list in order of arrival. If the patron is not present when their name is called, they will lose their place on the list and the tickets will be given to the next in line.

Absolutely no names will be put on a waiting list until one hour before the show. Please note, the waiting list cannot guarantee tickets for any night. We cannot give away or resell any paid tickets that have not been picked up.

### **Picking up Tickets**

- If patrons have tickets on will call or reserve, they must be picked up at the box office at least 15 minutes prior to show time.
- Paid tickets may also be picked up at the box office during box office hours.

### **GUIDELINES FOR BIOGRAPHIES AND HEADSHOTS**

In order to promote the best possible impression of Ryerson School of Performance for our patrons, it is important that each part of the theatre-going experience be of a consistently high-calibre, professional nature. This extends beyond what patrons see on stage to our lobby displays, bios and headshots.

What follows are Ryerson School of Performance guidelines for bios and headshots which are based on the same criteria found in the majority of professional companies:

All Headshot and bios are to be submitted electronically to [performance.headshot@ryerson.ca](mailto:performance.headshot@ryerson.ca)

**The biography should be strictly a factual listing** of theatre (film and tv if applicable) and dance-related credits. Written in point-form style, they should start with Ryerson credits (in reverse-chronological order, with most recent credits listed first); followed by other credits (this may include credits outside of Ryerson, for example, from high school, community theatre, summer productions, classes or workshops, etc.), and if applicable, concludes with Upcoming.

The Audience Relations Department reserves the right to edit or re-write bios for style and content, spelling, grammar, length and appropriate language.

**A resume or cv highlighting chosen credits may be submitted instead of a bio** (which will be re-written by the Front of House Manager)

**The PR office style guide stipulates that all show titles are rendered in italics**

Headshots should be 8" x 10" format, clearly showing the head and shoulders (and torso) in a photograph which is well composed and in good focus. A portrait shot is preferred

**HEADSHOTS SHOULD BE BLACK AND WHITE ONLY!!**

Photos that are considered unprofessional by the Audience Relations office will not be accepted for posting.

If students need help getting an affordable headshot, we can arrange to have a digital photo taken or put them in touch with student photographers.



# PROFESSIONAL ETIQUETTE

## INTERCOM and PAGING ETIQUETTE

Professional and courteous announcements to the company over paging and intercom systems are essential to any production, and set the tone for a disciplined backstage environment. All public announcements or tests of paging equipment will begin with the phrase, “CAST AND CREW”, and will end with, “THANK YOU”.

Stage Management calls will be given clearly, concisely, and repeated once. An example would be: “CAST AND CREW, THIS IS YOUR HALF HOUR CALL. THIS IS YOUR HALF HOUR CALL. THANK YOU.”

Production students testing the paging system will follow the same guidelines, informing the backstage that they are testing the system.

At no time will non – show music be played through the paging system, unless cleared beforehand by Faculty and Staff.

## HEADSET ETIQUETTE

It is crucial that all headset communication be carried out in a businesslike and professional manner. The following rules will apply at Ryerson School of Performance:

- During rehearsal and performance conditions, the STAGE

MANAGER is in complete control of headset communication

- Prior to the first rehearsal to employ headsets, the STAGE MANAGER will call a meeting of all operators, and will lay out their interpretation of this policy: the interpretation will be dependent upon each STAGE MANAGER'S work style, comfort level with the job, and the number of cues in the show
- All operators are to be on headset at the 5 MINUTE CALL
- The STAGE MANAGER will do a roll call once he/she comes on headset
- All cues given by the STAGE MANAGER during rehearsals and performances will be preceded by a STAND-BY, to which each operator will respond with an acknowledgement, if requested by the Stage Manager
- All cues will be executed on the word GO, as in Q # 2, GO; Go's always happen at the end of a sentence
- Operators will not proceed with any cue until the word GO is heard: a cue taken without a GO is "operator error"
- It is the STAGE MANAGER'S responsibility to ensure that there is a STAND-BY and GO for each cue: a missed cue owing to no word GO is "Stage Management error"
- There will be no non-show chatter on the headset UNLESS sanctioned by the STAGE MANAGER
- There will be absolutely no talking by anyone other than the STAGE MANAGER between STAND – BYs/acknowledgements and GOs
- Subjects forbidden on the headset, and which will result in

discipline, include:

- Sexist or racist comments, even when said in jest
- Comments of a sexual nature, including jokes
- Comments of an insubordination nature (anger or questioning of authority)
- Comments on the physical condition or artistic abilities of the performers
- Comments having to do with any company member's technical or professional abilities

## Phone Etiquette

- All students are responsible for answering the phone
- Speak to all people in a professional and polite manner
- Respond courteously to any questions, comments or concerns they may have

# PERSONAL TECHNOLOGY POLICY

## **Purpose**

To limit the non-work-related use of personal technology (such as smart phones, tablets and laptops) backstage, in rehearsal, in the shops, and on show calls.

## **Scope**

This policy applies to all Performance and Production students when they are engaged in officially scheduled activities connected to the rehearsal, build/set-up/strike or performance periods of their show-specific curriculum.

This policy is based on the following guiding principles:

## **Classroom/Lab Management**

- All show work performed as part of class, for marks, is subject to workplace procedures and conditions established by Faculty, enforced by staff, and noted in course outline

## **Privacy**

- All students have the right to expect absolute privacy when performing work in class – the classroom experience extends to rehearsal halls, dressing rooms, shops, and the stage

## **Health, Safety and Security**

- All students have to right to expect that their personal work habits and personal schedules will not be shared for others to

see

### **Intellectual Property and Copyright**

- All work created for class belongs to the University and as such cannot be photographed and shared without permission. All works subject to rights and royalties cannot be photographed and shared without permission

### **Professional Boundaries**

- Courteous, respectful and appropriate behavior is part of the theatre workplace environment – when “on the clock” for pay or marks, one’s sole focus is the work

### **Personal Responsibility**

- It is everyone’s responsibility to ensure personal technology is used for work-related purposes only during work periods. Breaks are the appropriate time to use personal technology for social and non-work reasons

### **Student Creation and Enforcement of Terms and Conditions**

- Faculty and Staff are not communications police. Each production’s student managers will create and enforce show specific rules that conform to the Policy’s Guiding Principles

## **Procedures and Implementation**

- This policy will become part of the course outline for each class where there is performance/production-based marking
- The policy will be addressed by an appropriate Faculty or Staff

member as close to the beginning of the semester as possible, in class or at a company meeting

- Once the policy has been reviewed with the students, it is the responsibility of the student managers on the show to enforce adherence to the intent of the policy by creating show-specific terms and conditions.
- IN ALL CASES, THERE WILL BE NO **PERSONAL** TECHNOLOGY BACKSTAGE WHEN UNDER PUBLIC PERFORMANCE CONDITIONS. Work-related technology will be allowed when necessary
- These “best practice” terms and conditions will include:
  - times when personal technology is allowed and when it is not
  - what technology, if any, is allowed in the workplace
  - who has the final say over what is appropriate use at any given time (this will change based on the type of activity)
  - consequences of non-adherence
- For Production students, failure to adhere to the terms and conditions of the Policy will result in progressive discipline measures
- For Performance students, failure to adhere to the terms and conditions of the Policy will result in a formal letter written by student managers to the appropriate Faculty Director of Acting or Dance to be used in course evaluations
- When the production is in Dress Rehearsal and Performance periods, all Actor and Dancer personal technology will be considered “Valuables” and will be collected at the half hour by Stage Management. These items will be locked up and guarded by a crew member or usher for the duration of the show call. A

sign-in and sign-out procedure will be employed to ensure tracking. All phones will be turned off or put on silent while in lock-up

- In terms of equal treatment, crew members' personal technology may/will be collected and guarded in the same manner
- UNDER NO CIRCUMSTANCES WILL PERSONAL TECHNOLOGY BE COLLECTED AND LEFT UNGUARDED
- All students have the option to come to the workplace with no personal technology – having stowed it in their locker or some other secure place
- If a Performer or a crew member is expecting an urgent call during a non-use period, they will inform the appropriate student manager and their personal technology will be held separately by that manager or a designated third party for messages
- The Ryerson School of Performance will not be responsible for any loss or damage to personal technology

# PRODUCTION DISCIPLINE

At Ryerson School of Performance we champion a work environment that is professional and committed to the values of equity, diversity and inclusion. We strive to cultivate professionalism that includes attending all classes and show calls on time and prepared, with a respectful attitude towards peers, instructors and guest artists.

We anticipate that all company members, actors, dancers and production crew, will nurture a healthy respect for one another's work, and will understand that the success of a project is dependent upon the willing collaborative efforts of each member of the team. It is our expectation that a commitment to the project and a positive attitude will be conducive to a positive work and learning experience.

Occasionally, students need to be reminded of the difference between appropriate and inappropriate (unprofessional) conduct, and an industry-standard, progressive discipline model is followed, where warnings can be issued when work performance is sub-standard.

- The immediate supervisor issues a **VERBAL WARNING**, letting the person know that the performance or lateness is unacceptable and that the next time it happens, a formal letter will go in the student's file in the Chair's office.
- If the problem persists, a **FORMAL LETTER** is written outlining the problem and copied to the Chair of the School. This is put in the student's file as documentation, and the student is told that one more episode will result in his or her removal from the show.



This can result in a failing grade.

Issues that might require disciplinary action include:

- Arriving late
- Consistently arriving unprepared: appropriate safety equipment or tools, pen and paper
- Not ready to work: tired, hungry, distracted
- **Drugs or Alcohol**, even the slightest whiff
- Adopting unsafe work habits
- Cell phone must be on silent; used for show purposes only
- Unprofessional conduct: talking too much, bad attitude, talking back, harassment of any kind, failure to engage in the work, ongoing failure to adopt professional attitude
- Lying, Cheating or Stealing
- Interrupting or otherwise disrupting performers or rehearsals
- Leaving the theatre before the show is down or without permission of supervisory staff



# JOB DESCRIPTIONS



# DESIGNER (Set or Costume)

THE JOB DESCRIPTION FOR THIS POSITION WILL INCLUDE THE ENTIRE SET OR COSTUME DESIGN SECTION OF THE FOLLOWING DOCUMENT:

Associated Designers of Canada, A.D.C. Standards and Working Procedures

THIS POSITION REQUIRES THE SIGNING OF A CONTRACT

The **DESIGNER**, a member of the production's design team, is jointly responsible for the artistic concept, and through the Wardrobe, Carpentry, Props and Paint departments, the technical execution of the design. Conceptual direction and input comes from the **DIRECTOR** or **CHOREOGRAPHER**, who, with the **SET, COSTUME, LIGHTING and PROJECTION**

**DESIGNERS**, works toward a unified and cohesive look for the show. As well as putting their individual concepts and styles on stage, all designers must work to support the **DIRECTOR'S** or **CHOREOGRAPHER'S** vision.

The **COSTUME DESIGNER** works very closely with the **WARDROBE SUPERVISOR**, and is responsible for all costumes, accessories, make-up, hats and wigs. The **SET DESIGNER** is responsible for all scenic elements, props and paint treatments, and works closely with the different **HEADS OF DEPARTMENT**.

**DESIGNERS** do not fit clearly into the theatre hierarchy: although production staff works to realize their designs, designers do not supervise in a management sense. All requests for unapproved work or changes to the design resulting in increased costs must be negotiated with Production

Management (for budget and scheduling implications), Technical Direction (for overall technical implications) and Heads of Department (for delegation and supervision of staff).

At the Ryerson School of Performance, all **DESIGNERS** must sign a contract, indicating acceptance of all duties and obligations, and outlining design due dates. Failure to perform according to contractual obligations may lead to academic penalty.

The responsibilities of the **DESIGNER** shall include but not be limited to:

#### **PRIOR TO REHEARSAL**

- Reads the script and makes appropriate notes
- Obtains all necessary and pertinent plans, drawings and inventories; these may include all plans and sections of the venue and inventories of all in-stock costume and set pieces
- Initiates a meeting with the **DIRECTOR** or **CHOREOGRAPHER**, to discuss concepts
- Performs research, as necessary, into the history and context of the story, with particular attention paid to appropriate styles
- Meets with the **LIGHTING** and **PROJECTION DESIGNER** to discuss concepts, colour, practical fixtures, fly line and trim height restrictions, masking, etc; meets with the **TECHNICAL DIRECTOR** to ensure all paperwork is accurate and production restrictions are properly outlined
- Meets with the various **HEADS OF DEPARTMENT** to discuss inventory, staffing limitations, budgets, etc.

#### **DURING THE REHEARSAL PERIOD**

- Attends rehearsal often, adhering to the established “Visitor’s Policy”

- Becomes acquainted with the blocking of the show, in order to ensure design elements do not hinder the performers' movements
- Meets regularly with the **DIRECTOR** to ensure accuracy of artistic vision
- Reads, and promptly responds to, all **DAILY REHEARSAL NOTES**; meets daily with the **STAGE MANAGER** to obtain clarification and confirm status of requests
- Researches, either alone or with the appropriate **HEAD OF DEPARTMENT**, all potential design elements, including alteration of stock items, rental items, etc. to be aware of budget and time implications when presenting the **PRELIMINARY SET** or **COSTUME DESIGN**

#### **AT THE PRELIMINARY SET or COSTUME DESIGN MEETING**

Comes prepared to discuss all preliminary design requirements, and includes a preliminary floor plan, a rough inventory of stock items required, loan/rental needs, consumables estimates, special rigging concerns, masking, trim and sightline issues, full costume plots with indications of quick changes, general descriptions of any proposed treatments, and any other aspect of the design expected to cost time or money

Produces, for the meeting, rough set or costume sketches, drawings, preliminary sections, elevations, white models, props lists and costume plots deemed necessary to explain preliminary design requirements

#### **AT THE FINAL SET or COSTUME DESIGN MEETING**

Comes prepared to submit and discuss all final plans, plots and lists, including, as appropriate:

- Painted Set Model/Costume Sketches and Costume Detail
- Ground Plan/Section with Centre Line Section and trim heights

- Co-ordinated drawings
- Fly Line Plot
- Full Costume Plot
- Working drawings, as required
- Props List with working drawings

## **AT THE Q – TO – Q, TECHNICAL and DRESS REHEARSALS**

- Is present at all technical and subsequent on-stage rehearsals
- Takes set or costume notes and shares these notes with the appropriate **HEAD OF DEPARTMENT** at the end of the rehearsal

## **GENERAL**

- Attends and participates in all production meetings
- Takes the initiative in arranging meetings/communication, when necessary, with the **DIRECTOR** or **CHOREOGRAPHER**, other **DESIGNERS**, **STAGE MANAGER**, and other production staff, to obtain information
- Submits to the **TECHNICAL DIRECTOR** any documentation deemed necessary to the **TECHNICAL BOOK** (the technical archive of the show)

## **AFTER THE SHOW**

- Attends and participates in the **STRIKE** as a crew member
- Attends and participates in the Post Mortem
- Submits written evaluations of all management staff and other personnel with whom they had regular contact, no later than the start of the Post Mortem

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.



The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# LIGHTING DESIGNER

THE JOB DESCRIPTION FOR THIS POSITION WILL INCLUDE THE ENTIRE LIGHTING DESIGN SECTION OF THE FOLLOWING DOCUMENT:

Associated Designers of Canada, A.D.C. Standards and Working Procedures

THIS POSITION WILL REQUIRE THE SIGNING OF A CONTRACT.

The **LIGHTING DESIGNER**, a member of the production's design team, is jointly responsible for the artistic concept and, through the Electrics department, the technical execution of lighting cues and effects. Conceptual direction and input comes from the **DIRECTOR** or **CHOREOGRAPHER**, who, with the **SET**, **COSTUME** and **LIGHTING DESIGNERS**, works toward a unified and cohesive look for the show. As well as putting their individual concepts and styles on stage, all designers must work to support the **DIRECTOR'S** and/or **CHOREOGRAPHER'S** vision.

Designers do not fit clearly into the theatre hierarchy: although production staff works to realize their designs, designers do not supervise in a management sense. All requests for unapproved work or changes to the design resulting in increased costs must be negotiated with Production Management (for budget and scheduling implications), Technical Direction (for overall technical implications) and Heads of Department (for delegation and supervision of staff). The **LIGHTING DESIGNER** works very closely with the **HEAD OF ELECTRICS**, and both are responsible for executing the design by managing the crew and time assigned to the Electrics department. The **HEAD OF ELECTRICS** often focuses the show and runs the lighting board.

The **LIGHTING DESIGNER** is in regular contact with the **DIRECTOR** or **CHOREOGRAPHER**, **PRODUCTION MANAGER**, **TECHNICAL DIRECTOR**, **STAGE MANAGER**, **HEAD OF ELECTRICS**, and other **DESIGNERS**.

At the Ryerson School of Performance, all **DESIGNERS** must sign a contract, indicating acceptance of all duties and obligations, and outlining design due dates. Failure to perform according to contractual obligations may lead to academic penalty.

The responsibilities of the **LIGHTING DESIGNER** shall include but not be limited to:

#### **PRIOR TO REHEARSAL**

- Reads the script and makes appropriate notes
- Obtains all necessary and pertinent plans, drawings and inventories; these may include: all plans and sections of the venue; inventories of all lighting fixtures, power and data distribution, gels, gobos, etc. in the venue; preliminary, completed and approved set designs and other technical drawings of the production; costume fabric swatches; paint samples
- Initiates a meeting with the **DIRECTOR** or **CHOREOGRAPHER**, to discuss concepts
- Meets with the **SET DESIGNER** to discuss concepts, colour, practical fixtures, fly line and trim height restrictions, masking, etc; meets with **COSTUME DESIGNER** to discuss fabric colour and texture, hats, wigs, etc.; meets with the **TECHNICAL DIRECTOR** to ensure accuracy of paperwork and confirm any production restrictions
- Meets with the **HEAD OF ELECTRICS** to discuss inventory limitations, hanging positions, circuiting, focussing strategy, lighting board capabilities, etc.

## DURING THE REHEARSAL PERIOD

- Attends rehearsal often, adhering to the established “Visitor’s Policy”
- Becomes acquainted with the blocking of the show, in order to ensure adequate lighting coverage in defined acting areas
- Creates a **LIGHTING DESIGNER’S PROMPT BOOK**, with blocking and cue placement
- Meets regularly with the **DIRECTOR** to ensure accuracy of artistic vision
- Reads, and promptly responds to, all **DAILY REHEARSAL NOTES**; meets daily with the
- **STAGE MANAGER** to obtain clarification and confirm status of requests
- Arranges for a meeting with the **STAGE MANAGER** (and **DIRECTOR** and/or **CHOREOGRAPHER**, if necessary) prior to the Level Set/Lighting Cue session in order to develop cue placement and timing in the script
- Researches, either alone or with the **HEAD OF ELECTRICS**, any potential lighting effects, rental costs, etc. to be aware of budget and time implications when presenting the **PRELIMINARY LIGHTING DESIGN**

## AT THE PRELIMINARY LIGHTING DESIGN MEETING

Comes prepared to discuss all preliminary design requirements, including rough inventory of equipment, loan/rental needs, power and data distribution, gel/gobo estimates, special rigging concerns, rigging over and above the theatre’s standard positions, masking, trim and sightline issues, and any other aspect of the design expected to cost time or money

Produces, for the meeting, rough sketches, drawings, plans and preliminary section deemed necessary to explain preliminary design requirements

## AT THE FINAL LIGHTING DESIGN MEETING

Comes prepared to submit and discuss all final plans and lists, including:

- Light Hanging Plot (plan)
- Centre Line Section, with trim heights
- Instrument Schedule
- Power and data distribution
- Patch plot (Hard and Soft)
- Gel Cutting List
- Preliminary Cue list, if requested
- List of all non-standard or rented items
- Focussing strategy

## AT THE HANG AND FOCUS

- Attends the hang to answer any questions and to make on-the-spot decisions
- Ensures, in a positive manner, the accuracy of the hang: fixture type, location and colour
- Calls the focus in an organized and time-efficient manner, using magic sheets or focus notes; talks through the planned focus methodology with the **HEAD OF ELECTRICS, HEAD CARPENTER, HEAD FLYMAN** and ladder crew, in consultation with the **TECHNICAL DIRECTOR**, as required

## AT THE CUE SETTING SESSION

- Comes prepared to set lighting cues with the **DIRECTOR** and **STAGE MANAGER**; preparation to include magic sheets, preliminary cue lists, preset cue levels previously recorded, etc.
- Works through the show with the **DIRECTOR** or **CHOREOGRAPHER**, cue by cue, building cue states and ensuring their accurate placement in the **STAGE MANAGER'S**

script

- Requests re-focus time and additional, dedicated cuing time through the **TECHNICAL DIRECTOR** and **PRODUCTION MANAGER**

## **AT THE Q - TO - Q and TECHNICAL REHEARSALS**

- Is present at all technical and subsequent on-stage rehearsals
- Is on headset and, observing established protocol, makes changes on-the-fly where possible, to the levels and placement of cues; makes notes of major changes or time-consuming corrections when headset traffic prevents on-the-fly changes
- Is off headset as of Final Dress Rehearsal, depending on the state of the production, but makes notes of changes/correction

## **GENERAL**

- Attends and participates in all production meetings
- Takes the initiative in arranging meetings/communication, when necessary, with the **DIRECTOR** or **CHOREOGRAPHER**, other **DESIGNERS**, **STAGE MANAGER**, **TECHNICAL DIRECTOR**, **HEAD OF ELECTRICS** and other production staff, to obtain information
- Submits to the **TECHNICAL DIRECTOR** any documentation deemed necessary to the **TECHNICAL BOOK** (the technical archive of the show)

## **AFTER THE SHOW**

- Attends and participates in the **STRIKE** as a crew member
- Attends and participates in the Post Mortem
- Submits written evaluations of all management staff and other personnel with whom they had regular contact, no later than

the start of the Post Mortem

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# SOUND DESIGNER

THE JOB DESCRIPTION FOR THIS POSITION WILL INCLUDE THE COMMUNICATION STANDARDS INCLUDED IN THE LIGHTING/SOUND DESIGN SECTION OF THE FOLLOWING DOCUMENT:

Associated Designers of Canada, A.D.C. Standards and Working Procedures

THIS POSITION IS REQUIRED TO SIGN A CONTRACT.

The **SOUND DESIGNER**, a member of the production's design team, is jointly responsible for the artistic concept and, through the Audio department, the technical execution of sound cues and effects. In addition to creating the "sound environment" that supports the **DIRECTOR'S** or **CHOREOGRAPHER'S** vision, the **SOUND DESIGNER** designs the sound system, specifying equipment and playback methodology. The building of show tapes may be done by the **DESIGNER**, or delegated to the **HEAD OF AUDIO**.

Conceptual direction and input comes from the **DIRECTOR** or **CHOREOGRAPHER**, who, with the **SET, COSTUME, LIGHTING** and **SOUND DESIGNERS**, works toward a unified and cohesive look for the show. As well as putting their individual concepts and styles on stage, all designers must work to support the **DIRECTOR'S** and/or **CHOREOGRAPHER'S** vision.

Designers do not fit clearly into the theatre hierarchy: although production staff works to realize their designs, designers do not supervise in a management sense. All requests for unapproved work or changes to the design resulting in increased costs must be negotiated with Production Management (for budget and scheduling implications), Technical Direction (for overall technical implications) and Heads of Department (for delegation



and supervision of staff). The **SOUND DESIGNER** works very closely with the **HEAD OF AUDIO**, and both are responsible for executing the design by managing the crew and time assigned to the Audio department.

The **SOUND DESIGNER** is in regular contact with the **DIRECTOR** or **CHOREOGRAPHER**, **PRODUCTION MANAGER**, **TECHNICAL DIRECTOR**, **STAGE MANAGER**, **HEAD OF AUDIO**, and other **DESIGNERS**.

At the Ryerson School of Performance, all **DESIGNERS** must sign a contract, indicating acceptance of all duties and obligations, and outlining design due dates. Failure to perform according to contractual obligations may lead to academic penalty.

The responsibilities of the **SOUND DESIGNER** shall include but not be limited to:

#### **PRIOR TO REHEARSAL**

- Reads the script and makes appropriate notes
- Obtains all necessary and pertinent plans, drawings and inventories; these may include: all plans and sections of the venue; inventories of all speakers, playback and processing equipment, cables, adapters, etc. in the venue; preliminary, completed and approved set designs and other technical drawings of the production
- Initiates a meeting with the **DIRECTOR** or **CHOREOGRAPHER**, to discuss concepts
- Meets with the **SET DESIGNER** to discuss concepts, practical fixtures, fly line and trim height restrictions, masking, etc; meets with **LIGHTING DESIGNER** to discuss fixture placement, trim heights, and cable runs; meets with the **TECHNICAL DIRECTOR** to confirm all gathered information is accurate
- Meets with the **HEAD OF AUDIO** to discuss inventory

limitations, hanging positions, cabling, room equalization, sound board capabilities, etc.

## **DURING THE REHEARSAL PERIOD**

- Attends rehearsal often, adhering to the established “Visitor’s Policy”
- Becomes acquainted with the blocking of the show
- Creates a **SOUND DESIGNER’S PROMPT BOOK**, with blocking and cue placement
- Meets regularly with the **DIRECTOR** to ensure accuracy of artistic vision, and to obtain on- going approval of recorded sound cues and effects
- Reads, and promptly responds to, all **DAILY REHEARSAL NOTES**; meets daily with the **STAGE MANAGER** to obtain clarification and confirm status of requests
- Arranges for a meeting with the **STAGE MANAGER** (and **DIRECTOR** and/or **CHOREOGRAPHER**, if necessary) prior to the Level Set/Sound Cue session in order to develop cue placement and timing in the script
- Researches, either alone or with the **HEAD OF AUDIO**, any potential sound effects, rental costs, etc. to be aware of budget and time implications when presenting the **PRELIMINARY SOUND DESIGN**

## **AT THE PRELIMINARY SOUND DESIGN MEETING**

Comes prepared to discuss all preliminary design requirements, including rough inventory of equipment, loan/rental needs, special rigging concerns, rigging over and above the theatre’s standard positions, masking, trim and sightline issues, program sound, and headset issues, and any other aspect of the design expected to cost time or money

Produces, for the meeting, rough sketches, drawings and

preliminary plans/sections deemed necessary to explain preliminary design requirements

### **AT THE FINAL SOUND DESIGN MEETING**

Comes prepared to submit and discuss all final plans and lists, including:

- Speaker/Microphone plot (plan)
- Centre Line Section, with trim heights
- Mixing Console layout and patch plot
- Preliminary Cue List
- List of all non-standard or rented items
- Room Equalization strategy
- Program sound/video
- Headset routing

**NOTE:** Number 7 and 8, Program Sound/Video and Headset routing, may be delegated to the **HEAD OF AUDIO**, but must be presented at this meeting

### **AT THE INSTALL/SOUND HANG/ROOM EQUALIZATION**

- Attends the install/hang and room EQ session to answer any questions and to make on- the-spot decisions
- Ensures, in an positive manner, the accuracy of the install/hang and room EQ

### **AT THE CUE SETTING SESSION**

- Comes prepared to set sound cues and levels with the **DIRECTOR** and **STAGE MANAGER**;
- Works through the show with the **DIRECTOR** or **CHOREOGRAPHER**, cue by cue, building cue states and ensuring their accurate placement in the **STAGE MANAGER'S** script

- Requests additional, dedicated cuing time through the **TECHNICAL DIRECTOR** and PRODUCTION MANAGER

### AT THE Q – TO – Q and TECHNICAL REHEARSALS

- Is present at all technical and subsequent on-stage rehearsals
- Is on headset and, observing established protocol, makes changes on-the-fly where possible, to the levels and placement of cues; makes notes of major changes or time-consuming corrections when headset traffic prevents on-the-fly changes
- Is off headset as of Final Dress Rehearsal, depending on the state of the production, but makes notes of changes/correction

### GENERAL

- Attends and participates in all production meetings, including the **PAPER TECH**
- Takes the initiative in arranging meetings/communication, when necessary, with the **DIRECTOR** or **CHOREOGRAPHER**, other **DESIGNERS**, **STAGE MANAGER**, and other production staff, to obtain information
- Submits to the **TECHNICAL DIRECTOR** any documentation deemed necessary to the **TECHNICAL BOOK** (the technical archive of the show)

### AFTER THE SHOW

- Attends and participates in the **STRIKE** as a crew member
- Attends and participates in the Post Mortem
- Submits written evaluations of all management staff and other personnel with whom they had regular contact, no later than the start of the Post Mortem

This information is intended as a guideline only. It is not

intended to replace the required reading or research in your area, or information gained in the classroom.

The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# PROJECTION DESIGNER

THE JOB DESCRIPTION FOR THIS POSITION WILL INCLUDE THE ENTIRE PROJECTION DESIGN SECTION OF CURRENT VERSION OF THE

Associated Designers of Canada, A.D.C. Standards and Working Procedures

THIS POSITION WILL REQUIRE THE SIGNING OF A CONTRACT.

The **PROJECTION DESIGNER**, a member of the production's design team, is jointly responsible for the artistic concept and, through the Projections department, the technical execution of PROJECTION cues and effects. Conceptual direction and input comes from the **DIRECTOR** or **CHOREOGRAPHER**, who, with the **SET**, **COSTUME**, **LIGHTING**, and **PROJECTION DESIGNERS**, works toward a unified and cohesive look for the show. As well as putting their individual concepts and styles on stage, all designers must work to support the **DIRECTOR'S** and/or **CHOREOGRAPHER'S** vision. It is understood that while every effort will be made by the **PROJECTION DESIGNER** to create content elements before the start of TECHNICAL REHEARSALS, the nature of the discipline requires design choices to be made in time and in scale, with full elements and cast. Thus, a large amount of changes, and potentially the creation of new content, may happen during the TECHNICAL REHEARSAL process.

Designers do not fit clearly into the theatre hierarchy: although production staff works to realize their designs, designers do not supervise in a management sense. All requests for unapproved work or changes to the design resulting in increased costs must be negotiated with Production Management (for budget and scheduling implications), Technical Direction (for overall

technical implications) and Heads of Department (for delegation and supervision of staff). The **PROJECTION DESIGNER** works very closely with the **HEAD OF PROJECTIONS**, and both are responsible for executing the design by managing the crew and time assigned to the Projection department. The **HEAD OF PROJECTION** often focuses and sets up the projection system, and programs and operates the media server system.

The **PROJECTION DESIGNER** is in regular contact with the **DIRECTOR** or **CHOREOGRAPHER**, **PRODUCTION MANAGER**, **TECHNICAL DIRECTOR**, **STAGE MANAGER**, **HEAD OF PROJECTIONS**, and other **DESIGNERS**.

At the Ryerson School of Performance, all **DESIGNERS** must sign a contract, indicating acceptance of all duties and obligations, and outlining design due dates. Failure to perform according to contractual obligations may lead to academic penalty.

The responsibilities of the **PROJECTION DESIGNER** shall include but not be limited to:

#### **PRIOR TO REHEARSAL**

- Reads the script and makes appropriate notes
- Obtains all necessary and pertinent plans, drawings and inventories; these may include: all plans and sections of the venue; inventories of all projectors, accessories, media servers, cabling, etc. in the venue; preliminary, completed and approved set designs and other technical drawings of the production; costume fabric swatches; paint samples
- Initiates a meeting with the **DIRECTOR** or **CHOREOGRAPHER**, to discuss concepts, design ideas and imagery, and any filming and recording of the cast, costumes, and set elements, either pre-recorded or live, if applicable
- Meets with the **SET DESIGNER** and **LIGHTING DESIGNER** to discuss concepts, colour, practical fixtures, fly line, and trim

height restrictions, masking, etc;

- Meets with **COSTUME DESIGNER** to discuss fabric colour and texture, hats, wigs, etc.
- Meets with the **TECHNICAL DIRECTOR** to ensure accuracy of paperwork and confirm any production restrictions
- Meets with the **HEAD OF PROJECTIONS** to discuss inventory limitations, hanging positions, circuiting, focus, lens, blending and keystone strategy, media server capabilities, etc.

## DURING THE REHEARSAL PERIOD

- Attends rehearsal often, adhering to the established “Visitor’s Policy”
- Becomes acquainted with the blocking of the show, in order to ensure that projection elements are interacting with other elements in the designed and appropriate manner
- Creates the **PROJECTION DESIGNER’S** cue list in preliminary form, to be updated throughout the process
- Meets regularly with the **DIRECTOR** to ensure accuracy of artistic vision
- Creates content for the production. This may include sourcing, purchasing, and editing stock content, sourcing, purchasing, and editing other pre-existing content, creating original content in any medium or form, filming content, or any other form as needed for the artistic vision.
- If filming of actors, dancers, and/or scenic elements is required, plan and communicate the needs of such filming with the **STAGE MANAGER, DIRECTOR** or **CHOREOGRAPHER, TECHNICAL DIRECTOR, HEAD OF PROJECTIONS**, and other **DESIGNERS** as appropriate; then execute said filming with cooperation from mentioned parties
- Edits and alters content as required
- Reads, and promptly responds to, all **DAILY REHEARSAL NOTES**; meets daily with the **STAGE MANAGER** to obtain clarification and confirm status of requests



- Arranges for a meeting with the **STAGE MANAGER** (and **DIRECTOR** and/or **CHOREOGRAPHER**, if necessary) prior to Technical rehearsals in order to develop initial cue placement and timing in the script, with the understanding that cues and/or timings may change during the development of the Technical rehearsals
- Researches, either alone or with the **HEAD OF PROJECTIONS**, any potential PROJECTION effects, rental costs, etc. to be aware of budget and time implications when presenting the **PRELIMINARY PROJECTION DESIGN**

### **AT THE PRELIMINARY PROJECTION DESIGN MEETING**

Comes prepared to discuss all preliminary design requirements, including rough inventory of equipment, loan/rental needs, special rigging concerns, rigging over and above the theatre's standard positions, masking, trim and sightline issues, and any other aspect of the design expected to cost time or money.

Produces, for the meeting, rough sketches, drawings, storyboard, plans and preliminary section deemed necessary to explain preliminary design requirements.

### **AT THE FINAL PROJECTION DESIGN MEETING**

Comes prepared to submit and discuss all final plans and lists, including:

- Projection Hanging Plot (plan)
- Centre Line Section, with trim heights
- Full equipment list
- Signal Flow diagram (System Block Diagram)
- Preliminary Cue List, if requested
- List of all non-standard or rented items
- Focus, blending, and keystone strategy

## AT THE HANG AND FOCUS

- Attends the hang to answer any questions and to make on-the-spot decisions
- Ensures, in a positive manner, the accuracy of the hang: equipment type, location, and focus

## AT THE CUE SETTING SESSION (if applicable)

- Comes prepared to set as many PROJECTION cues as possible with the **DIRECTOR** and **STAGE MANAGER**; preparation to include storyboards detailing the source, type, length, and quality of each content source and mapping against time, preliminary cue lists, pre-set looks previously recorded, etc.
- Works through the show with the **DIRECTOR** or **CHOREOGRAPHER**, cue by cue, building cue states and ensuring their accurate placement in the **STAGE MANAGER'S** script
- Requests re-focus time and additional, dedicated cuing time through the **TECHNICAL DIRECTOR** and **PRODUCTION MANAGER**

## AT THE Q – TO – Q and TECHNICAL REHEARSALS

- Is present at all technical and subsequent on-stage rehearsals
- Is on headset and, observing established protocol, makes changes on-the-fly where possible, to the levels, content, and placement of cues; makes notes of major changes or time-consuming corrections when headset traffic prevents on-the-fly changes
- Works with an **ASSISTANT** and/or **HEAD OF PROJECTIONS** to list major content or timing changes, and create a schedule to complete, and then execute, said changes in consultation with the **DIRECTOR** or **CHOREOGRAPHER**, if necessary
- Work with **PRODUCTION MANAGER** to create a list of all

purchased and licensed content in use, verifying appropriate usage rights and licenses for the performance

- Is off headset as of Final Dress Rehearsal, depending on the state of the production, but makes notes of changes/corrections

## GENERAL

- Attends and participates in all production meetings
- Takes the initiative in arranging meetings/communication, when necessary, with the **DIRECTOR** or **CHOREOGRAPHER**, other **DESIGNERS**, **STAGE MANAGER**, and other production staff, to obtain information
- Submits to the **TECHNICAL DIRECTOR** any documentation deemed necessary to the **TECHNICAL BOOK** (the technical archive of the show)

## AFTER THE SHOW

- Attends and participates in the **STRIKE** as a crew member
- Attends and participates in the Post Mortem
- Submits written evaluations of all management staff and other personnel with whom they had regular contact, no later than the start of the Post Mortem

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# DESIGN CO-ORDINATOR

THE JOB DESCRIPTION FOR THIS POSITION WILL INCLUDE THE ENTIRE SET DESIGN SECTION OF THE FOLLOWING DOCUMENT:

Associated Designers of Canada, A.D.C. Standards and Working Procedures

THIS POSITION WILL REQUIRE THE SIGNING OF A CONTRACT.

The **DESIGN CO-ORDINATOR**, is responsible for co-ordinating scenic or costume design elements. The position of **DESIGN CO-ORDINATOR** usually exists in the absence of a contracted **SET or COSTUME DESIGNER** and the expectation is that the **CO-ORDINATOR** translates the design needs into drawings and models that conform to the Ryerson School of Performance's (and A.D.C.'s) standards.

The **DESIGN CO-ORDINATOR** is not expected to have the same creative freedom and billing as a Designer. However, in some cases, this position may have artistic control over certain aspects of the design. In all cases, sketches and drawings must conform to the above mentioned ADC design standards.

The **DESIGN CO-ORDINATOR** is responsible for all scenic elements, props and paint treatments, and works closely with the different **HEADS OF DEPARTMENT**. In the case of Costume, this position works closely with the team in the Wardrobe shop.

**DESIGN CO-ORDINATORS** do not supervise in a management sense. All requests for unapproved work or changes to the design resulting in increased costs, must be negotiated with Production

Management (for budget and scheduling implications), Technical Direction (for overall technical implications), and Heads of Department (for delegation and supervision of staff).

At the Ryerson School of Performance, all **DESIGNER CO-ORDINATORS** must sign a contract, indicating acceptance of all duties and obligations, and outlining design due dates. Failure to perform according to contractual obligations may lead to academic penalty.

The responsibilities of the **DESIGN CO-ORDINATOR** shall include but not be limited to:

### **PRIOR TO REHEARSAL**

- Meets with the Director, Choreographer or Faculty member to determine design requirements and discuss concepts; ensures the client is clear as to division of design duties
- Obtains all necessary and pertinent plans, drawings and inventories; these may include all plans and sections of the venue and inventories of all in-stock set pieces
- Performs research, as necessary, into the history and context of the production,
- Meets with the **LIGHTING** and **PROJECTION DESIGNER** to discuss concepts, colour, practical fixtures, fly line and trim height restrictions, masking, etc; meets with the **TECHNICAL DIRECTOR** to ensure accuracy of paperwork and confirm production restrictions
- Meets with the various **HEADS OF DEPARTMENT** to discuss inventory, staffing limitations, budgets, etc.

### **DURING THE REHEARSAL PERIOD**

- Attends rehearsal often, adhering to the established “Visitor’s Policy”
- Becomes acquainted with the blocking of the show, in order to

ensure design elements do not hinder the performers' movements

- Meets regularly with the Director, Choreographer or Faculty member to ensure accuracy of artistic vision
- Reads, and promptly responds to, all **DAILY REHEARSAL NOTES**; meets daily with the **STAGE MANAGER** and **TECHNICAL DIRECTOR** to obtain clarification and confirm status of requests
- Researches, either alone or with the appropriate **HEAD OF DEPARTMENT**, all potential design elements, including alteration of stock items, rental items, etc. to be aware of budget and time implications when presenting the **PRELIMINARY SET** or **COSTUME DESIGN**

#### **AT THE PRELIMINARY DESIGN MEETING**

Comes prepared to discuss all preliminary design requirements, and includes a preliminary floor plan, a rough inventory of stock items required, loan/rental needs, consumables estimates, special rigging concerns, masking, trim and sightline issues, general descriptions of any proposed treatments, and any other aspect of the design expected to cost time or money

Produces, for the meeting, rough set sketches, drawings, preliminary plans and sections, elevations, and white models deemed necessary to explain preliminary design requirements

#### **AT THE FINAL DESIGN MEETING**

Comes prepared to submit and discuss all final plans, plots and lists, including, as appropriate:

- Painted Set
- Ground Plan/Section with Centre Line Section and trim heights
- Fly Line Plot
- Working drawings, as required

## AT THE Q – TO – Q, TECHNICAL and DRESS REHEARSALS

- Is present at all technical and subsequent on-stage rehearsals
- Takes design notes and shares these notes with the appropriate **HEAD OF DEPARTMENT** at the end of the rehearsal

## GENERAL

- Attends and participates in all production meetings
- Takes the initiative in arranging meetings/communication, when necessary, with the client's design representative, other **DESIGNERS, STAGE MANAGER, TECHNICAL DIRECTOR** and other production staff, to obtain information
- Submits to the **TECHNICAL DIRECTOR** any documentation deemed necessary to the **TECHNICAL BOOK** (the technical archive of the show)

## AFTER THE SHOW

- Attends and participates in the **STRIKE** as a crew member
- Attends and participates in the Post Mortem
- Submits written evaluations of all management staff and other personnel with whom they had regular contact, no later than the start of the Post Mortem

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

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# PRODUCTION MANAGER

The jobs of **PRODUCTION MANAGER** and **TECHNICAL DIRECTOR** may vary from production to production and theatre to theatre. In some companies you may even find it as a combined position. It is important that you establish who will be responsible for what. Generally speaking, the **PRODUCTION MANAGER** is concerned with budgeting, cost control, overall scheduling and staffing issues. More specifically, the position is responsible for ***assessing, planning, implementing and managing the production's human, technical and financial resources, and for monitoring and ensuring the progress of production activities.*** The P.M. also ensures co-ordination between the artistic staff, the designers and the production department. The **TECHNICAL DIRECTOR** is a technical co-ordinator and problem solver.

Under a unionized crew structure, the **PRODUCTION MANAGER** will share staffing responsibilities with the **LOCAL BUSINESS AGENT**.

The four of positions of **PRODUCTION MANAGER, TECHNICAL DIRECTOR, (PRODUCTION) STAGE MANAGER** and **WARDROBE SUPERVISOR** make up the management team of each production and all information should be shared equally. It is also important to maintain regular contact with the **COMPANY MANAGER/ SCHEDULING CO- ORDINATOR**.

General areas of responsibility may include, but are not limited to:

## **BUDGETING**

- Assesses the costs of building and running the production, in consultation with the Production and Operations Manager, after obtaining input from other Resident Staff, **TECHNICAL DIRECTOR, HEADS OF DEPARTMENT, DIRECTOR** and



## **DESIGNER**

- Develops, with the **PRODUCTION and OPERATIONS MANAGER**, the production budget (includes staffing salaries); develops, with the **TECHNICAL DIRECTOR**, a preliminary labour budget
- Estimates costs of submitted set, costume, lighting and sound preliminary and completed designs, in conjunction with the **TECHNICAL DIRECTOR**, appropriate **HEADS OF DEPARTMENT**, and Resident Staff
- Signs off, with the **TECHNICAL DIRECTOR**, on all approved designs
- Distributes individual budget line information to **HEADS OF DEPARTMENT**
- Authorizes all production purchases by signing AUTHORIZED PURCHASE forms
- Monitors and controls all production expenses and keeps detailed accounting records; distributes and all petty cash transactions
- Conducts weekly ledger comparison checks with **HEADS OF DEPARTMENT**
- Reconciles petty cash expenditures, according to University policy, for submission to the staff **PRODUCTION and OPERATIONS MANAGER**
- Produces a detailed financial report to be included in the PRODUCTION REPORT submitted to the staff **PRODUCTION and OPERATIONS MANAGER** upon Closing
- Develops a formalized time sheet; keeps a record of all hours worked on the production and includes a breakdown in the PRODUCTION REPORT
- On a Traditional Hierarchy or Client Services production, issues pay cheques
- To Designers, management and production crew, based on pre-established labour rates
- On a Unionized show, issues pay cheques to Designers, management and non-unionized production crew, based on

pre-established labour rates

- Works with **PROJECTION DESIGNER** to create a list of all purchased and licensed content in use, verifying appropriate usage rights and licenses for the performance

## SCHEDULING

- Responsible for the co-ordination of all action in all spaces
- Confirms availability of all spaces with the **ASSISTANT TO THE PRODUCTION and OPERATIONS MANAGER**
- Produces a detailed MASTER PRODUCTION SCHEDULE, in conjunction with the **STAGE MANAGER, TECHNICAL DIRECTOR** and Resident staff
- Produces a detailed WEEKLY SCHEDULE, based on input from the **TECHNICAL DIRECTOR, STAGE MANAGER** and all **HEADS OF DEPARTMENT**. Due out by 12 noon the previous Friday.
- Produces a detailed DAILY SCHEDULE, based on input from the **TECHNICAL DIRECTOR, STAGE MANAGER** and all **HEADS OF DEPARTMENT**. Due out by 5 pm the previous day. *If schedule changes happen after an evening rehearsal, an updated schedule must be posted prior to the company leaving the building. After the show opens, the schedule becomes the job of the **STAGE MANAGER***
- If no daily is produced before 5pm, all crew must be called and asked if they would like to work their calls the following day
- Dailies posted before 5pm can still be removed and changed
- Co-ordinates with the **STAGE MANAGER** to include DAILY AND WEEKLY REHEARSAL SCHEDULES, if possible, in published paperwork

## COMMUNICATION

- Designs and maintains a communication system that keeps all participants informed and enables feedback; ensures lines of communication are kept open and clear between production

personnel and artistic staff

- Chairs regular production meetings
- Ensures the production callboard is established and maintained, in conjunction with the **STAGE MANAGER**
- Contributes to the accuracy of the **COMPANY LIST**, produced by the **COMPANY MANAGER**

## **STAFFING**

- Supervises, in an administrative sense, all Production personnel
- Ensures **PERMISSION TO WORK** policies are adhered to
- Arranges for, and completes, work contracts for all production and design personnel
- Co-ordinates class exemptions with the **COMPANY MANAGER**, if there is academic conflict with matinee performances
- Assesses and ensures adequate staffing for all areas; assigns **PRODUCTION ASSISTANTS** to calls and posts these calls, where appropriate
- Can use the Local 1 to help staff calls when crew is short
- Maintains a system of Progressive Discipline; gives **VERBAL WARNINGS** and writes **FORMAL LETTERS**, when necessary
- Ensures that all work by any member of the production company is completed using accepted, safe working practices
- Monitors personnel performance and motivates when necessary
- Negotiates, with the **TECHNICAL DIRECTOR** and Resident Staff, changes to schedules and responsibilities among departments
- Acts as a mediator to resolve conflicts
- Ensures that all calls, meetings, production work and rehearsals are conducted in the presence of a member of the Theatre School's Staff or Faculty

## UNDER A UNIONIZED CREW STRUCTURE

- Works closely with the **LOCAL BUSINESS AGENT**, **TECHNICAL DIRECTOR**, and **HOUSE HEADS** to ensure that all calls and crews are adequately staffed
- Establishes, with the **TECHNICAL DIRECTOR** and Resident Staff, a preliminary salary budget
- Tracks all crew hours, both unionized and non-unionized, and calculates all salary amounts
- Tracks and monitors all personnel performance issues, both union and non-union; liaises with the **LOCAL BUSINESS AGENT**, when necessary, regarding union crew discipline
- Purchases items on behalf of, or advances petty cash to, **HOUSE HEADS**, as necessary, using the established petty cash procedure

## AFTER THE PRODUCTION

- Obtains, prior to strike, a list of returns for each department
- Attends strike and ensures, in conjunction with the **HEAD OF DEPARTMENT**, all returns are accounted for and labelled
- Ensures all returns transportation has been arranged
- Participates in the strike as a crew member, once returns have been accounted for
- Submits written evaluations for all production staff no later than the start of the Post Mortem
- Ensures minutes are taken at the Post Mortem meeting
- Submits to the staff **PRODUCTION and OPERATIONS MANAGER** a PRODUCTION REPORT, which includes a synopsis of production process with recommendations for future PMs, preliminary labour and materials budgets, actual labour and materials budgets, crew time sheet totals and the Post Mortem minutes

This information is intended as a guideline only. It is not

intended to replace the required reading or research in your area, or information gained in the classroom.

The demands of this position, and the hours worked, will vary with each production

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# STAGE MANAGER

THE JOB DESCRIPTION FOR THIS POSITION WILL INCLUDE THE CURRENT CANADIAN ACTORS' EQUITY AGREEMENT, AND WILL REQUIRE THE SIGNING OF A CONTRACT.

No job description can thoroughly describe the multitude of areas for which the **STAGE MANAGER** is responsible.

The **STAGE MANAGER** is the checkpoint for all aspects of the production. They are accountable for the smooth run of the show once the dress rehearsals have begun. The **STAGE MANAGER** is also the official channel of communication from rehearsal to the technical and design staff.

Additionally, the **STAGE MANAGER** maintains the production mechanism during rehearsals and performances. They are responsible for the movement of all performers, sets and props, on and off the stage, and for communication with the operators and crew who work the stage (sound, lights, flies, stage crew).

Although it is the job of the **STAGE MANAGER** to co-ordinate all areas of the production, they do not need to call the cues for every show. It is essential that the **ASSISTANT STAGE MANAGER** be able to call the show in the event of an emergency and, during most runs, may, in fact, call at least one matinee. Notwithstanding the above, the **STAGE MANAGER**, in consultation with the Resident Staff, may decide, for operational reasons, to call all the shows themselves.

If the season is repertory in nature, or the production is sufficiently large in scale, the position of **PRODUCTION STAGE MANAGER** may be created for a senior stage manager

responsible for managing and scheduling a multi-member stage management department. This individual usually stage manages one show, but is involved in the delegation and organization of all stage management duties for designated productions, both in rehearsal and performance.

There is no job description for the **ASSISTANT STAGE MANAGER** as duties are dependent upon the working style of the **STAGE MANAGER** and the scope and scale of the production.

The four positions of **STAGE MANAGER**, **PRODUCTION MANAGER**, **TECHNICAL DIRECTOR** and **WARDROBE SUPERVISOR** make up the management team of each production and all information should be shared equally. Further, the **STAGE MANAGER** works closely with the **COMPANY MANAGER**, who is responsible for the emotional and physical well-being of the cast and artistic staff outside of rehearsals and performances.

Responsibilities will include, but not be limited to:

#### **BEFORE REHEARSALS BEGIN**

- Sets up the audition room, and in conjunction with the **DIRECTOR**, ensures the smooth flow of the audition process; assists the **DIRECTOR** where possible
- Becomes thoroughly acquainted with the play and the **DIRECTOR'S** concept
- Becomes thoroughly acquainted with the Canadian Actors' Equity Agreement
- Examines the venue and rehearsal hall and becomes familiar with the house, backstage areas, dressing rooms, exits, emergency lights, fire extinguishers, telephones, etc.
- Assembles and maintains an up-to-date prompt book, which should include the script, and all blocking notes, plots, drawings, reports, records and cue sheets necessary to the

artistic and technical operation of the show

- Obtains all original and revised set plans and section drawings to ensure accurate blocking
- Tapes an outline of the set on the rehearsal hall floor; revises as necessary
- Assembles and distributes a CAST LIST and contributes to the accuracy of the COMPANY LIST, produced by the **COMPANY MANAGER**
- Ensures the production callboard is established and maintained, in conjunction with the **PRODUCTION MANAGER**
- Contributes to the creation of a detailed MASTER PRODUCTION SCHEDULE with the **PRODUCTION MANAGER**, **TECHNICAL DIRECTOR** and Resident staff
- Explains clearly and concisely to the **ASSISTANT STAGE MANAGER** what his or her duties will be
- Contributes to, in co-operation with the **DIRECTOR** and **COMPANY MANAGER**, the establishment of rules for rehearsal format and breaks, using the Canadian Actors' Equity Agreement as a guideline

## **REHEARSAL AND PERFORMANCE PERIOD**

### **COMMUNICATION AND PAPERWORK**

- Acts as liaison between the **DIRECTOR** and **DESIGNER** and the technical staff; ensures **PRODUCTION MANAGER** and **TECHNICAL DIRECTOR** are equally informed of any pertinent production information
- Creates and distributes or posts the WEEKLY and DAILY REHEARSAL SCHEDULES, after consultation with the **DIRECTOR**; this information may be included on the WEEKLY and DAILY SCHEDULES produced by the **PRODUCTION MANAGER**
- Responsible for the DAILY SCHEDULE once the show opens
- Organizes, with the Wardrobe Department, a costume fitting



schedule, and posts same

- Establishes, with the **DIRECTOR**, a common language for blocking notes and maintains same; ensures accurate blocking notes are taken and understood by the **ASSISTANT STAGE MANAGER**
- Establishes a prompting policy with the **DIRECTOR** and maintains this throughout the rehearsal process; prompts the actors accordingly, or delegates this job to the **ASSISTANT STAGE MANAGER**
- Prepares and distributes, as necessary, scene/character breakdowns, prop and scenery tracking lists and any other coordinating paperwork appropriate to the production
- Prepares, distributes, maintains and updates cue, prop and costume lists
- Documents scene changes
- Documents all parts of the production that may require action by the Production staff, and communicates all changes in the DAILY REHEARSAL NOTES. These notes are to be distributed by 9 am the next day. Face-to-face follow-up is required for all notes
- Times the lengths of scenes, scene changes, acts and intermissions
- Gives HALF-HOUR, FIFTEEN MINUTES, 5 MINUTES and PLACES calls to cast and crew during dress rehearsals and performances; ensures operators are standing by prior to the start of the rehearsal or performance
- Prepares pre- and post-show checklists for various departments, as necessary, and ensures these tasks are completed
- Informs actors of the location of props or scenery and any changes to these locations that may affect them
- Organizes, after the cuing sessions and prior to the Q – to – Q rehearsal, a PAPER TECH meeting with the **TECHNICAL DIRECTOR, DESIGNERS** and operators to run through show order, cuing, and show procedures

- Calls and chairs a meeting of all operators to discuss headset etiquette
- Calls cues to the operators, as necessary, throughout the technical, dress and performance periods
- Ensures the **DIRECTOR'S** intent, action and blocking are maintained by the cast and crew throughout the run of the production; gives notes, judiciously, with tact and diplomacy, when things begin to “veer off course”, as permitted by the **DIRECTOR**

## **RULE ENFORCEMENT AND DISCIPLINE**

- Ensures that a discussion about the agreed-upon Equity-based rules, obligations and discipline takes place at the first rehearsal
- Calls a cast meeting to elect an **EQUITY DEPUTY**; ensures this individual is briefed on the duties involved
- Enforces rules for rehearsal format and breaks, using the agreed-upon Equity-based rules; reports discipline problems to the **COMPANY MANAGER**
- Sets a “Visitors in Rehearsal” policy with the **DIRECTOR**, and screens visitors accordingly
- Enforces rules regarding eating, drinking and smoking in rehearsal and stage areas; strictly enforces rules of NO eating, drinking or smoking in costume
- Takes all necessary precautions to ensure that safe, uncluttered and clean conditions exist on stage, backstage and in the rehearsal hall as required in the “Safe and Sanitary” section of the Canadian Actors’ Equity Agreement; this may include such things as the placement of glow tape on the set and floor
- Maintains backstage discipline; keeps cast and crew quiet; enforces safety regulations and prepares INCIDENT REPORTS for the **PRODUCTION and OPERATIONS MANAGER**, as necessary

- Leaves the rehearsal and performance areas in safe and clean order after use
- Creates, posts and monitors a SIGN-IN SHEET for actors and crew during performances; knows where actors are at all times during rehearsals
- Accounts for all actors prior to rehearsal and performance (at the HALF HOUR call)
- Establishes, with the Resident Staff, **TECHNICAL DIRECTOR** and **FRONT OF HOUSE MANAGER**, emergency procedures to be followed in the event of a fire alarm or other unforeseen circumstance; ensures all personnel understand their role

### **FRONT OF HOUSE/ PUBLICITY LIAISON**

- Establishes, with the **FRONT OF HOUSE MANAGER**, a procedure for opening the house and running intermissions; ensures the **PRODUCTION and OPERATIONS MANAGER** is briefed on the stage/house hand-over procedure
- Gives the **FRONT OF HOUSE MANAGER** permission to open the house, after checking with the **TECHNICAL DIRECTOR** and STAFF to make sure all departments are ready
- Identifies to the **FRONT OF HOUSE MANAGER** any areas which may require special attention by the ushering staff (actor entrances or equipment in the house)
- Co-ordinates, with the **DIRECTOR, HEAD OF PUBLIC RELATIONS, PUBLICITY MANAGER** and **COMPANY MANAGER**, the staging of scenes for the PHOTO SHOOT
- Collects, from Front of House and Box Office, house counts for inclusion in the SHOW REPORT

### **GENERAL**

- keeps an up-to-date TO DO list
- operates, or delegates the operation of, audio/video players/ computers during rehearsal

- arranges for the booking of, and access to, rehearsal space as necessary
- assigns dressing rooms, in consultation with the **DIRECTOR**, as facilities permit
- arranges for the collection and safe storage of actor valuables
- keeps a stocked First Aid kit available at all times, and prepares INCIDENT REPORTS for the staff **TECHNICAL DIRECTOR** and **PRODUCTION and OPERATIONS MANAGER**, if necessary
- ensures that there is fresh water, cups, kleenex and pencils in rehearsal at all times
- arranges for a sweep and mop of the floor before each rehearsal and performance
- calls and chairs a “paper tech” meeting at which all management staff, Designers, and operators talk through the show, cue by cue

## **SPECIFIC RESPONSIBILITIES AT...**

### **CUE SETTING SESSIONS**

- Attends all lighting and sound cue setting sessions
- Arranges for a **LIGHT WALKER** with the **TECHNICAL DIRECTOR** and **PRODUCTION MANAGER** (if possible, the **ASSISTANT STAGE MANAGER** should do this as they are familiar with the blocking)
- Sits with the **DIRECTOR** and **LIGHTING/SOUND/ PROJECTION DESIGNER** and accurately records, in the prompt book, the location, timing and content of each cue
- Announces scene changes, blocking moves and blackouts, using the VOICE-OF-GOD MICROPHONE, if necessary

**NOTE:** The organization and progress of cue setting sessions are the responsibility of the **DESIGNER** and the **DIRECTOR**. The **PRODUCTION MANAGER** will deal with scheduling

constraints. The **STAGE MANAGER'S** main concern is the accurate recording of cues

### **Q-to-Q and TECHNICAL REHEARSALS**

- Ensures all departments have accurate and up-to-date cue sheets
- Organizes the content and order of the rehearsal with the **DIRECTOR** and **TECHNICAL DIRECTOR**
- Controls the pace of the rehearsal and ensures that all cast and crew members are comfortable with set/fly movement, lighting changes and any other cue concern
- Establishes and enforces a professional communication standard on both the headset and backstage paging system

### **STAGE MANAGEMENT CALLS**

At 30 minutes prior to curtain, the Stage Manager or Assistant Stage Manager will announce the HALF HOUR. A second announcement will be made at 15 minutes to curtain, a third call at 5 minutes, and a PLACES call at approximately 2 minutes to curtain.

The PLACES call is the on-stage please, call, and means that all performers are to be in their places ONSTAGE or in the wings for the top of the show.

Technicians are to be in their places and ON HEADSET at the 5 minute call, unless otherwise informed.

### **STRIKE**

- cleans dressing rooms and ensures personal belongings are removed
- ensures that all tape has been removed from the rehearsal room and stage floor
- attends strike as a crew member, once above duties are

completed

- ensures the crew is made aware of any strike parties

## **AFTER CLOSING NIGHT**

- submits to the **PRODUCTION and OPERATIONS MANAGER** the complete prompt book for the Theatre School archives
- attends and participates in the Post Mortem
- submits written evaluations for all production staff no later than the start of the Post Mortem

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

The demands of this position, and the hours worked, will vary with each production

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# TECHNICAL DIRECTOR

The jobs of **TECHNICAL DIRECTOR** and **PRODUCTION MANAGER** may vary from production to production and theatre to theatre. In some companies you may even find it as a combined position. It is important that you establish who will be responsible for what. Generally speaking, the **PRODUCTION MANAGER** is concerned with budgeting, cost control, overall scheduling and staffing issues. The **TECHNICAL DIRECTOR** is a technical co-ordinator and problem solver, who is responsible for planning and managing the productions technical requirements. The **T.D.** acts as an intermediary between the **SET** and **LIGHTING DESIGNERS** and the production department, ensuring the accurate and timely realization of designs.

Under a unionized crew structure, the **TECHNICAL DIRECTOR** is not the direct supervisor of the stage crew. Although the **T.D.** is in charge of the technical aspects of the production, execution of the project is the responsibility of the **HOUSE HEADS**. The **TECHNICAL DIRECTOR** will work very closely with the **HOUSE HEAD** negotiated to be in charge of the deck in order to mount the show.

The four positions of **PRODUCTION MANAGER**, **TECHNICAL DIRECTOR**, **STAGE MANAGER** and **WARDROBE SUPERVISOR** make up the management team of each production and all information should be shared equally.

General areas of responsibility may include, but are not limited to:

## ADMINISTRATION AND SCHEDULING

- Assesses the costs of building and running the production, in consultation with the **PRODUCTION MANAGER**, after obtaining input from the **PRODUCTION and OPERATIONS**

**MANAGER** and other Resident Staff, **HEADS OF DEPARTMENT, DIRECTOR** and **DESIGNER**

- Develops, with the **PRODUCTION MANAGER**, a preliminary labour budget
- Estimates costs of submitted set, costume, lighting and sound preliminary and completed designs, in conjunction with the **PRODUCTION MANAGER**, appropriate **HEADS OF DEPARTMENT**, and Resident Staff
- Signs off, with the **PRODUCTION MANAGER**, on all approved designs
- Contributes to the creation of a detailed MASTER PRODUCTION SCHEDULE, in conjunction with the **PRODUCTION MANAGER, STAGE MANAGER** and Resident staff
- Contributes to the creation of a detailed WEEKLY SCHEDULE, produced by the **PRODUCTION MANAGER**, based on input from the **STAGE MANAGER** and all **HEADS OF DEPARTMENT**. Due out by 12 noon the previous Friday.
- Contributes to the creation of a detailed DAILY SCHEDULE, produced by the **PRODUCTION MANAGER**, based on input from the **STAGE MANAGER** and all **HEADS OF DEPARTMENT**. Due out by 5 pm the previous day. *If schedule changes happen after an evening rehearsal, an updated schedule must be posted prior to the company leaving the building. After the show opens, the schedule becomes the job of the **STAGE MANAGER***
- Negotiates, with the **PRODUCTION MANAGER** and Resident Staff, changes to schedules and responsibilities among departments
- Schedules and supervises crew meetings, as necessary
- Sources supplies and material needs prior to the actual start of construction and monitors same throughout the production process
- Consults with **HEADS OF DEPARTMENT** regarding the availability of material, equipment, and realistic completion dates; helps to prioritize jobs and projects



- Establishes deadlines for completion of all technical elements, in conjunction with the **PRODUCTION MANAGER**

## **PAPERWORK**

- Ensures that master floor, set, seating, lighting and sound plans and plots are created in a timely manner by the appropriate parties; creates and drafts same, if necessary
- Creates a fly line plot if one does not exist
- Ensures blueprints, plans and drawings, original and revised, are copied and distributed to appropriate personnel
- Drafts plans, sections, plots and co-ordinated drawings, as necessary, throughout the production process
- Initiates and monitors technical department paperwork, including props lists, lighting/sound/fly cue lists, scenery tracking lists, and any other co-ordinating paperwork appropriate to the production
- Keeps detailed technical production records for all departments (the **TECHNICAL BOOK**); requests documentation from **HEADS OF DEPARTMENT**, as necessary
- Prepares, or delegates the preparation of, pre- and post-show checklists for various departments, as necessary. and ensures these tasks are completed

## **PROBLEM SOLVING**

- Responsible for the logistical planning and monitoring of the production process
- Anticipates problems; works through any and all construction, installation and operation issues with concerned production personnel and artistic staff
- Consults with the Resident staff **PRIOR** to implementing any changes to approved methodology
- Ensures lines of communication are kept open and clear between production personnel and artistic staff

## SUPERVISION AND STAFFING

- Supervises, in a functional sense, all technical production personnel
- Co-ordinates and monitors the progress of building, setting up and striking the show (sets, costumes, props, lighting, sound, paint, special effects), so that these activities are done safely, efficiently and logically
- Actively supervises the building, painting and rigging of scenery, the installation and operation of all lighting and sound equipment, any modifications made to the venue for the purposes of mounting the production, and the strike of same
- Directly supervises all cue setting sessions, technical, Q-to-Q, and dress rehearsals, with the input and co-operation of the

### **STAGE MANAGER**

- Assesses and ensures adequate staffing for all technical areas; discusses needs with **PRODUCTION MANAGER** and **STAGE MANAGER**; may post calls as appropriate
- Assists the **PRODUCTION MANAGER** in the assignment of **PRODUCTION ASSISTANTS** to calls and posts these calls, as appropriate
- Determines running crew composition, in conjunction with the **PRODUCTION MANAGER** and **STAGE MANAGER**
- Monitors technical staff performance and motivates when necessary
- Acts as a mediator to resolve conflicts

## RULE ENFORCEMENT AND DISCIPLINE

- Ensures that all work by any member of the production company is completed using accepted, safe working practices as outlined in the Ministry of Labour's SAFETY GUIDELINES FOR THE LIVE PERFORMANCE INDUSTRY IN ONTARIO
- Enforces Ryerson School of Performance SAFETY SHOE POLICY; ensures the use of HARD HATS where appropriate

- Ensures PERMISSION TO WORK policies are adhered to
- Maintains a system of Progressive Discipline; gives VERBAL WARNINGS and initiates the writing of FORMAL LETTERS by the **PRODUCTION MANAGER**, when necessary
- Enforces rules regarding eating, drinking and smoking on stage and in backstage areas
- Takes all necessary precautions to ensure that safe, uncluttered and clean conditions exist on stage and backstage; co-ordinates with the **STAGE MANAGER** to ensure conditions meet those outlined in the “Safe and Sanitary” section of the Canadian Actors’ Equity Agreement
- Maintains backstage crew discipline; keeps crew quiet
- Accounts for all crew members and operators prior to rehearsals and performances
- Establishes, with the Resident Staff, **STAGE MANAGER** and **FRONT OF HOUSE MANAGER**, emergency procedures to be followed in the event of a fire alarm or other unforeseen circumstance; ensures all personnel understand their role
- Ensures that all calls, production work and rehearsals are conducted in the presence of a member of the Theatre School’s Staff or Faculty

## GENERAL

- Inspects the venue prior to load-in, and, with the Resident Staff, documents the condition of the space and storage areas
- Becomes thoroughly familiar with the stage areas, dressing rooms, exits, emergency lights, breaker panels, telephones, etc.
- Explains clearly and concisely to the **ASSISTANT TECHNICAL DIRECTOR** what his or her duties will be
- Keeps an up-to-date TO DO list
- Keeps a stocked First Aid kit available at all times, and prepares INCIDENT REPORTS for the **PRODUCTION and OPERATIONS MANAGER**, if necessary
- Ensures the stage and backstage areas are left in a clean and

orderly state at the end of each call

- Conducts, under the supervision of the Resident Staff, the **PERFORMER'S SET ORIENTATION** on stage
- Organizes and supervises the strike of the production
- Ensures venue is returned to pre-load-in state at strike; inspects the venue after strike, and, with the Resident Staff, documents the condition of the space and storage areas
- Responsible for arranging the Archival videotaping and file transfer of the show files to the Staff Technical Director

o **Note:** if an A and B show are present both must be taped

## **UNDER A UNION CREW STRUCTURE**

- Liaises closely with the **HOUSE HEADS** to ensure an accurate and problem-free install and run of show
- Meets daily with the **PRODUCTION MANAGER, LOCAL BUSINESS AGENT** and **HOUSE HEADS** to determine crew staffing levels
- Recommends **CREW MEMBER** disciplinary action, when necessary, to the **LOCAL BUSINESS AGENT**

## **AFTER CLOSING NIGHT**

- Submits the **TECHNICAL BOOK** at the end of the production to the staff **PRODUCTION and OPERATIONS MANAGER**, for the Theatre School archives; ensures it is compiled in a neat, professional and orderly manner
- Attends and participates in the Post Mortem
- Submits written evaluations for all production staff no later than the start of the Post Mortem

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The demands of this position, and the hours worked, will vary with each production.

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# WARDROBE SUPERVISOR

The **WARDROBE SUPERVISOR** is responsible for the entire costume operation, including the **PRODUCTION WARDROBE (CUTTERS, FIRST HANDS, SEAMSTRESSES, MILLINERS, and BUYERS)** and the **MAINTENANCE WARDROBE (HEAD DRESSER, DRESSERS, RUNNING CREW)**. The position's duties encompass 4 major areas: costing and purchasing, scheduling, supervising staff, and maintaining the Wardrobe facility and equipment.

The four of positions of **WARDROBE SUPERVISOR, PRODUCTION MANAGER, TECHNICAL DIRECTOR, and STAGE MANAGER** make up the management team of each production and all information should be shared equally.

The responsibilities of the **WARDROBE SUPERVISOR**, in addition to those of a **HEAD OF DEPARTMENT**, shall include but not be limited to:

## **PRIOR TO THE PRODUCTION PERIOD**

- Reads the script and makes appropriate notes
- Initiates a meeting with the **COSTUME DESIGNER** or **COORDINATOR** to discuss concepts
- Ensures they completely understand the **DESIGNER** or **COORDINATORS** intentions and expectations
- Performs research, as necessary, into the period history and context of the design, paying particular attention to appropriate styles; recognizes the need to interpret period styles for the stage

## **DURING THE PRODUCTION PERIOD**

### **COSTING AND PURCHASING**

- Attends the PRELIMINARY and FINAL DESIGN MEETING and takes appropriate notes
- Discusses with the **DESIGNER** or **CO-ORDINATOR**, in detail, all costumes, including fabric textures and weights, trims, etc, for built items, in order to accurately cost each costume piece
- Prepares a separate sheet for each costume, showing which cloth and trimming is to be used, details of accessories and shoes, hats and wigs, etc, and attaches, to the sheet, fabric swatches, where applicable; these sheets are usually bound in a three-ring binder and become known as THE BIBLE
- Ensures the creation and maintenance of the MASTER COSTUME PLOT
- Compiles a complete actor-by-actor list of all articles worn; notes where items were obtained and their condition
- Contributes to discussions concerning the Wardrobe budget allotment, in consultation with the **PRODUCTION MANAGER**
- Prepares accurate costings for each costume
- Tracks all expenditures and monitors the Wardrobe department's budgets
- Is responsible for, and authorizes, all purchases in the department: signs for all PETTY CASH, arranges for BLANKET ORDERS and PURCHASE ORDERS
- Sources items and fabrics, and goes shopping with the **DESIGNER** or **CO-ORDINATOR**
- Arranges for loans or rentals of costumes

## SCHEDULING

- Creates a time-line for the production(s), to ensure all costume pieces are completed in a timely manner
- Schedules all staff in the Wardrobe; ensures adherence to the permitted work hours of the Wardrobe shop
- Arranges for, and schedules, in conjunction with the **STAGE MANAGER**, all actor measurement sessions and costume fittings, adhering to the restrictions laid out in the Canadian

## Actors' Equity Agreement

**NOTE:** 24 hours notice is required for any scheduling of, or change to, a fitting

- Contributes to, with the **PRODUCTION MANAGER, DESIGNER** and **DIRECTOR**, the scheduling of a **COSTUME PARADE**
- Contributes to the creation of a detailed **WEEKLY** and **DAILY SCHEDULE**, produced by the **PRODUCTION MANAGER**

### **SUPERVISION**

- Supervises all Production and Maintenance Wardrobe staff is present at, and supervises, all fittings
- Ensures staff **TIMESHEETS** are completed and tracks these hours for department and production purposes
- Assigns projects and tasks to each staff member, distributing the workload equally and in recognition of each **CUTTER, SEAMSTRESS** and **CREW MEMBER'S** skills and abilities
- Is responsible for the smooth transition of costumes from the Production Wardrobe to the Maintenance Wardrobe

**NOTE:** Although the **WARDROBE SUPERVISOR** supervises the **HEAD DRESSER**, all responsibility for the finished costumes (running, maintenance, strike and drycleaning) rests with the **HEAD DRESSER**

### **MAINTENANCE**

- Ensures that the shop is kept clean tidy and organized
- Is responsible for ensuring all equipment is functioning smoothly, to allow work in the Shop to continue unhindered
- Notifies the Faculty **HEAD OF COSTUME**, staff **WARDROBE SUPERVISOR** and the **PRODUCTION and OPERATIONS MANAGER** when any piece of equipment is not working
- Ensures the consumable stock (thread, pins, needles, etc) is



replenished following each production

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To be used in conjunction with the **HEAD OF DEPARTMENT** job description.

The demands of this position, and the hours worked, will vary with each production.

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# LOCAL BUSINESS AGENT (LBA)

Under the unionized labour format, the **LOCAL BUSINESS AGENT** is responsible for supplying the production with technical crew. They do this by liaising daily with the **HOUSE HEADS**, **PRODUCTION MANAGER**, and **TECHNICAL DIRECTOR** to determine staffing needs. On unionized productions, technical departments rarely have **CREW MEMBERS** or **PRODUCTION ASSISTANTS** assigned to them in advance: they are assigned as needed and called by the **LOCAL BUSINESS AGENT**.

This position also tracks and accounts for all 1st Year Production Assistant hours for the whole term and works closely with each Production Manager to ensure sufficient numbers of PA's for each call. They also deal with the staff **ASSOCIATE TECHNICAL DIRECTOR** to organize the **USHER** schedule

## **PRE-PRODUCTION PERIOD**

- Attends Terms of Work negotiation meeting, and acts as the chief negotiator for the labour team
- Writes and posts/distributes the negotiated Terms of Work agreement
- Works closely with the **HOUSE HEADS**, **PRODUCTION MANAGER** and **TECHNICAL DIRECTOR** to determine the preliminary labour needs of the production
- Calls and chairs a meeting of all **CREW MEMBERS** and **PRODUCTION ASSISTANTS** assigned to the show; outlines the terms of work negotiated for the company and discusses the methods to be used in creating and posting crew calls
- Becomes familiar with all academic schedules, specific student schedules, the Master Production Schedule, and the Staff

- Supervision schedule; uses this information as a basis for calls
- Creates a formalized timesheet, to be used for the production

## **PRODUCTION PERIOD**

- Meets daily with the **HOUSE HEADS, PRODUCTION MANAGER**, and **TECHNICAL DIRECTOR** to ensure adequate staffing levels are supplied to the production
- Posts notices and/or personally contacts all crew to inform them about call times and locations
- Establishes and maintains a communication system that keeps all production personnel informed with regard to unionized staffing issues
- Ensures PERMISSION TO BE ABSENT policies are adhered to; signs forms as a supervisor
- Maintains a system of Progressive Discipline as outlined in the Collective Agreement; gives VERBAL WARNINGS and writes FORMAL LETTERS, when necessary, to unionized members of the production, after decisions made by the Discipline Tribunal indicate action
- Monitors personnel performance and motivates when necessary
- Negotiate Negotiates with the **PM, TD, HOUSE HEADS**, and Resident Staff, changes to schedules and Terms of Work
- Acts as a mediator to resolve conflicts
- Collects from the **HOUSE HEADS** all hours of work performed by individual **CREW MEMBERS** and **PRODUCTION ASSISTANTS**; shares this information with the **PM, TD**, and Resident Staff
- Issues paycheques to unionized crew members
- Participates in the strike as a general crew member
- Submits to the **TECHNICAL DIRECTOR** any documentation deemed necessary to the TECHNICAL BOOK (the technical archive of the production)
- Attends and participates in the Post Mortem

- Submits written evaluations of all crew members within the department, and any other production personnel with whom they had regular contact, no later than the start of the Post Mortem

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

To be used in conjunction with specific department job descriptions.

The demands of this position, and the hours worked, will vary with each production

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# COMPANY MANAGER

The **COMPANY MANAGER** works out of the **PRODUCER'S** office, ensuring that contracts are prepared in an accurate and timely manner, and that travel and accommodation arrangements are worked out. They are also responsible for the emotional and physical well-being of the Acting Company, **DIRECTORS, DESIGNERS**, and **STAGE MANAGERS** while they are working on a production. The **COMPANY MANAGER** does this by assisting the cast and artistic staff in the resolution of personal problems and issues that occur outside rehearsals and performances. This position is also responsible for ensuring the discipline of contracted cast and artistic staff, and their adherence to contractual obligations. The **COMPANY MANAGER** is the **PRODUCER'S** representative to the cast.

The **COMPANY MANAGER** is in constant contact with the **STAGE MANAGER, PRODUCTION MANAGER, DIRECTOR, PRODUCER** and the **EQUITY DEPUTY** in the cast.

At Ryerson School of Performance, contact is also maintained with **FACULTY HEADS OF DEPARTMENT**.

Responsibilities shall include but not be limited to:

## **BEFORE REHEARSALS BEGIN**

- Attends auditions and assists the **PRODUCER** and **DIRECTOR** where necessary
- Becomes thoroughly acquainted with the script and all casting
- Works through cast lists with the **PRODUCER, DIRECTOR** and **STAGE MANAGER** to determine any cross-casting or other cast scheduling concerns; pays particular attention to repertory rehearsal conflicts
- Becomes thoroughly acquainted with the cast's academic

schedule

- Meets with all cast members to determine part-time job schedules and any other personal scheduling conflicts
- Contributes to, in co-operation with the **DIRECTOR** and **STAGE MANAGER**, the establishment of rules for rehearsal format and breaks, using the Canadian Actors' Equity Agreement as a guideline
- Produces, and distributes to the cast, a short handout summarizing the agreed-upon Equity-based rules, and includes in this handout a section on performer obligations and discipline
- Assembles and distributes a COMPANY LIST, in conjunction with the **PRODUCTION MANAGER** and **STAGE MANAGER**
- Researches pertinent, accepted medical, dental, chiropractic and naturopathic contacts and includes these names on the COMPANY LIST
- Plans milestones and events designed to boost company spirit, including the celebration of birthdays, cast/crew get-togethers, etc.

## REHEARSAL AND PERFORMANCE PERIOD

- Ensures that a discussion about the Equity-based rules, obligations and discipline takes place at the first rehearsal
- Ensures that the cast elects an **EQUITY DEPUTY** at a meeting called by the **STAGE MANAGER** on the first day of rehearsal; ensures that this individual is briefed on the duties involved
- Keeps in daily contact with the cast and artistic staff to deal with any personal issues and scheduling, including medical and dental appointments, illnesses, exams, unforeseen part-time job shift changes, etc
- Works through all rehearsal schedules with the **DIRECTOR** and **STAGE MANAGER** to prevent scheduling conflicts with costume fittings, medical appointments, media appearances, classes, other rehearsals, etc.

- Ensures there are no conflicts between academic classes and matinee performances; informs the **PRODUCER** if any exist and initiates the necessary paperwork to resolve the conflict
- Documents performer discipline problems, including late attendance at rehearsals and costume fittings, and forwards these concerns to the **PRODUCER** and **FACULTY HEAD OF DEPARTMENT**
- Acts as a communication channel/third party to concerns raised by the **EQUITY DEPUTY**
- Co-ordinates, with the **STAGE MANAGER** and **HEAD OF PUBLICITY**, any media contacts, interviews and photo-shoots; attends these events to deal with any cast concerns
- Arranges transportation for the cast and artistic staff to all off-campus appearances
- Ensures that the cast and artistic staff have forwarded their photographs and biographies to the Publicity Department
- Arranges for all complimentary ticketing, through the **BOX OFFICE MANAGER**, for the cast and artistic staff
- Collects, on behalf of the Publicity Department, any monies for Opening Night parties or T- shirts
- Assists, where needed, in the organization and execution of social functions and parties
- Attends all performances to deal with any cast issues
- Accompanies company members to the hospital, in the event of an emergency, and submits an INCIDENT REPORT to the staff **PRODUCTION and OPERATIONS MANAGER** and **TECHNICAL DIRECTORS**

## **GENERAL**

- Attends production meetings
- Attends rehearsals as necessary
- Creates, after discussions with the **PRODUCTION and OPERATIONS MANAGER** and Faculty, a TOUR BOOK, documenting the tour requirements for the production;

submits same to the **TECHNICAL DIRECTOR**, for inclusion in the TECHNICAL ARCHIVE BOOK

- Participates in the strike of the production as a crew member

#### **AFTER THE PERFORMANCE**

- Attends and participates in the post-mortem for the production
- Submits written evaluations of all management staff and performers, no later than the start time of the production's post-mortem.

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

The demands of this position, and the hours worked, will vary with each production.

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# SCHEDULING CO-ORDINATOR

The **SCHEDULING CO-ORDINATOR** works out of the **PRODUCER'S** office, acting as both an assistant to the **PRODUCER** and a **COMPANY MANAGER**. In addition to scheduling rehearsals and spaces, they are also responsible for the well-being of the Dance Company, **CHOREOGRAPHERS**, **DESIGNERS**, and **STAGE MANAGERS** while they are working on a production. The **SCHEDULING CO-ORDINATOR** does this by assisting the cast and artistic staff in the resolution of personal problems and issues that occur outside rehearsals and performances. This position is also responsible for ensuring the discipline of contracted cast and artistic staff, and their adherence to contractual obligations. The **SCHEDULING CO-ORDINATOR** is the **PRODUCER'S** representative to the cast.

The **SCHEDULING CO-ORDINATOR** is in constant contact with the **STAGE MANAGER**, **PRODUCTION MANAGER**, **PRODUCER**, **CHOREOGRAPHERS** and the **EQUITY DEPUTY**

in the cast. At Ryerson School of Performance, contact is also maintained with **FACULTY**.

Responsibilities shall include but not be limited to:

## **BEFORE REHEARSALS BEGIN**

- Attends auditions and assists the **PRODUCER** and **CHOREOGRAPHERS** where necessary
- Becomes thoroughly acquainted with all casting and rehearsal requirements
- Works through cast lists with the **PRODUCER**, **CHOREOGRAPHERS** and **STAGE MANAGER** to determine any

cross-casting or other cast scheduling concerns; pays particular attention to repertory rehearsal conflicts

- Becomes thoroughly acquainted with the cast's academic schedule, and all **CHOREOGRAPHERS'** work schedules
- Meets with all cast members to determine part-time job schedules and any other personal scheduling conflicts
- Contributes to, in co-operation with each **CHOREOGRAPHER** and **STAGE MANAGER**, the establishment of rules for rehearsal format and breaks, using the Canadian Actors' Equity Agreement as a guideline
- Produces, and distributes to the cast, a short handout summarizing the agreed-upon Equity-based rules, and includes in this handout a section on performer obligations and discipline
- Assembles and distributes a COMPANY LIST, in conjunction with the **PRODUCTION MANAGER** and **STAGE MANAGER**
- Researches pertinent, accepted medical, dental, chiropractic and naturopathic contacts and includes these names on the COMPANY LIST
- Plans milestones and events designed to boost company spirit, including the celebration of birthdays, cast/crew get-togethers, etc.

## **REHEARSAL AND PERFORMANCE PERIOD**

- Is responsible for the completion and distribution of the rehearsal schedule, under the direction of the **PRODUCER**
- Ensures that the cast elects an **EQUITY DEPUTY** at a meeting called by the **STAGE MANAGER** on the first day of rehearsal, or at the COMPANY MEETING; ensures that the individual is briefed on the duties involved
- Keeps in daily contact with the cast and artistic staff to deal with any personal issues and scheduling, including medical and dental appointments, illnesses, exams, unforeseen part-time job shift changes, etc

- Works through all rehearsal schedules with the **PRODUCER** and **STAGE MANAGER** to prevent scheduling conflicts with costume fittings, medical appointments, media appearances, classes, other rehearsals, etc.
- Ensures there are no conflicts between academic classes and matinee performances; informs the **PRODUCER** if any exist and initiates the necessary paperwork to resolve the conflict
- Documents performer discipline problems, including late attendance at rehearsals and costume fittings, and forwards these concerns to the **PRODUCER** and **FACULTY HEAD OF DEPARTMENT**
- Acts as a communication channel/third party to concerns raised by the **EQUITY DEPUTY**
- Co-ordinates, with the **STAGE MANAGER** and **HEAD OF PUBLICITY**, any media contacts, interviews and photo-shoots; attends these events to deal with any cast concerns
- Arranges transportation for the cast and artistic staff to all off-campus appearances
- Ensures that the cast and artistic staff have forwarded their photographs and biographies to the Publicity Department
- Arranges for all complimentary ticketing, through the **BOX OFFICE MANAGER**, for the cast and artistic staff
- Collects, on behalf of the Publicity Department, any monies for Opening Night parties or T- shirts
- Assists, where needed, in the organization and execution of social functions and parties
- Attends all performances to deal with any cast issues
- Accompanies company members to the hospital, in the event of an emergency, and submits an INCIDENT REPORT to the **PRODUCTION and OPERATIONS MANAGER**

## **GENERAL**

- Attends production meetings
- Attends rehearsals as necessary

- Participates in the strike of the production as a crew member

#### **AFTER THE PERFORMANCE**

- Attends and participates in the post-mortem for the production
- Submits written evaluations of all management staff and performers, no later than the start time of the production's post-mortem.

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# HOUSE HEAD OF DEPARTMENT

## House Head – Unionized

**HOUSE HEADS OF DEPARTMENT** perform their duties under the supervision of the staff **PRODUCTION and OPERATIONS MANAGER** and the staff **TECHNICAL DIRECTORS**.

Under the Unionized staffing structure, the **HEAD STAGE CARPENTER**, the **HEAD ELECTRICIAN**, and the **HEAD OF PROPS**, along with the **ASSISTANT HEAD CARPENTER** (responsible for flies) and the **ASSISTANT HEAD ELECTRICIAN** (sometimes called the **HEAD OF AUDIO**) are “employed” by the Management of the venue. They, as employees of the theatre, are responsible for routine maintenance of the space and equipment, and supervise the load-in, installation and run of each production mounted in the venue. These **HEADS** co-ordinate their crew requirements through the **LOCAL BUSINESS AGENT**, who also deals closely with the show’s **PRODUCTION MANAGER** and **TECHNICAL DIRECTOR**.

Although **HOUSE HEADS** are hired by the venue and report outside the in-coming Production’s hierarchy, their job is to set-up and run the show with the utmost professionalism and diplomacy.

The **HOUSE HEADS** will be expected to develop an in-depth understanding of the equipment and operations of the Ryerson Theatre during a period of time known as “Apprenticeship” This is any time outside of scheduled production work. **The PRODUCTION and OPERATIONS MANAGER or TECHNICAL**

**DIRECTOR** *will determine a specific number of “cock-pit” hours that must be logged by operators of the lighting and sound boards.*

The **HOUSE HEADS** will report to the **PRODUCTION and OPERATIONS MANAGER** for administrative and disciplinary issues, but will receive daily work direction from the staff member on duty for that shift and the production's **TECHNICAL DIRECTOR**.

The responsibilities of the **HOUSE HEADS** may include, but not be limited to:

### **APPRENTICESHIP**

- Performs any and all crew work assigned by the **RESIDENT STAFF**; this work may include lighting, sound, flies, carpentry, maintenance or classroom instruction duties
- Makes inventories of instruments, audio/electrical/rigging cable and equipment on hand; determines the working conditions of these items
- Example, for lighting: develops a thorough knowledge of the operation of lighting control and dimmer systems in the venue, including the locations of circuit breakers, fuse panels and non-dims; becomes familiar with the bulbing of all fixtures and documents the ANSI code of each bulb
- Example, for sound: develops a thorough knowledge of the operation of the sound and headset systems in the venue, including amp racks and outboard equipment
- Develops a thorough knowledge of the facility, including the location of all storage sites, and documents the neutral state of the space

### **ADMINISTRATION AND PLANNING**

- Reads the script and makes appropriate notes
- Meets with the in-coming production's management staff,

appropriate **HEADS OF DEPARTMENT** and **DESIGNERS** at least 2 weeks prior to load-in, to discuss technical requirements

- Attends **HEAD OF DEPARTMENT** meetings
- Evaluates the lighting/sound/set designs for potential problems and shares these concerns with the production's staff
- Offers advice or solutions to problems encountered, in order to support the production's goals
- Attends rehearsal often, adhering to the established "Visitor's Policy"
- Ensures that any preparatory work or research has been taken care of in a timely manner
- Is responsible, in consultation with the **TECHNICAL DIRECTOR, PRODUCTION MANAGER**, and Resident Staff, for budgeting, scheduling and reporting within their area
- Takes the initiative in arranging meetings, when necessary, with the **DIRECTOR, DESIGNER** or other production staff, to obtain information
- Obtains necessary plans, drawings and relevant information and discusses these with the **DIRECTOR** and **TECHNICAL DIRECTOR**
- Drafts plans, sections and plots relevant to the position and production
- Makes drawings, as necessary, to describe the methods of construction or installation; does not make changes to existing designs without prior approval of the **DIRECTOR** or **DESIGNER** and **TECHNICAL DIRECTOR**
- Make sure all drawings have been approved by appropriate staff before build begins
- Assesses what materials and stock are on-hand and borrows those items required to complete the job; if purchases are necessary, these are done through the **PRODUCTION MANAGER**
- Examines and documents any existing damage on all rented or

borrowed items; keeps a written log of all rented or borrowed items, including the owner's name, address, telephone number, the date and condition in which they were received, and what changes were made to the item; copies this information to the **PRODUCTION and OPERATIONS MANAGER**;

NOTE: under no circumstances are changes to be made to an item without the owner's written consent

- Reads, and promptly responds to, **DAILY REHEARSAL NOTES**; meets daily with the **STAGE MANAGER** to obtain clarification and confirm status of requests

## **STAFFING AND SUPERVISION**

- Sets daily crew calls, in consultation with the **LOCAL BUSINESS AGENT, PRODUCTION MANAGER** and the **TECHNICAL DIRECTOR**; submits these calls to the **LBA** for posting
- Records, on an on-going basis, the number of hours worked by department staff; submits same to the **LOCAL BUSINESS AGENT**
- Supervises all work performed by **CREW MEMBERS** and **PRODUCTION ASSISTANTS** assigned to the call
- Ensures that all calls and production work are conducted in the presence of the Theatre School's Resident Staff or Faculty

## **RULE ENFORCEMENT AND DISCIPLINE**

- Ensures that all work carried out by the department is completed using accepted, safe working practices, as outlined in the Ministry of Labour's **SAFETY GUIDELINES FOR THE LIVE PERFORMANCE INDUSTRY IN ONTARIO**, and Theatre School policies
- Obtains any additional safety information necessary to the



department

- Enforces Ryerson School of Performance SAFETY SHOE POLICY; ensures the use of HARD HATS where appropriate; ensures crew members use safety equipment at all times
- Stops all work which is judged to be unsafe and consults the Resident Staff
- Ensures all crew members are aware of the Negotiated Terms of Work, and ensures adherence to same
- Ensures PERMISSION TO WORK policies are adhered to
- Observes and enforces rules regarding eating, drinking and smoking on stage and in backstage areas
- Maintains discipline among crew members backstage during rehearsals and performances; keeps crew quiet

## GENERAL

- Maintains a clean and uncluttered work environment, and ensures the area is safe and tidy at the end of each call; returns tools and equipment to their proper storage areas
- Keeps an inventory of tools and equipment; reports all lost, stolen or broken tools and equipment to the Resident Staff
- Performs repair work and maintenance on scenery, lights, costumes and props, as required
- Works with the **STAGE MANAGER** and the **TECHNICAL DIRECTOR** to pre-plan the necessary scenery, costume, lighting, sound and prop changes
- Runs the set-up and strike of the production for their area, in consultation with the **TECHNICAL DIRECTOR**; ensures that all crew members are informed regarding strike procedures and schedule; participates in the strike as a general crew member when specific department obligations are met
- Submits to the **TECHNICAL DIRECTOR** any documentation deemed necessary to the TECHNICAL BOOK (the technical archive of the production)
- Attends and participates in the Post Mortem

- Submits written evaluations of all crew members within the department, and any other production personnel with whom they had regular contact, no later than the start of the Post Mortem

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

To be used in conjunction with specific department job descriptions.

The demands of this position, and the hours worked, will vary with each production

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# HEAD OF DEPARTMENT (H.O.D.)

## Non-Union or Client Services Hierarchy

**HEADS OF DEPARTMENT** perform their duties under the supervision of the **PRODUCTION MANAGER** (responsible for budgeting, cost control, overall scheduling and staffing) and the **TECHNICAL DIRECTOR** (the technical co-ordinator and problem solver of the production), and are responsible for the professional and timely completion of their department's assigned projects.

Areas of responsibility include, but are not limited to:

### ADMINISTRATION AND PLANNING

- Reads the script and makes appropriate notes
- Attends rehearsal often, adhering to the established "Visitor's Policy"
- Attends all production meetings
- Ensures that any preparatory work or research has been taken care of in a timely manner
- Is responsible, in consultation with the **TECHNICAL DIRECTOR, PRODUCTION MANAGER**, and Resident Staff, for budgeting, scheduling and reporting within the production organization
- Takes the initiative in arranging meetings, when necessary, with the **DIRECTOR, DESIGNER** or other production staff, to obtain information
- Obtains necessary plans, co-ordinated drawings and relevant information and discusses these with the **DIRECTOR** and **TECHNICAL DIRECTOR**

- Drafts plans, sections and plots relevant to the position and production
- Makes drawings, as necessary, to describe the methods of construction or installation; does not make changes to existing designs without prior approval of the **DIRECTOR** or **DESIGNER** and **TECHNICAL DIRECTOR**
- Make sure all drawings have been approved by appropriate staff before build begins
- Assesses what materials and stock are on-hand and buys or borrows those items required to complete the job
- Examines and documents any existing damage on all rented or borrowed items; keeps a written log of all rented or borrowed items, including the owner's name, address, telephone number, the date and condition in which they were received, and what changes were made to the item; copies this information to the **PRODUCTION and OPERATIONS MANAGER**

NOTE: under no circumstances are changes to be made to an item without the owner's written consent

- Reads, and promptly responds to, DAILY REHEARSAL NOTES; meets daily with the **STAGE MANAGER** to obtain clarification and confirm status of requests

## **STAFFING AND SUPERVISION**

- Creates the calls needed, in consultation with the **PRODUCTION MANAGER** and the **TECHNICAL DIRECTOR**; to arrange for crew and space to complete show work
- Records, on an on-going basis, the number of hours worked by department staff; submits same to the **PRODUCTION MANAGER**
- Ensures that all calls and production work are conducted in the presence of the Theatre School's Resident Staff or Faculty
- Supervises all work performed by CREW MEMBERS and

PRODUCTION ASSISTANTS assigned to the call

## **RULE ENFORCEMENT AND DISCIPLINE**

- Ensures that all work carried out by the department is completed using accepted, safe working practices, as outlined in the Ministry of Labour's SAFETY GUIDELINES FOR THE LIVE PERFORMANCE INDUSTRY IN ONTARIO, and School policies
- Obtains any additional safety information necessary to the department
- Enforces Ryerson School of Performance SAFETY SHOE POLICY; ensures the use of HARD HATS where appropriate; ensures crew members use safety equipment at all times
- Stops all work which is judged to be unsafe and consults the Resident Staff
- Ensures PERMISSION TO WORK policies are adhered to
- Observes and enforces rules regarding eating, drinking and smoking on stage and in backstage areas
- Maintains discipline among crew members backstage during rehearsals and performances; keeps crew quiet

## **GENERAL**

- Maintains a clean and uncluttered work environment, and ensures the area is safe and tidy at the end of each call; returns tools and equipment to their proper storage areas
- Keeps an inventory of tools and equipment; reports all lost, stolen or broken tools and equipment to the Resident Staff
- Performs repair work and maintenance on scenery, lights, sound, costumes and props, as required
- Works with the **STAGE MANAGER** and the **TECHNICAL DIRECTOR** to pre-plan the necessary scenery, costume, lighting, sound, projection and prop changes
- Runs the strike of the production for their area, in consultation

with the **TECHNICAL DIRECTOR**; ensures that all crew members are informed regarding strike procedures and schedule; participates in the strike as a general crew member when specific department obligations are met

- Submits to the **TECHNICAL DIRECTOR** any documentation deemed necessary to the TECHNICAL BOOK (the technical archive of the production)
- Attends and participates in the Post Mortem
- Submits written evaluations of all crew members within the department, and any other production personnel with whom they had regular contact, no later than the start of the Post Mortem

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

To be used in conjunction with specific department job descriptions.

The demands of this position, and the hours worked, will vary with each production

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# HEAD OF AUDIO

The **HEAD OF AUDIO** is responsible for all music and sound effects, mechanical or recorded, and for all production or venue-related sound reinforcement. The **HEAD OF AUDIO** is also responsible for the program video and backstage audio. This may involve simply sourcing and recording the **DIRECTOR'S** cue list, or may involve creative research and input into the sound design process itself.

Under the unionized staffing structure, the existence of this job title is negotiated prior to the start of production. If there cannot be a case made for a separate Audio department, due to the simple requirements of the show, this position becomes the **ASSISTANT HEAD ELECTRICIAN**, and reports to the **HEAD ELECTRICIAN**.

In the absence of a **SOUND DESIGNER**, the **HEAD OF AUDIO/ASSISTANT HEAD ELECTRICIAN** is responsible for both artistic content of the sound design and the system design. They are also responsible for the program sound/video system set-up.

The responsibilities of the **HEAD OF AUDIO**, in addition to those of a **HEAD OF DEPARTMENT**, may include, but not be limited to:

## GENERAL

- Meets with the **DIRECTOR** to determine the content and treatment of sound and music in the production: recorded or live sound or music, pre-show, intermission and post-show music
- Performs any research which may be required

- Makes a list of all sound, music and effects required
- Obtains these items, records them and constructs a high-quality audio files – may be required to produce numerous rehearsal CD's or audio files
- Edits and remixes these sounds as required
- Makes an inventory of all available sound equipment and checks the operational condition of same; reports any lost, broken, damaged or inoperable equipment immediately; logs equipment problems in the **BOOTH RECORD**
- Plans and drafts a sound plot, detailing the source, type, length and quality of each sound and mapping them against time
- Creates a cue sheet
- Produces and drafts a detailed plot showing the location, cabling, and connection for each piece of equipment in the show, including mixers, computer playback, equalizers, speakers and microphones; produces a patching diagram showing the state of the patch field connections.
- Installs, maintains, and strikes all sound and related equipment
- Plans the number and location of headset stations; ensures headsets are out and in working order prior to each level set, rehearsal and performance; returns headsets to storage after each use
- Plans the program sound/video system, if not done by the **SOUND DESIGNER**, and ensures the set up of same
- Operates all elements of the sound system, except as delegated to other members of the production staff
- Plots and tracks the movement of any wireless microphones used by performers
- Records all levels and other settings to each sound effect using clear, concise notation; documents the levels of amplifiers and other preset equipment. Copies the **STAGE MANAGER** with this information
- Ensures back-up copies of the master audio files exist, and documents the location of storage with the **TECHNICAL DIRECTOR**



- Attends rehearsal often to determine the blocking that will affect microphone or speaker placement
- Assigns crew members specific duties

## **ADMINISTRATION AND SCHEDULING**

- Makes a detailed budget for the purchase, rental or borrowing of sound equipment needed for the production
- Contributes to the creation of a detailed WEEKLY and DAILY SCHEDULE, produced by the **PRODUCTION MANAGER**
- Attends all production meetings and organizes department meetings as required

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

To be used in conjunction with the **HEAD OF DEPARTMENT** job description.

The demands of this position, and the hours worked, will vary with each production.

**THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY**

# HEAD CARPENTER

The **HEAD CARPENTER** is responsible for the planning, construction, installation and strike of all scenic elements of the production. They also supervise the efficient operation of the Carpentry Shop and the Carpentry crew. On certain, large-scale productions, this position may be split between a **HEAD SCENIC CARPENTER**, responsible for the shop and building aspects of the set, and a **HEAD STAGE CARPENTER**, responsible for the on-stage set-up and running aspects of the scenic elements.

The responsibilities of the **HEAD CARPENTER**, in addition to those of a **HEAD OF DEPARTMENT**, shall include but not be limited to:

## GENERAL

- Contributes to the assessment of the costs of building and mounting the scenic elements of the production, in consultation with the Resident Staff, **PRODUCTION MANAGER, TECHNICAL DIRECTOR, DIRECTOR** and **DESIGNER**
- Creates and costs, in conjunction with the **RESIDENT SHOP SUPERVISOR**, an item-by-item breakdown of all scenic elements, and whether these items can be stock or will need to be built
- Determines the methods and materials to be used to realize the **DESIGNER's** design, in consultation with the **DESIGNER, TECHNICAL DIRECTOR** and Resident Staff
- Liaises frequently with other **HEADS OF DEPARTMENT**, especially of Props, Paint and Flys, to co-ordinate scenic construction, installation issues, and delivery times
- Works closely with the **DESIGNER** and **TECHNICAL DIRECTOR** to ensure the timely delivery and smooth

installation of all scenic components; NOTE: scenic elements include all drapery and soft goods

- Draws or drafts working drawings, as required
- Ensures all venue measurements are correct and documents corrections prior to starting construction
- Co-ordinates all scenic construction and installation, and participates actively in the building process, where required
- Co-ordinates the construction of, or repair to, other venue-related projects as required
- Considers the use of the piece on-stage, and is aware of all blocking on or around the piece; reinforces or otherwise modifies the piece for specific actor use
- Provides for rehearsal set pieces, as required
- Arranges for, and stocks, an on-deck tool chest, to be used during set-ups and strikes
- Restores wall, floors and other materials to pre-show condition after the production
- Ensures that all stock scenery pieces are returned to storage in a good and safe condition
- Ensures that the Scene Storage area is left in a neat and tidy configuration, ready for the next show
- Ensures all garbage wood and materials are transported to designated dumpsters for disposal

## **ADMINISTRATION AND SCHEDULING**

- Contributes to the creation of a detailed WEEKLY AND DAILY SCHEDULE, produced by the **PRODUCTION MANAGER**
- Attends all production meetings and organizes department meetings as required

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

To be used in conjunction with the **HEAD OF DEPARTMENT** job description.

The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# HEAD SCENIC CARPENTER

The **HEAD SCENIC CARPENTER** is responsible for the planning, costing and construction of all scenic elements of the production. They may be required to participate, with the **HEAD STAGE CARPENTER**, in the installation of these scenic elements. The position also supervises the efficient operation of the Carpentry Shop and the Carpentry crew.

The responsibilities of the **HEAD SCENIC CARPENTER**, in addition to those of a **HEAD OF DEPARTMENT**, shall include but not be limited to:

## GENERAL

- Contributes to the assessment of the costs of building and mounting the scenic elements of the production, in consultation with the Resident Staff, **PRODUCTION MANAGER, TECHNICAL DIRECTOR, DIRECTOR** and **DESIGNER**
- Creates and costs, in conjunction with the **RESIDENT SHOP SUPERVISOR**, an item-by- item breakdown of all scenic elements, and whether these items can be stock or will need to be built
- Determines the methods and materials to be used to realize the **DESIGNER'S** design, in consultation with the **DESIGNER, TECHNICAL DIRECTOR** and Resident Staff
- Prepares written materials lists and cost estimates, and submits these to Resident staff and the **PRODUCTION MANAGER**
- Liaises frequently with the **HEAD STAGE CARPENTER** and other **HEADS OF DEPARTMENT**, especially of Props, Paint and

Flys, to co-ordinate scenic construction, installation issues, and delivery times

- Works closely with the **DESIGNER, TECHNICAL DIRECTOR** and **HEAD STAGE CARPENTER** to ensure the timely delivery of all scenic components
- Draws or drafts working drawings, as required
- Ensures all venue measurements are correct and documents corrections prior to starting construction
- Co-ordinates all scenic construction and participates actively in the building process, where required
- Co-ordinates, with the **TECHNICAL DIRECTOR** and **HEAD STAGE CARPENTER**, the installation of all scenic elements; participates in the installation, if required
- Considers the use of the piece on-stage, and is aware of all blocking on or around the piece; reinforces or otherwise modifies the piece for specific actor use
- Provides for rehearsal set pieces, as required
- Ensures that all stock scenery pieces are returned to storage in a good and safe condition
- Ensures that the Scene Storage area is left in a neat and tidy configuration, ready for the next show
- Ensures all garbage wood and materials are transported to designated dumpsters for disposal

## **ADMINISTRATION AND SCHEDULING**

- Contributes to the creation of a detailed WEEKLY AND DAILY SCHEDULE, produced by the **PRODUCTION MANAGER**
- Schedules crew time and assigns tasks to crew members, in order to ensure the timely completion of all scenic construction
- Attends all production meetings and organizes department meetings as required

This information is intended as a guideline only. It is not

intended to replace the required reading or research in your area, or information gained in the classroom.

To be used in conjunction with the **HEAD OF DEPARTMENT** job description.

The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# HEAD STAGE CARPENTER

The **HEAD STAGE CARPENTER** is responsible for the efficient set-up, installation and running of the production's scenic elements. They do this by co-ordinating and supervising the stage crew, ensuring orderly and accurate scene changes and turn-arounds. The **HEAD STAGE CARPENTER** is considered, in most senses, the **CREW CHIEF**, and is responsible for all work that happens *on-deck*, including venue-related maintenance.

The responsibilities of the **HEAD STAGE CARPENTER**, in addition to those of a **HEAD OF DEPARTMENT**, shall include but not be limited to:

## GENERAL

- Determines the methods, materials and hardware to be used in the installation of production stage equipment, scenic elements or props, in consultation with the **DESIGNER**, **TECHNICAL DIRECTOR**, **STAGE MANAGER**, various **HEADS OF DEPARTMENT**, and Resident Staff; NOTE drops and drapery are considered scenic elements
- Determines with the **TECHNICAL DIRECTOR** and other **HEADS OF DEPARTMENT** who is responsible for “cross-over pieces” (items that are neither sets nor props)
- Liaises frequently with the **HEAD SCENIC CARPENTER** and other **HEADS OF DEPARTMENT**, especially of Props, Electrics and Flys, to co-ordinate scenic construction, installation issues, and delivery times
- Works closely with the **DESIGNER**, **TECHNICAL DIRECTOR** and **HEAD SCENIC CARPENTER** to ensure the prioritized and timely delivery of all scenic component



- Inspects the venue prior to load-in and, with the **TECHNICAL DIRECTOR** and Resident staff, documents the condition of the space and storage areas
- Ensures all venue measurements are correct and documents corrections prior to starting construction
- Assists the **HEAD FLYMAN** in preparing the stage for set-up by moving borders and legs to necessary positions and removing and storing unused soft goods
- Arranges for, and stocks, the on-deck tool chest/road box, to be used during set-ups and strikes
- Co-ordinates the installation and set-up of all scenic elements, including drapery, and participates actively in this process, where required
- Co-ordinates the construction of, or repair to, other venue-related projects as required
- Considers the use of the piece on-stage, and is aware of all blocking on or around the piece; reinforces or otherwise modifies the piece for specific actor use
- Works closely with the **TECHNICAL DIRECTOR**, **STAGE MANAGER**, and **DESIGNER** to ensure the efficient organization of set changes, set piece movement and set/prop storage
- Supervises the stage crew at all cuing sessions, Technical and Dress Rehearsals, shows and strike
- Ensures that the stage is always safe for actors during rehearsals
- Double checks and confirms with the **STAGE MANAGER** that all scenic elements and equipment are properly preset prior to curtain; makes necessary changes or adjustments to ensure same
- Participates, with the **TECHNICAL DIRECTOR**, in the planning, co-ordination and execution of the strike
- Restores wall, floors and other materials to pre-show condition after the production

- Ensures that all stock scenery pieces are returned to storage in a good and safe condition

## ADMINISTRATION AND SCHEDULING

- Contributes to the creation of a detailed WEEKLY AND DAILY SCHEDULE, produced by the **PRODUCTION MANAGER**
- Contributes to the staffing and delegation of duties for the running crew, in co-operation with the **PRODUCTION MANAGER** and **TECHNICAL DIRECTOR**
- Ensures each crew member has a written list of their specific show duties and set-change movements; ensures that the **TECHNICAL DIRECTOR** and **STAGE MANAGER** have copies of these **tracks**
- Attends all production meetings and organizes department meetings as required

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

To be used in conjunction with the **HEAD OF DEPARTMENT** job description.

The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# HEAD ELECTRICIAN

The **HEAD ELECTRICIAN** is responsible for all lighting effects, whether they are programmed into the lighting board or manually run. This includes show stage lighting, house lighting, work lighting, or special lighting effects. They are also responsible for supplying power and extension cords on stage to all departments for show-run purposes.

The **HEAD ELECTRICIAN** often focuses the show and operates the lighting board.

The responsibilities of the **HEAD ELECTRICIAN**, in addition to those of a **HEAD OF DEPARTMENT**, may include, but not be limited to:

- Meets with the **TECHNICAL DIRECTOR** and **LIGHTING DESIGNER** to determine lighting needs and other electrical requirements of the production
- Performs any research which may be required, including the suitability of equipment
- Makes inventories of instruments, cable and equipment on hand, and determines their working condition
- Maintains a neat and accurate inventory of gel; ensures all gel is returned and filed before, during and after the production
- Develops a thorough knowledge of the operation of lighting control and dimmer systems in the venue, including the locations of circuit breakers, fuse panels and non-dims; becomes familiar with the bulbing of all fixtures and documents the ANSI code of each bulb; becomes familiar with all the DMX requirements needed to activate the plot
- Evaluates the lighting design for inventory, cable stock, gel, special equipment, and gobos; arranges to obtain any items not in inventory

- Creates the hanging cards for the hang of equipment
- Plans, supervises and participates in the hang and focus of the plot, ensuring that all plans are executed and all deadlines met
- Ensures there is adequate and appropriate work lighting, including running lights for actors and crew, and desk lighting for the **DIRECTOR'S** table in the house
- Tracks and accurately maintains all paperwork during set-up and run period, including instrument schedules, patch plots, dimmer tracking sheets, etc.
- Ensures accurate patch and gel changes, if necessary
- Operates all elements of the lighting system, except as delegated to other members of the production staff
- Performs a thorough lamp check before each use of the lighting system, to ensure correct operation of the control, dimmer and fixture, and checks for shifts in focus
- Records all dimmer levels in writing and copies this to the **STAGE MANAGER**
- Assigns crew members specific duties
- Creates back-up copies of show cues for the Staff, Show TD, and others as required

## ADMINISTRATION AND SCHEDULING

- Makes a detailed budget for the purchase, rental or borrowing of lighting equipment needed for the production
- Contributes to the creation of a detailed WEEKLY and DAILY SCHEDULE, produced by the **PRODUCTION MANAGER**
- attends all production meetings and organizes department meetings as required

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

To be used in conjunction with the **HEAD OF DEPARTMENT** job description.

The demands of this position, and the hours worked, will vary with each production.

**THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY**

# HEAD of FLYS

THE JOB DESCRIPTION FOR THIS POSITION WILL INCLUDE  
THE ENTIRE CONTENTS OF THE FOLLOWING BOOK:

Glerum, Jay O. *Stage Rigging Handbook* Carbondale: Southern Illinois  
University Press, 1987

THE READING OF THIS BOOK IS COMPULSORY FOR THE **HEAD  
OF FLYS**.

There will be a mandatory test taken by the Head of Flys  
and assistant before and flying or rigging may occur on the  
stage

The HEAD of FLYS is responsible for the safe rigging, flying, and  
operation of all set pieces, drapery, electrics, speakers, pipes, and  
any other item that is suspended over the stage or audience.

Under the unionized staffing structure, the duties of this  
position belong to the **ASSISTANT HEAD STAGE  
CARPENTER**

The responsibilities of the **HEAD of FLYS**, in addition to those of  
a **HEAD OF DEPARTMENT**, may include, but not be limited to:

## GENERAL

- Understands the very high degree of safety and attention to detail required when rigging and planning to rig a production
- Works in close co-operation and communication with the **TECHNICAL DIRECTOR**, and the **HEADS OF CARPENTRY, ELECTRICS, AUDIO**, and any other departments that may be affected by this work, such as Paint and Wardrobe
- Evaluates the set and lighting design, in consultation with the **TECHNICAL DIRECTOR** and Resident Staff, for rigging

requirements

- Creates a Fly Line Plot, if one does not exist, and checks existing plots for accuracy
- Plans the rigging and masking accordingly
- Generates inventories of stock wire and hemp rope, crimps, tools, fittings and flying hardware on hand
- Determines the appropriate methods and materials to execute the rigging, in consultation with the Resident Staff and

#### **TECHNICAL DIRECTOR**

- Informs all parties, in conjunction with the **TECHNICAL DIRECTOR**, of changes necessary to the planned rigging well in advance of the load-in
- Arranges to obtain any additional required items and hardware after consulting with the Resident Staff
- Becomes familiar with the correct operation of the fly/rigging system
- Makes regular inspections of the fly/rigging system
- Is present during all calls on-deck involving the flies; operates all flylines during Set, Electrics and Audio set-ups; remains on the flyrail until relieved or sent on break by the **TECHNICAL DIRECTOR**
- Inspects nightly (pre-show) any and all flying pieces, giving special attention to equipment that will be used to bear the weight of a person
- Ensures that loads do not exceed the safe capacity of the system
- Uses correct knots for attaching and tying off loads
- Maintains visual contact with a moving piece; uses spotters when necessary
- Warns persons on stage and the grid when moving a lineset during set-up and whenever it is possible
- Maintains control of moving pieces at all times
- Follows safe working practice when loading and unloading the arbors
- Supervises and participates in the work of all Rigging Crew,

ensuring that all rigging is correctly installed and safe

- Keeps an up-to-date plan of the set complete with proposed or actual rigging assignments; keeps a manifest of line sets in use, limited or blocked linesets, and free linesets; ensures that the **TECHNICAL DIRECTOR** is always informed of changes to the layout immediately
- Familiarizes and trains the crew with the operation of equipment, correct practice and any pertinent safety regulations
- Operates all aspects of the fly/rigging system except as delegated to other members of the production crew
- Make Sure all rigging drawing and paperwork are approved by the correct Resident Staff Member, drawings and paperwork must be approved before any work on stage can being

## **ADMINISTRATION AND SCHEDULING**

- Contributes to the creation of a detailed WEEKLY AND DAILY SCHEDULE, produced by the **PRODUCTION MANAGER**
- Attends all production meetings, and organizes department meetings as required

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

To be used in conjunction with the **HEAD OF DEPARTMENT** job description

The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY



# HEAD PAINTER

The **HEAD PAINTER** Is responsible for the painting and the finishes on sets, some props and, occasionally, some costume pieces. This means having a working knowledge of various potential physical and chemical hazards (inflammability, corrosion, and toxicity), types of paints, dyes, adhesives, solvents and sealers and standard methods of application for the theatre.

The responsibilities of the **HEAD PAINTER**, in addition to those of a **HEAD OF DEPARTMENT**, may include, but not be limited to:

## GENERAL

- Establishes with the **DESIGNER, PRODUCTION MANAGER AND TECHNICAL DIRECTOR** all finishes to be used
- Maintains a clean and orderly paint shop, with all paints clearly labelled.
- Executes samples as required by the **DESIGNER**.
- Researches paint detailing patterns to complete the elevations supplied by the **DESIGNER**.
- Lays out and cuts stencils.
- Co-ordinates and executes, with the **PAINTERS**, the complete paint treatment for the production
- Paints other venue related projects, as required
- Restores walls, floors and other materials to pre-show condition, as required
- Attends technical and dress rehearsals to check finishes and performance (ie: light reaction, abrasion/abuse, detail).
- Builds a touch-up kit for on-set repairs.
- Cleans all mixing buckets, brushes and equipment and organizes the paint shop at the completion of the project, to be ready for the next user; left-over mixed paints shall be clearly labelled and properly stored or disposed of left-over stock will

be returned to storage

## **ADMINISTRATION AND SCHEDULING**

- Researches and creates a paint and equipment order, in conjunction with the **RESIDENT SHOP SUPERVISOR**.
- Contributes to the creation of a detailed WEEKLY and DAILY SCHEDULE produced by the **PRODUCTION MANAGER**
- Attends all production meetings, and organizes department meetings as required

## **SAFETY**

- Ensures that work is carried out in a safe manner, paying special attention to the use of respirators, gloves, and WHMIS MATERIAL DATA SAFETY SHEETS
- Compiles, where possible, a record of WHMIS MATERIAL DATA SAFETY SHEETS referencing materials used
- Ensures that safety rules are observed and safety equipment is correctly used by all crew members.
- Posts warnings, as appropriate, around dangerous materials or processes including “Wet Paint” signs.

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To be used in conjunction with the **HEAD OF DEPARTMENT** job description.

The demands of this position, and the hours worked, will vary with each production.

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# HEAD OF PROJECTIONS

The **HEAD OF PROJECTIONS** is responsible for coordinating all projection, screen, and video based effects, live or prerecorded, and for all production or venue related video reinforcement, including building live input and output systems.

The responsibilities of the **HEAD OF PROJECTIONS**, in addition to those of a **HEAD OF DEPARTMENT**, may include but not limited to:

## GENERAL

- Meets with the **TECHNICAL DIRECTOR** and **PROJECTION DESIGNER** to determine the projection needs in the production, including purchased, created, filmed, or live content
- Perform any research which may be required, including suitability of equipment
- Make an inventory list of all projection and video equipment, and check the operational condition of same, report and lost, broken, damaged or inoperable equipment immediately; logs and maps equipment problems in the booth record
- Develops a thorough knowledge of the operation of projectors and media server equipment in the venue
- Evaluates the projection design for inventory, cable stock, and special equipment, and arranges to obtain and equipment and/or software not in inventory
- Produces and drafts a detailed plot, detailing the location, cabling, and connections for each piece of equipment in the show, including media servers, projectors, screens, cameras, networking interfaces, and whatever else may be required for the creation/alteration of content; produces a patching diagram and signal flow diagram showing the state of the

patch field connections.

- Installs, maintains, and strikes all video related equipment, or supervises the installation, maintenance, and strike of said equipment if applicable
- Focuses, keystones and blends projectors whenever necessary
- Operates all elements of the video system, except as delegated to other members of the production staff
- Programs and operates the media server system, except as delegated to other members of the production staff
- Training operators as required on maintenance
- Tracks and accurately maintains all paperwork during set-up and run period, including patch plots and signal flow diagrams
- Creates a thorough test of the projection system within the show file, and performs said test before each use, to ensure correction operation of the control, lamp, shutters, focus, and signals in the system
- Creates backup copies of the show file on external devices to be kept by the **TECHNICAL DIRECTOR** and **PROJECTION DESIGNER**

## **ADMINISTRATION AND SCHEDULING**

- Makes a detailed budget for the purchase, rental, or borrowing of video equipment needed for the production
- Contributes to the creation of the WEEKLY and DAILY SCHEDULE, produced by the PRODUCTION MANAGER
- Attends all production meetings and organizes department meetings as required.

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

To be used in conjunction with the HEAD OF DEPARTMENT job description.

The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# HEAD OF PROPS

The **HEAD OF PROPS** is responsible for renting, borrowing or making props and seeing that they are properly itemized, stored and returned in good condition. In co-operation with the **STAGE MANAGER** and **ASSISTANT STAGE MANAGER**, they organize and place the props tables, and assists in the organization of property shifts during performances. They also coordinate the gathering of rehearsal props with the **STAGE MANAGER**.

Based on the complexity of the props plot, the positions of **BUYER** and **BUILDER** may be added to the Props Department. These positions currently have no job descriptions at the School, but specific duties may be assigned by the Resident Staff or the **HEAD OF PROPS**.

Under the unionized staffing structure, the **HEAD OF PROPS** is a **HOUSE HEAD**, with duties over and above those required in a traditional hierarchy.

The responsibilities of the **HEAD OF PROPS**, in addition to those of a **HEAD OF DEPARTMENT**, may include, but not be limited to:

## GENERAL

- Creates a complete list of all properties required in the production (including set dressing, hand and food props), and checks with both the **STAGE MANAGER** and the **DESIGNER** to ensure all are required
- Researches prop detailing, as required, and takes photographs of potential items for approval by the **DESIGNER**
- Determines, with the **STAGE MANAGER** and **DESIGNER**, which props are required as **REHEARSAL PROPS**; obtains these as soon as possible
- Keeps an up-to-date props list

- Determines the deadlines for obtaining and building props, in conjunction with the **TECHNICAL DIRECTOR** and **PRODUCTION MANAGER**
- Assigns the task of building or obtaining props to crew members.
- Supervises and participates in the construction of props.
- Considers the use on-stage of the prop, prior to its design, build or rental; determines if unusual blocking or use could damage the item
- Keeps records of rented or borrowed props, including a detailed description, its value, the lender's name and address, and any special agreements regarding their use; copies this information to the staff **PRODUCTION and OPERATIONS MANAGER**
- Checks whether the prop exists in storage before a purchase or loan is made
- Keeps all props organized and safely stored
- Maintains a clear and open dialogue with the **STAGE MANAGER** and/or the **ASSISTANT STAGE MANAGER** throughout rehearsal process, regarding additions, deletions or changes to props
- Attends technical and dress rehearsals to check condition and wear of props, and to take general notes
- Maintains and makes repairs to props during the run of the show
- Handles any special pre-setting that must occur and cannot be delegated to Stage Management
- Arranges for the transportation of all borrowed or rented props
- Returns props to lenders promptly, usually the Monday following the closing night
- Liaises with the Theatre School's **WORK STUDY SET/PROPS ASSISTANT** or the **RESIDENT SHOP SUPERVISOR** when borrowing or returning stock items to storage
- Maintains the organization and neatness of the props storage

area, in conjunction with the **WORK STUDY SET/PROPS ASSISTANT**

## **ADMINISTRATION AND SCHEDULING**

- Makes a detailed budget for the purchase, construction and rental of props
- Contributes to the creation of a detailed WEEKLY and DAILY SCHEDULE, produced by the **PRODUCTION MANAGER**
- Attends all production meetings, and organizes department meetings as required

## **SAFETY**

- Ensures that work is carried out in a safe manner, paying special attention to the use of respirators, gloves, and WHMIS MATERIAL DATA SAFETY SHEETS
- Compiles, where possible, a record of WHMIS MATERIAL DATA SAFETY SHEETS referencing materials used
- Ensures that safety rules are observed and safety equipment is used correctly by all crew members

## **UNDER A UNIONIZED STAFFING STRUCTURE**

- Works closely with Stage Management to determine props placement and flow
- Determines the location of props tables
- Takes responsibility for all props once they are loaded in
- Is responsible for stage/deck cleanliness; sweeps, mops and vacuums stage areas as necessary
- Hands props to performers, as necessary, and assists Stage Management in props tracking during the performance
- Is responsible for obtaining, placing and monitoring all water, cups, kleenex, and other performer-related sundry items onstage



## PERSONAL RESPONSIBILITY

**Note:** This position carries considerable **personal responsibility**. Loss of, or damage to, rented or borrowed props can be disastrous to the good relations Ryerson School of Performance has developed over the years with many props companies and sources.

Students are expected to conduct themselves in a professional manner and accept limited liability for the items they rent or borrow. **Students will not be responsible for legitimate, performance-related, accidental damage**

- Personally responsible for the safe storage of all props, especially those borrowed and rented
- Personally responsible for the safe and timely return of all rented and borrowed props
- Personally responsible to explain, to the owner of the prop, any damage; repairs or arranges for the replacement of any damaged rented or borrowed prop
- May be held financially responsible for repairs or replacement, depending on the circumstances
- Production Assignment grades may be withheld, or an INCOMPLETE grade given, should returns not happen in a prompt and timely manner

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To be used in conjunction with the **HEAD OF DEPARTMENT** job description.

The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THE POSITION MAY BE

ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND  
FACULTY

# FRONT OF HOUSE MANAGER

The **FRONT OF HOUSE MANAGER** is responsible for overseeing all matters involving patron and audience relations, both in advance of, and during the run of the production. They control the appearance and presentation of the public areas of theatre and its staff and therefore has significant influence over the way the audience is received and prepared for the production.

The **FRONT OF HOUSE MANAGER** reports to the **HEAD OF PUBLICITY** and works closely with the theatre management, **BOX OFFICE MANAGER, PUBLICITY MANAGER, MARKETING AND PROMOTIONS MANAGER, STAGE MANAGER**, patrons and outside media.

Responsibilities will include but are not limited to:

## **MARKETING**

- Co-ordinates the gathering and editing of head-shots and bios with the **COMPANY MANAGER**
- Sets/designs lobby displays and decor according to the show's themes and styles
- Designs and produces the show programme (includes compiling information, procuring ads, editing, proofreading, copying, etc)

## **MANAGEMENT**

- Takes the bios and headshots through the necessary levels of approval and making changes to text as required
- Works with the production staff, in particular the **ASSISTANT TO THE PRODUCTION and OPERATIONS MANAGER**, to

devise an ushering plan; submits **USHER** feedback sheets to the **ASSISTANT TO THE PRODUCTION and OPERATIONS MANAGER**

- Trains and manages the **USHERS** and concession staff
- Deals with any public relations issue which occurs at the theatre during the run of the show.
- Ensures that the public areas of the theatre remain clean and maintained
- Documents and deposits the concessions income
- Produces weekly sales reports and final sales report
- Develops and enforces Front-of-House protocols for actors/dancers on show nights (for example, how and where cast members meet their guests after the performance)
- Manages all aspects of concessions sales, including stocking supplies, signage, cash floats, etc.
- Meets with **STAGE MANAGER** regarding length of show, intermission timing and any special effects requiring signage; ensures that the **PRODUCTION and OPERATIONS MANAGER** is informed about the house/stage handover-over procedure
- Attends health and safety meetings as required

#### **AT THE END OF TERM**

- Write and submit a final report
- Wrap up all file, documents etc. at the end of terms and archive them; ensuring your successor has access to necessary information; including all files

#### **NOTES:**

Health, safety and security concerns figure prominently in your job. Become familiar with emergency procedures well in advance of the production's opening. Make contact each night with the **STAFF SUPERVISOR** in order to clarify planning scenarios for any eventuality.

Seating capacities and configurations change frequently at Ryerson. Speak to the **PRODUCTION MANAGER, STAGE MANAGER, HEAD OF AUDIENCE RELATIONS** and **TECHNICAL DIRECTOR** well in advance of the first week of sales in order to establish seating capacities, numbers and types of holds.

**FRONT OF HOUSE MANAGERS** at Ryerson work with student **USHERS** many of whom will have little previous Front-of-House experience. You will need to find inventive solutions to motivate and manage them. Keep in mind that ushers will work on several shows during the year. Many of your instructions will have been heard before. Be careful to cover all of the important points briefly but thoroughly.

Front-of-House is primarily a customer service position. The principles of efficiency, patience and conflict management are essential to maintaining professional standards during the pre-show rush. **USHERS** are the first point-of-contact for the audience and must take this responsibility very seriously but not without sociability and good humour.

Programme copy approvals require a good deal of lead-time. The approval process is repetitive and occasionally frustrating but is essential to providing a high-quality final product. Patience, meticulousness and a generous allocation of time for this process will ensure the best results. Ryerson Theatre facilities are not all modern and up-to-date. The presentation of public spaces has a great bearing on the audience's impression of the production. Obviously clean and orderly public areas are a must. Creative displays, either self-produced or curated, will add a great deal to the audience's enjoyment of the show.

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The duties of this position cannot be taken in isolation from

those of the entire AUDIENCE RELATIONS team. Each of the AR job descriptions should be reviewed carefully prior to the commencement of work in the office.

The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# BOX OFFICE MANAGER

The **BOX OFFICE MANAGER** plans and manages all aspects of sales for the production. As the staff member responsible for the collection and documentation of incoming revenue and the delivery of tickets during the short but stressful sales period on show night, they must be meticulous and organized while retaining composure and customer service standards under considerable pressure.

The **BOX OFFICE MANAGER** answers to the **HEAD OF AUDIENCE RELATIONS** and works closely with the theatre management, **FRONT OF HOUSE MANAGER** and general public.

General areas of responsibility include, but are not limited to:

- Creates a comprehensive timeline of tasks and corresponding deadlines for your position in association with the **HEAD OF AUDIENCE RELATIONS**
- Manages reservations, ticket sales and systems
- Is available during specified box office hours
- Prepares overall sales forecast, weekly sales reports and final show sales report
- Maintains mailing lists
- Co-ordinates group sales initiatives and audience outreach with the **HEAD OF PUBLICITY**
- Documents and deposits production income.
- Prepares and supervises patron address and contact book for the lobby
- Prepares box office for opening of sales a minimum of four weeks prior to opening night
- Records and updates external greeting on box office line
- Manages all complimentary VIP ticket requests, giving priority to director, designer, staff, faculty and invited guests

- In the event of changes to or cancellation of a show, the **BOX OFFICE MANAGER** must call patrons in advance and must be on hand at the theatre to deal with patrons who could not be reached
- Ensures, together with Front-of-House manager, that general public is aware of procedures and policies (waiting lists, latecomers, etc)
- Collects, tracks, confirms and report reservations and ticket sales on a daily basis (including weekends during show run)
- Prepare weekly sales reports which include comparative figures; distribute to the **HEAD OF AR** and the **PRODUCTION AND OPERATIONS MANAGER**
- Tracks all complimentary tickets, house-holds, etc.
- Uses judgment and makes recommendations regarding ticket sales and house capacity to avoid overbooking
- Approaches director, designer, staff and faculty to reserve their comps at least 3 weeks prior to opening night
- **BOX OFFICE MANAGER** must call each person who reserves tickets to confirm their order

## AT THE END OF TERM

- Write and submit a final report
- Wrap up all file, documents etc. at the end of terms and archive them; ensuring your successor has access to necessary information; including all files

## NOTES:

The **BOX OFFICE MANAGER** is the Audience Relations Office's chief sales and accounts person. Accounting and reporting are to be taken with the utmost seriousness as their clarity and accuracy reflect heavily on the School's ability to manage its financial affairs within the University. Cash reconciliation and reports are to be completed on each night of the show and



deposits are to be made as soon as possible the following morning.

Group sales are an essential element to a strong sales campaign. Consider possible school and interest groups to approach for sales. As long as there are seats available, your sales efforts should continue.

Ryerson Box Office systems are manually run. Prepare for the first night's rush by carefully planning every step of the transaction and performing dry-runs in an attempt to organize yourself for every eventuality. Speak to the **PRODUCTION MANAGER, TECHNICAL DIRECTOR, FRONT OF HOUSE MANAGER** and **HEAD OF AUDIENCE REALATIONS** as soon as possible in order to establish seating capacities and holds.

Mailing lists are of the utmost importance to the not-for-profit arts organization. They should be maintained with care and confidentiality and expanded to include all of the latest patron information.

Popular productions generate a considerable amount of cash each night. Careful safety procedures are to be maintained without deviation. At no time should cash be taken from the theatre by an unaccompanied staff member.

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The duties of this position cannot be taken in isolation from those of the entire AUDIENCE RELATIONS team. Each of the AR job descriptions should be reviewed carefully prior to the commencement of work in the office.

The demands of this position, and the hours worked, will vary with each production.

**THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY**

# CUTTER

The **CUTTER** is responsible for the efficient and timely realization of the **COSTUME DESIGNER'S** designs. They do this by interpreting the designs, drafting original patterns, cutting and altering the costumes, and co-ordinating any and all aspects of the physical costume (millinery, wigs, jewellery, accessories, and footwear). The **CUTTER** must also be able to analyze and cost costume designs, and may participate, with the **WARDROBE SUPERVISOR**, in the buying of fabric and trim. This position supervises the **FIRST HAND**, who assists the **CUTTER** on specific costumes, and the **SEAMSTRESSES**.

The responsibilities of the **CUTTER**, in addition to those of a **HEAD OF DEPARTMENT**, shall include but not be limited to:

## **PRIOR TO THE PRODUCTION PERIOD**

- Reads the script and makes appropriate notes
- Attends a meeting with the **COSTUME DESIGNER** or **CO-ORDINATOR** and **WARDROBE SUPERVISOR** to discuss concepts
- Ensures he/she completely understands the **DESIGNER** or **CO-ORDINATORS** intentions and expectations
- Performs research, as necessary, into the period history and context of the design, paying particular attention to appropriate styles; recognizes the need to interpret period styles for the stage

## **DURING THE PRODUCTION PERIOD**

- Discusses with the **DESIGNER** or **CO-ORDINATOR**, in detail, all costumes, including fabric textures and weights, trims, etc,

for built items, in order to accurately cost each costume piece

- Contributes to, in conjunction with the **WARDROBE SUPERVISOR**, the costing of the production's costumes
- Interprets, and prepares technical drawings, after analyzing the **COSTUME DESIGNER'S** original sketches
- Prepares and drafts patterns to facilitate the cutting of costumes, according to the demands of period, style, and requirements of the production
- Contributes to the creation of a separate sheet for each costume, showing which cloth and trimming is to be used, details of accessories and shoes, hats and wigs, etc, and attaches, to the sheet, fabric swatches, where applicable; these sheets are usually bound in a three- ring binder and become known as THE BIBLE
- Sources, selects and purchases, in collaboration with the **DESIGNER** and **WARDROBE SUPERVISOR**, fabric, trim, notions, etc, as required
- Ensures the accuracy of the MASTER COSTUME PLOT
- Creates a time-line for the production(s), to ensure all costume pieces are completed in a timely manner
- Is responsible for all alterations, ensuring these are carried out in a practical and efficient manner
- Schedules and assigns, in consultation with the **WARDROBE SUPERVISOR**, all work performed by the **1ST HAND** and **SEAMSTRESSES** in the Production Wardrobe; ensures adherence to the permitted work hours of the Wardrobe shop
- Contributes to, in conjunction with the **STAGE MANAGER** and **WARDROBE SUPERVISOR**, the scheduling of all actor measurement sessions and costume fittings, adhering to the restrictions laid out in the Canadian Actors' Equity Agreement

**NOTE:** 24 hours notice is required for any scheduling of, or change to, a fitting

- Is present at all fittings

- Ensures that the wardrobe areas are kept clean tidy and organized
- Is responsible for, in conjunction with the **WARDROBE SUPERVISOR**, ensuring all equipment is functioning smoothly, to allow work in the Shop to continue unhindered
- Notifies the Faculty **HEAD OF COSTUME**, staff **WARDROBE SUPERVISOR** and the **PRODUCTION and OPERATIONS MANAGER** when any piece of equipment is not working
- Ensures, in conjunction with the **WARDROBE SUPERVISOR**, the consumable stock (thread, pins, needles, etc) is replenished following each production

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

To be used in conjunction with the **HEAD OF DEPARTMENT** job description.

The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# HEAD DRESSER

The **HEAD DRESSER** is responsible for the running, maintenance, laundry and dressing aspects of the production's costumes during rehearsal and show periods. They supervise the **DRESSERS** and running crew, and is further responsible, through her staff, for ensuring the performers are properly costumed prior to their entrances on-stage.

The responsibilities of the **HEAD DRESSER**, in addition to those of a **HEAD OF DEPARTMENT**, shall include but not be limited to:

## **PRIOR TO THE DRESS REHEARSAL PERIOD**

- Obtains from the **WARDROBE SUPERVISOR** a complete **COSTUME PLOT**, outlining which performer wears which costume; copies this plot for the **DRESSERS**
- Initiates a meeting with the **WARDROBE SUPERVISOR** to discuss the number of **DRESSERS** needed for a particular production and any specific instructions regarding costumes requiring special handling
- Ensures they are completely familiar with production's costume requirements, including quick changes and their timings, and any other complicated changes;
- Attends rehearsal to ascertain the physical conditions and placement of quick changes
- Arranges, through the **STAGE MANAGER** and **TECHNICAL DIRECTOR**, for the placement and erection of quick change booths, if required
- Is responsible, with the **WARDROBE SUPERVISOR**, for the smooth transition of costumes from the Production Wardrobe to the Maintenance Wardrobe

**NOTE:** Although the **WARDROBE SUPERVISOR** supervises the **HEAD DRESSER**, all responsibility for the finished costumes (running, maintenance, strike and dry cleaning) rests with the **HEAD DRESSER**

## **DURING THE DRESS REHEARSAL AND SHOW PERIOD**

- Schedules and supervises all **DRESSERS** and wardrobe running crew; ensures each staff member is aware of the theatre's rules and policies
- Ensures staff **TIMESHEETS** are completed and tracks these hours for department and production purposes
- Is responsible for all laundry, maintenance of, and repairs to, the production's costumes (including hats, footwear, wigs and accessories)
- Assigns projects and tasks to each staff member, distributing the workload equally
- Ensures that wardrobe staff remain in the dressing room area at all times, unless they are assigned to off-stage changes
- Arrives at the theatre in sufficient time prior to the actors' call to do any laundry or pressing (usually 2-3 hours before curtain)
- Stocks a supply of sewing materials (pins, pre-threaded needles, scissors, buttons, etc) to be used in the case of maintenance or emergency repairs
- Ensures all undergarments, dress shields and socks are laundered promptly after the performance; keeps a supply of these items on-hand to allow the performers to change for their comfort, if requested, during the performance
- Accounts for all costume pieces prior to, and following, the performance
- Checks, and ensures, that each performer goes on-stage in a complete and accurate costume
- Ensures that dressing room and laundry areas are kept clean, tidy and organized
- Enforces the **NO VISITORS BACKSTAGE** policy, keeping visitors

away from the dressing room areas between the half hour call and the end of the performance

- Enforces the NO EATING OR SMOKING IN COSTUME policy
- Is responsible for ensuring all equipment (irons, steamers, washers/dryers, etc) is functioning smoothly, to allow work to continue unhindered
- Notifies the Faculty **HEAD OF COSTUME** and the **PRODUCTION and OPERATIONS MANAGER** when any piece of equipment is not working
- Costs, in conjunction with the **WARDROBE SUPERVISOR**, and co-ordinates the dry cleaning of costumes, after the strike
- Arranges for the return of borrowed and rented items

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

To be used in conjunction with the **HEAD OF DEPARTMENT** job description.

The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY



# CREW MEMBER / PRODUCTION ASSISTANT and ASSISTANTS

**CREW MEMBERS and PRODUCTION ASSISTANTS** and **ASSISTANTS** perform their duties under the supervision of their **HEAD OF DEPARTMENT**, who in turn is under the supervision of the **TECHNICAL DIRECTOR, PRODUCTION MANAGER** and the Resident Staff and Faculty.

Under the unionized staffing structure, all **CREW MEMBERS** and **PRODUCTION ASSISTANTS** and **ASSISTANTS** are under the scheduling and disciplinary control of the **LOCAL BUSINESS AGENT**. When assigned to a call, they report to the **HOUSE HEAD** for daily work direction. However, as the **PRODUCTION MANAGER** is still responsible for staffing non-unionized departments, some **CREW MEMBERS** and **PRODUCTION ASSISTANTS** and **ASSISTANTS** may find themselves doing **BOTH** union and non-union work.

These duties may include construction, assembly, transportation, installation, set-up, clean-up, operation, and strike of any production element whatsoever. Since it is difficult to predict the workload for a given production before staffing is complete, a **CREW MEMBER or PRODUCTION ASSISTANT** and **ASSISTANTS** may be assigned to assist in departments other than the one to which they were originally assigned.

**Notes for Assistants:**

- The job will vary in scope and scale show to show and supervisor to supervisor
- Your job is as assigned by your supervisor
- Learn the job description of your Head to better understand what they are working to complete

General areas of responsibility shall include but not be limited to:

### **PRIOR TO A CALL**

- Reads the script
- Checks the callboard three times a day
- Arrives on time to a posted call, prepared to work; is permitted to be absent from a call only after completing a PERMISSION TO BE ABSENT form
- Arrives to a call with all of the personal safety equipment and tools necessary for the job, as prescribed by the **HEAD OF DEPARTMENT**; NOTE: Failure to arrive at a call with the appropriate safety equipment or tools may result in dismissal from the call

**NOTE:** the list on the daily schedule is a courtesy and all tools needed will not always be listed.

- recognizes the need to present a disciplined and positive work ethic; recognizes the need to work efficiently, making the best use of time and resources

### **WHILE ON CALL**

- Performs work as assigned by the **HEAD OF DEPARTMENT**
- Ensures that the **HEAD OF DEPARTMENT** has adequately explained the task, including method, materials, equipment and safety concerns; asks for clarification when necessary
- Ensures that they possess or obtain a complete understanding of the correct and safe use of all tools and equipment; ASKS

#### WHEN IN DOUBT

- Obtains any additional safety information necessary to their work
- Ensures that all work is carried out in a safe manner according to departmental safety policies and practice
- Ensures that fellow **CREW MEMBERS** use safety equipment at all times; discontinues work which is judged to be unsafe; reports any unsafe condition to the **DEPARTMENT HEAD** and a Staff or Faculty supervisor.
- Makes no changes to designs without the permission of the **HEAD OF DEPARTMENT** or **DESIGNER**; reports any changes requested by the **DESIGNER** to the **HEAD OF DEPARTMENT**.
- Makes no changes to borrowed or rented items without the owner's express and written permission; when in doubt, checks with **HEAD OF DEPARTMENT**.
- Maintains a clean and safe environment for the duration of the call and leaves the area safe, clean and tidy at the end of each call.
- Reports all lost, stolen and broken tools immediately; returns tools and equipment to their proper storage areas.
- Performs repair work and maintenance as required by the **HEAD OF DEPARTMENT**.

#### GENERAL

- Attends production meetings
- Attends rehearsal as necessary
- Reads daily rehearsal notes
- May be required to crew the production during the technical and dress rehearsal and performance periods
- Maintains a disciplined and focussed attitude during rehearsals and performances
- Is sensitive to high degree of concentration required by actors, dancers, and other technical staff.
- Observes rules regarding eating, drinking and smoking on

stage and in backstage areas

- Participates in the strike of the production for their area, in consultation with the **HEAD OF DEPARTMENT**
- Familiarizes themselves with the strike plan and procedure; ensures that equipment is correctly and safely stored in its proper location

#### **AFTER THE PERFORMANCE**

- Attends and participates in the post-mortem for the production
- Help with any calls for the post-strike, clean up and returns

**NOTE:** Just because the show has closed does not mean the work is done

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# USHER

All First Year Actor, Dance and Production students are required to be an **USHER** on School performances. The importance of being a responsible **USHER** should not be under-estimated: an **USHER** is usually the first person a patron sees when entering the theatre.

Good Front of House representation is crucial to the promotion of any venue or production.

The **USHER** carries out his or her duties under the direction of the **FRONT OF HOUSE MANAGER**, and is scheduled by the **HEAD OF AUDIENCE RELATIONS**.

The responsibilities of the **USHER** may include, but not be limited to:

## **TWO WEEKS PRIOR TO THE PERFORMANCE**

- Checks the ushering schedule
- Ensures availability to usher for scheduled performances
- Arranges for a replacement and reports the change to the **HEAD OF AUDIENCE RELATIONS**, in the event of a conflict

## **ON THE NIGHT OF THE PERFORMANCE**

- Dresses in appropriate clothing, generally white tops and dark pants or skirts
- Brings a flashlight
- Arrives at the PR Office 90 minutes prior to curtain
- Checks in with the **HEAD OF AUDIENCE RELATIONS** (or designated PR Supervisor) and the **FRONT OF HOUSE MANAGER**
- Receives job assignments, which may include ticket taking,

program distribution, concession work, crowd control, backstage security or stage/exit guarding

- Asks questions if unsure of job duties
- Ensures familiarity with the venue, including washrooms, wheelchair access, coat check, telephones, concession table and fire exits
- Reports any disturbance or patron concern to the **FRONT OF HOUSE MANAGER**
- Understands specifically assigned emergency procedures; asks questions if unsure of role in emergency situations
- Is aware of who is designated as First Aid provider

#### **AFTER THE PERFORMANCE**

- Checks in with the **FRONT OF HOUSE MANAGER** prior to leaving for the night

#### **PERSONAL RESPONSIBILITY**

- Is responsible for prompt attendance
- Is responsible for ensuring a replacement is confirmed, if unable to be present

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The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# TECHNICAL CO-ORDINATOR

The **TECHNICAL CO-ORDINATOR** is responsible for the efficient co-ordination of user groups in all School spaces and their productions' technical requirements. They are further responsible for the maintenance and operation, under the guidance of Resident Staff, of the facilities. The position's duties encompass 3 major areas: liaison and consultation with user groups (including all Open Houses, Awards Ceremonies, Directors' Showcases, Agents' Days and special presentations); maintenance of the facilities and School equipment; and acting as technical support for all classes and productions in the School.

The **TECHNICAL CO-ORDINATOR** may be required to act as **TECHNICAL DIRECTOR** or **STAGE MANAGER** for productions lacking that position, or run sound or lights for various productions, in the absence of qualified technicians.

The **TECHNICAL CO-ORDINATOR** works very closely with the **ASSISTANT TO THE PRODUCTION and OPERATIONS MANAGER**, who tracks the schedule for the various rooms in the School, and the **DIRECTOR** (student or faculty) or Instructor of each user group. The paid Work Study position of **HOUSE TECHNICIAN** will also work closely with this position. All **TECHNICAL CO-ORDINATORS** report to the **PRODUCTION and OPERATIONS MANAGER**.

General areas of responsibility may include, but are not limited to:

## LIAISON AND CONSULTATION

- Meets with all user groups, well in advance of load-in, and discusses all technical and Front of House needs

- Responsible for, in co-operation with the production's **DIRECTOR**, the logistical planning and monitoring of the production process in the space, to ensure the facility is not damaged
- Anticipates problems; works through any and all installation and operation issues with the production's **DIRECTOR**
- Consults with the Resident staff PRIOR to implementing any changes to approved methodology
- Drafts plans, sections and plots, as necessary
- Liaises with Faculty members needing technical support for classes, and sets up these labs as necessary

## MAINTENANCE

- Ensures that the all School facilities are kept clean, tidy and organized at all times
- Ensures the spaces are returned to a neutral state following the strike of a production
- Is responsible for ensuring all equipment is functioning smoothly, to allow work in the spaces to continue unhindered
- Notifies the **PRODUCTION and OPERATIONS MANAGER** when any piece of equipment is not working
- Performs minor repairs on electrical and audio equipment, as required
- Co-ordinates, and performs when required, the construction of, or repair to, venue-related projects

## TECHNICAL SUPPORT

- Becomes thoroughly familiar with the stage areas, dressing rooms, storage areas, exits, lighting and sound boards and equipment, breaker panels, etc.
- Trains user group technicians, as required, on sound and lighting booth operation
- Acts as a technical resource to all user groups: this may include



being the **PRODUCTION MANAGER, TECHNICAL DIRECTOR, STAGE MANAGER, FRONT OF HOUSE MANAGER or CREW MEMBER** of these productions

## **RULE ENFORCEMENT AND DISCIPLINE**

- Ensures that all work by any member of the production company is completed using accepted, safe working practices as outlined in the Ministry of Labour's SAFETY GUIDELINES FOR THE LIVE PERFORMANCE INDUSTRY IN ONTARIO
- Enforces Ryerson School of Performance SAFETY SHOE POLICY; ensures the use of HARD HATS where appropriate
- Enforces rules regarding eating, drinking and smoking on stage and in backstage areas
- Takes all necessary precautions to ensure that safe, uncluttered and clean conditions exist on stage and backstage
- Ensures that all calls, production work and rehearsals are conducted in the presence of a member of the School's Staff or Faculty, when deemed appropriate by Staff or Faculty

## **GENERAL**

- Keeps a stocked First Aid kit available at all times, and prepares INCIDENT REPORTS for the staff **PRODUCTION and OPERATIONS MANAGER** and **TECHNICAL DIRECTORS**, if necessary
- Ensures the stage and backstage areas are left in a clean and orderly state at the end of each call
- Attends and participates in each production's strike, to ensure the space is returned to its neutral state

## **AFTER EACH PRODUCTION CLOSES**

- Documents for the **PRODUCTION and OPERATIONS MANAGER**, any incidents or damage arising from the user

group's booking

- Attends and participates in the Post Mortem, if there is one for the production
- Submits written evaluations for all Technical staff on academic/season productions no later than the start of the Post Mortem

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# STUDIO TECHNICIAN

The **STUDIO TECHNICIAN** is responsible for the maintenance and operation, under the guidance of Resident Staff, of the School's facilities. They are also responsible for the efficient co-ordination of user groups in all School spaces, in conjunction with the **TECHNICAL CO- ORDINATORS**. The position's duties encompass 3 major areas: maintenance and tidiness of the facilities and Theatre School equipment; technical support for all classes and productions in the School; and

liaison and consultation with user groups (including all Open Houses, Awards Ceremonies, Dance Cabarets, Directors' Showcases, Agents' Days and special events).

The **STUDIO TECHNICIAN** may be required to act as **TECHNICAL DIRECTOR, STAGE MANAGER** or board operator for productions lacking that position, in the absence of qualified technicians.

The **STUDIO TECHNICIAN** works very closely with the **ASSISTANT TO THE PRODUCTION and OPERATIONS MANAGER**, who tracks the schedule for the various rooms in the Theatre School, the **DIRECTOR** (student or faculty) or Instructor of each user group, and the **TECHNICAL CO- ORDINATORS**. The **STUDIO TECHNICIAN** reports to the **PRODUCTION and OPERATIONS MANAGER** and may receive daily work direction from the **INTERN**.

General areas of responsibility may include, but are not limited to:

## **MAINTENANCE and TIDINESS**

- Ensures that all School facilities are kept clean, tidy and organized at all times
- Ensures the spaces are returned to a neutral state following

the strike of a production

- Is responsible for ensuring all equipment is functioning smoothly, to allow work in the spaces to continue unhindered
- Notifies the staff **PRODUCTION and OPERATIONS MANAGER** and **TECHNICAL DIRECTORS** when any piece of equipment is not working
- Performs minor repairs on electrical and audio equipment, as required
- Co-ordinates, and performs when required, the construction of, or repair to, venue-related projects

## **TECHNICAL SUPPORT**

- Becomes thoroughly familiar with the stage areas, dressing rooms, storage areas, exits, lighting and sound boards and equipment, breaker panels, etc.
- Trains user group technicians, as required, on sound and lighting booth operation
- Acts as a technical resource to all user groups: this may include being the **PRODUCTION MANAGER, TECHNICAL DIRECTOR, STAGE MANAGER, FRONT OF HOUSE MANAGER or CREW MEMBER** of these productions

## **LIAISON AND CONSULTATION**

- Meets with all user groups, well in advance of load-in, and discusses all technical and Front of House needs
- Responsible for, in co-operation with the production's **DIRECTOR**, the logistical planning and monitoring of the production process in the space, to ensure the facility is not damaged
- Anticipates problems; works through any and all installation and operation issues with the production's **DIRECTOR**
- Consults with the Resident staff **PRIOR** to implementing any changes to approved methodology

- Drafts plans, sections and plots, as necessary
- Liaises with Faculty members needing technical support for classes, and sets up these labs as necessary

## **RULE ENFORCEMENT AND DISCIPLINE**

- Ensures that all work by any member of the production company is completed using accepted, safe working practices as outlined in the Ministry of Labour's **SAFETY GUIDELINES FOR THE LIVE PERFORMANCE INDUSTRY IN ONTARIO**
- Enforces Ryerson School of Performance **SAFETY SHOE POLICY**; ensures the use of **HARD HATS** where appropriate
- Enforces rules regarding eating, drinking and smoking on stage and in backstage areas
- Takes all necessary precautions to ensure that safe, uncluttered and clean conditions exist on stage and backstage
- Ensures that all calls, production work and rehearsals are conducted in the presence of a member of the Theatre School's Staff or Faculty, when deemed appropriate by Staff or Faculty

## **GENERAL**

- Keeps a stocked First Aid kit available at all times, and prepares **INCIDENT REPORTS** for the staff **PRODUCTION and OPERATIONS MANAGER** and **TECHNICAL DIRECTORS**, if necessary
- Ensures the stage and backstage areas are left in a clean and orderly state at the end of each call
- Attends and participates in each production's strike, to ensure the space is returned to its neutral state

## **AFTER EACH PRODUCTION CLOSES**

- Documents for the **PRODUCTION and OPERATIONS**

**MANAGER**, any incidents or damage arising from the user group's booking

- Attends and participates in the Post Mortem, if there is one for the production
- Submits written evaluations for all Technical staff on academic/season productions no later than the start of the Post Mortem

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# WARDROBE SHOP ASSISTANT

The **WARDROBE SHOP ASSISTANT** is responsible for the maintenance and operation of the School's costume shops, labs, and equipment, under the guidance of Resident Staff and faculty. The position's duties encompass 3 major areas: maintenance and tidiness of the facilities and equipment; student support for, and tutoring in, wardrobe class projects; and liaison and consultation with facility users, such as production Wardrobe managers and crew.

The **WARDROBE SHOP ASSISTANT** may assist production crews on show work, should they be interested and available.

This position works very closely with the paid Work Study position of **WARDROBE ASSISTANT**, which is responsible for the efficient operations of the costume storage areas, and the various production **WARDROBE SUPERVISORS, CUTTERS** and **HEAD DRESSERS**. The **WARDROBE SHOP ASSISTANT** reports to the **PRODUCTION and OPERATIONS MANAGER**, the faculty **HEAD OF COSTUME** and the staff **WARDROBE SUPERVISOR**

General areas of responsibility may include, but are not limited to:

## **SHOP MAINTENANCE and TIDINESS**

- Ensures that the all School facilities are kept clean, tidy and organized at all times
- Ensures the spaces are returned to a neutral state following the strike of a production
- Monitors and performs minor maintenance on shop equipment, including industrial and domestic sewing machines, sergers, irons, washers and dryers

- Is responsible for ensuring all equipment is functioning smoothly, to allow work in the spaces to continue unhindered
- Notifies the faculty **HEAD OF COSTUME**, the **PRODUCTION and OPERATIONS MANAGER** and the staff **WARDROBE SUPERVISOR** when any piece of equipment is not working
- Assists students, as necessary, with adjustments and minor repairs to equipment
- Obtains and purchases supplies, as necessary
- Ensures that there is an adequate supply of distilled water in stock at all times
- Communicates Costume Shop policies to users, verbally and through signage
- Assists the faculty **HEAD OF COSTUME** and Work Study **WARDROBE ASSISTANT** with space allocation and traffic flow within the shops and storage areas
- Co-ordinates, and performs when required, the construction of, or repair to, venue-related projects

## **CLASSROOM SUPPORT**

- Becomes thoroughly familiar with the teaching and production wardrobe areas, dressing rooms, storage areas, equipment, and breaker panels, etc.
- Answers questions about, and demonstrates, basic costume skills
- Trains user, as required, on equipment operation
- Acts as a wardrobe resource to all user groups

## **LIAISON AND CONSULTATION**

- Meets with all user groups, well in advance of load-in, to discuss space and logistical concerns
- Anticipates problems; works through any and all building and storage issues with the production's **WARDROBE SUPERVISOR**



- Consults with the Resident staff and faculty PRIOR to implementing any changes to approved methodology
- Liaises with other Faculty members needing wardrobe support for classes, and assists as necessary

## **RULE ENFORCEMENT AND DISCIPLINE**

- Ensures that all work by any student or member of the production company is completed using accepted, safe working practices as outlined in the Ministry of Labour's SAFETY GUIDELINES FOR THE LIVE PERFORMANCE INDUSTRY IN ONTARIO
- Enforces Ryerson School of Performance SAFETY SHOE POLICY
- Enforces rules regarding eating, drinking and smoking in the shops and storage areas
- Takes all necessary precautions to ensure that safe, uncluttered and clean conditions exist in the shops and storage areas

## **GENERAL**

- Keeps a stocked First Aid kit available at all times, and prepares INCIDENT REPORTS for the staff **PRODUCTION and OPERATIONS MANAGER** and **TECHNICAL DIRECTORS**, if necessary
- Ensures, through the co-operation of students and production crews, that the shops and storage areas are returned to their neutral states after strikes and class endings
- Documents for the **PRODUCTION and OPERATIONS MANAGER**, any incidents or damage
- Attends and participates in Post Mortem, as required
- Submits written evaluations for all appropriate managers and crew no later than the start of the Post Mortem

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

# CARPENTRY SHOP ASSISTANT

The **CARPENTRY SHOP ASSISTANT** is responsible for the maintenance and operation of the School's carpentry shops, labs, and equipment, under the guidance of Resident Staff and faculty. The position's duties encompass 3 major areas: maintenance and tidiness of the facilities and equipment; student support for, and tutoring in, carpentry class projects; and liaison and consultation with facility users, such as production Heads of Department, managers and crew.

The **CARPENTRY SHOP ASSISTANT** may assist production crews on show work, should they be interested and available.

This position works very closely with the paid Work Study position of **CARPENTRY AND PROPS ASSISTANT**, which is responsible for the efficient operations of the storage areas, and the various production **HEADS OF DEPARTMENT, MANAGERS AND CREW**. The **CARPENTRY SHOP ASSISTANT** reports to the **STAFF CARPENTRY SHOP SUPERVISOR**

General areas of responsibility may include, but are not limited to:

## **SHOP MAINTENANCE and TIDINESS**

- Ensures that the all School facilities are kept clean, tidy and organized at all times
- Ensures the spaces are returned to a neutral state following the strike of a production
- Monitors and performs minor maintenance on shop equipment
- Is responsible for ensuring all equipment is functioning smoothly, to allow work in the spaces to continue unhindered

- Notifies the **STAFF** when any piece of equipment is not working
- Assists students, as necessary, with adjustments and minor repairs to equipment
- Obtains and purchases supplies, as necessary
- Co-ordinates, and performs when required, the construction of, or repair to, venue-related projects

## **CLASSROOM SUPPORT**

- Becomes thoroughly familiar with carpentry shop, paint and props areas, storage areas, equipment, and breaker panels, etc.
- Answers questions about, and demonstrates, basic carpentry skills
- Trains users, as required, on equipment operation
- Acts as a carpentry resource to all user groups
- Posts office hours and is available for tutoring sessions

## **LIAISON AND CONSULTATION**

- Meets with all user groups, well in advance of load-in, to discuss space and logistical concerns
- Anticipates problems; works through any and all building and storage issues with the production's student staff
- Consults with the Resident staff and faculty PRIOR to implementing any changes to approved methodology
- Liaises with other Faculty members needing carpentry support for classes, and assists as necessary

## **RULE ENFORCEMENT AND DISCIPLINE**

- Ensures that all work by any student or member of the production company is completed using accepted, safe working practices as outlined in the Ministry of Labour's SAFETY GUIDELINES FOR THE LIVE PERFORMANCE INDUSTRY IN ONTARIO

- Enforces Ryerson School of Performance SAFETY SHOE POLICY
- Enforces rules regarding eating, drinking and smoking in the shops and storage areas
- Takes all necessary precautions to ensure that safe, uncluttered and clean conditions exist in the shops and storage areas

## GENERAL

- Keeps a stocked First Aid kit available at all times, and prepares INCIDENT REPORTS for the **PRODUCTION and OPERATIONS MANAGER and Staff TECHNICAL DIRECTORS**, if necessary
- Ensures, through the co-operation of students and production crews, that the shops and storage areas are returned to their neutral states after strikes and class endings
- Documents for the **PRODUCTION and OPERATIONS MANAGER**, any incidents or damage
- Attends and participates in Post Mortem, as required
- Submits written evaluations for all appropriate managers and crew no later than the start of the Post Mortem

This information is intended as a guideline only. It is not intended to replace the required reading or research in your area, or information gained in the classroom.

The demands of this position, and the hours worked, will vary with each production.

THE DUTIES AND RESPONSIBILITIES OF THIS POSITION MAY BE ALTERED WITHOUT NOTICE BY THE RESIDENT STAFF AND FACULTY

