



Member's Handbook

We would like you to keep this handbook in a safe place; it contains lots of important information you need to know as a member of Beenleigh Theatre Group Inc and our tenure on the Crete Street Theatre. It should be read in conjunction with our constitution.

Crete Street
Theatre
Beenleigh



Member's Handbook

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General Information

This handbook is to help you understand the inner workings of your Theatre Group. Any suggestions or amendments can be forwarded in writing to the committee for review in May prior to membership renewals.

Fund-Raising

Generally we raise our best funds by doing “**good theatre**”. However sometimes other ideas are raised, such proposals must be directed through the Management Committee for approval.

Equipment Hire

BTG can make available sets, costumes, lights etc. for hire to individuals and/or groups. These are hired at reasonable rates with refundable deposits in some cases. Further details are available through the member responsible for that portfolio. In the case of expensive equipment conditions will apply as to operation, and the qualifications of the operator.

Membership

Membership

Ordinary Membership status of BTG entitles you to attend and vote at all General Meetings including the Annual General Meeting, which is held in August each year. There are two levels of membership only – Over 18 years Ordinary, and Under 18 years – Associate.

Fees

Fees are due 1 JUNE each year. Members are deemed unfinancial if not paid within 30 days of the due date. New members should become financial within 30 days of their first attendance at BTG. Pro-rata rates apply for members who join after the first half of our financial year.

Festival Admission

As a financial member you are admitted free of charge to the Annual Drama Festival. We encourage members to participate in all areas of these Festivals from bar to stage.

Change Of Address

Please be sure to advise the membership secretary of any change to your details, especially phone numbers and emails.

Newsletter

A monthly newsletter is published, and distributed to all financial members either at rehearsal or by post. Email addresses may also be used. Contributions are welcome, provided they reach the editor before the set deadline.

Smoking

Smoking is prohibited in dressing rooms, and all back stage areas, due to high fire risk of stage costumes, make-up, flammability of hair-sprays, tulle and also the overcrowding of dressing rooms. Smoking is prohibited in the Theatre Complex in general.

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Alcohol

Any cast member, back-stage, lighting or other personnel involved in the production, should consume no alcohol **whatsoever before, or during** any performance.

Insurance

All financial BTG members are covered by a limited amount of insurance during BTG activities. Should a member sustain an injury an "Incident Report" must be completed immediately and filed with the Secretary, please note this must also include the details and signature of any witness to the incident.

Productions

Director

The director has the overall responsibility of all facets of the production, and in all artistic matters their decision is to be abided by.

Stage-Manager

All cast and crew must report to the Stage Manager on arrival at the Theatre at least 45 minutes prior to curtain call. During the season, the Stage Manager is responsible for the smooth running of the show, and deserves the utmost respect and cooperation.

Auditions

Generally open auditions are held for productions; therefore members of the general public are welcome to try out. Upon being cast in a production membership is obligatory.

Rehearsals

Generally these are held in the Crete Street Theatre, on weekday evenings. Some Sunday daytime rehearsals are required for most major shows. **100% attendance** at rehearsals is expected. When circumstances prevent attendance at a rehearsal it is the obligation of the member to advise the Director, via the Stage Manager, Production Secretary or other personnel as nominated for that particular production, **this is your responsibility**. Our running costs of the theatre are heavy, and we seek your co-operation and understanding to help us minimize these as we enjoy such a wonderful theatre.

Cast In Auditorium

No cast member is to appear in the auditorium for at least three-quarters (3/4) of an hour before the start of any production, and NEVER to be seen among patrons in costume or stage-make up. **Big No! No!** On very rare occasions there may be an exception to this rule, but only if it is an important part of audience participation.

Refreshments

Tea and Coffee are supplied to cast and crewmembers free during performances. Other refreshments must be purchased at normal prices.

Costumes

Generally most costumes are supplied to members, but you may be asked to supply some items, or to get them made, as the case may be. After final performances all

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BTG items of costume must be left at the Theatre, unless other 'special' arrangements have been made with the Wardrobe Mistress.

Make-Up

Only very specialised 'Character Make-up' is supplied to members. All other stage make-up is the responsibility of the members. It is good practice to set up your own STAGE-MAKE-UP Kit. This is desirable not only for hygiene reasons but everyone's convenience.

Props

In some cases cast may be required to source their own personal props for use in a production. In any case once personal props are allocated for a show, it is the responsibility of the cast member using them to take good care of them and return immediately after the last performance either to Props Department, or directly to the lender.

Restricted Areas

Members must keep clear of all musical instruments, and technical equipment including lighting and audio equipment both at rehearsals and during performances. These items are very valuable and often musician's instruments are vulnerable to damage if cast mingle in their area. Also the lighting and audio equipment of the theatre is extremely sensitive, and very expensive to repair.

Behind The Scenes

Many "behind the scenes" jobs require helpers. Whether you are in a production or not, it is always appreciated if people can help with set-building, making of costumes, acquiring props, advertising distribution, front of house just to name a few. Lots of fun can be had in these behind-the-scene areas, if we just share the duties.

Preferential Bookings

These open two weeks prior to public availability. They must be paid for in FULL and collected by deadline from Booking Officer. All financial members of BTG are entitled to concessions for productions, at a rate and number determined by the Committee.

Critiques

It is customary to invite an outside critique to all productions, and to follow up after the show [when possible] with a "critique night" which the cast and crew are invited to attend. Sometimes this generates good discussion - a learning experience. Frequently we make this a social night and bring a plate to share a simple supper. Alternatively if a written critique is received it is given to the Secretary. The Director and all BTG members are entitled to view a copy, if they request it.

Photographs

Photographs and videos are not to be taken during public performances. Photos are usually taken of each production at a suitable performance or dress rehearsal and members are able to buy copies of these and have reprints of same at a cost which defrays our expenses.

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After-Show Party

After the final performance of each show, it is usual we let our hair-down with an after-show party at the Theatre. Those wishing to join in the frivolity are asked to provide refreshments accordingly to the number of their guests. Drinks will be available at the bar at normal prices.

Bump-Out

The day AFTER the final performance of each show is Clean-up day and ALL are asked to help with the dismantling, and general tidying up. This usually starts about 8am on Sunday. A couple of hours can see the task complete if a goodly number arrive to help. If it is left to just a few they may be there all day, so PLEASE co-operate by coming for whatever time you can spare – it really can be quite enjoyable.

Lost Property

Personal items left at the Theatre are put in a secure place at the Theatre for a short time, if unclaimed they are then given to charity.

Venue Guidelines

General

Equipment should only be used for the purposes for which it is designed.

Each production is to supply in writing to the committee any shortages or damages to our stock for maintenance between productions.

Safety

No equipment may be put in Fire Lanes. These are marked where possible by yellow lines. Please study the evacuation map in the foyer.

Smoke Doors are not to be obstructed or propped open at any time. Main Fire Curtain to be closed on securing the building.

No food or beverages are to be consumed in the Bio Box or where it may damage equipment. See restricted areas.

If you notice any safety hazard in the theatre it is your duty to take some action to make it safe. Report it to a committee member or your Stage Manager and ensure some action is taken to rectify the problem.

Front of House

Front of House (FOH) staff are the first image of BTG our patrons see and therefore should present a professional image. Whilst there is no set uniform, the preferred dress code is black and white, BTG t-shirts [the black ones]. Any volunteers having trouble with suitable dressage may contact wardrobe, where an item or two can usually be borrowed for the duration of a performance, provided it is promptly returned.

Volunteers who assist for a minimum of three performances for a particular show are entitled to ONE FREE ENTRY to see **that show** after the completion of their mandatory three volunteer sessions.

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All volunteers are to remain FOH during the performance in order to prepare for and clean up after interval. FOH Manager will need to ask them to be mindful of noise carrying through into the auditorium.

Wardrobe

See Costumes

Green Room

It is your "Club House". Please ensure you clean up after you use it. Many activities/ lessons are carried out throughout the week and are disrupted by equipment not in its correct place.

Dressing Rooms

These are available for hire and are to be kept clean at all times. A roster will exist for cleaning during shows, so see your Stage Manager.

Stage

The stage floor may be painted for a production only using acrylic paints.

Members using the Fly Equipment are to be aware of the relevant health and safety requirements of the Theatre and the correct use of the counterweight system.

Scrim and Backdrops are to be stored in a clean environment when not in use. Any repainting of these requires application to the Committee.

Library

All music, scripts, and other printed matter to be placed in Library immediately upon purchase for Librarians' Stamping and recording.

After borrowing of any library material prompt return to Librarian.

Any recordings (sound or vision), which in future may become property of the group, are also to be kept in Bio-Box Library for accessibility etc.

Lighting

The lighting folder includes the plans and patching for the standard rig along with a list of the equipment and the stock list for the backup lamps. **This folder is not to leave the Theatre.**

Members using the scaffolding and/or ladders to rig lights are to be aware of the relevant health and safety requirements of the Theatre. If you notice any safety hazard in the theatre (whether electrical or not) it is your duty to take some action to make it safe. Please report any fault or malfunction in any electrical equipment in the building to the Technical Equipment Manager as soon as possible. This is best done by filling in the Fault Report form in the Bio Box.

The lighting desk has no backup at this stage. All minor productions that coincide with a major show are limited to using the desk in manual mode, unless accompanied by the current productions LX operator.

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The dimmer racks are to be **switched off at the 3-phase after each performance** (as the ghost has been known to turn on the lights, without the desk). This will maximize the lamp and dimmer life.

The dimmer racks are to be used only during Photos, Tech Week, Rigging and Production runs. This will maximize the lamp and dimmer life.

All hanging lanterns (whether in use or not) must be securely clamped and must also have a safety chain attached.

Lantern yokes must always be fixed vertically. G-clamps may only be used if the lantern is clamped to a horizontal bar. Boom arms may only be used if the lantern is clamped to a vertical bar.

Before changing a lamp, unplug the lantern first.

Barndoors must be clipped to the lantern safety chain.

If it is necessary to open the front of a lantern (for example to change a lamp or lens), then the colour frame and barndoor must first be removed.

In March 2002, after an initial inspection of the stage layout and lamps available, it was decided that it would be best to re-rig the front of house bars. Due to the height of the Auditorium bars and the safety of the members, the front 3rd of the stage was divided into 4 zones, and the 2nd third into 4 zones overlapping each to alleviate the dark spots. The benefit of doing it this way was that actors on stage were in light when we lit the stage in front of the mid curtains and in front of the red curtains, all under a standard rig. Leaving the LX bars over the stage open to free design by each production. With this rig, hiring the stage to the mid-curtains, with lights, will now not impact on the current show.

All luminaries, gels, etc not in use are to be returned to the LX storeroom and not left on stage.

Luminaries hung on fly bars are to be removed at bump-out to avoid damage.

Audio

The Audio folder includes the plans and patching along with a list of the equipment and the stock list. **This folder is not to leave the Theatre.**

Members using the scaffolding and/or ladders to rig lights are to be aware of the relevant health and safety requirements of the Theatre. If you notice any safety hazard in the theatre (whether electrical or not) it is your duty to take some action to make it safe.

Please report any fault or malfunction in any electrical equipment in the building to the Technical Equipment Manager as soon as possible. This is best done by filling in the Fault Report form in the Bio Box.

Amplifiers are to be turned on last and off first. This will increase the life of the speakers.

Batteries are to be removed from relevant equipment after each performance.

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Hair spray and similar products are not to be used where they may damage microphones.

All unused equipment is to be returned to storage in the Bio Box.

Equipment hung on fly bars, are to be removed at bump-out to avoid damage.

Theatrical Skill Levels

All theatrical workers start off on Level 1 as trainees in their particular field. As you gain experience check off each position you have mastered.

Stage

Level 2	Stage Hand	<input type="checkbox"/>
	Electrical Hand	<input type="checkbox"/>
	Audio Hand	<input type="checkbox"/>
	Props Hand	<input type="checkbox"/>
	Dresser / Valet	<input type="checkbox"/>
Level 3	Mechanist	<input type="checkbox"/>
	Electrician (Unqualified)	<input type="checkbox"/>
	Floor Audio	<input type="checkbox"/>
	Props	<input type="checkbox"/>
	Fly Operator	<input type="checkbox"/>
	Follow Spot Operator	<input type="checkbox"/>
Level 4	Audio Operator	<input type="checkbox"/>
	Electrician (Qualified)	<input type="checkbox"/>
	LX Board Operator	<input type="checkbox"/>
	Asst Stage Manager	<input type="checkbox"/>
	Head Fly Operator	<input type="checkbox"/>
	Senior Mechanist	<input type="checkbox"/>
Level 5	Deputy Stage Manager	<input type="checkbox"/>
Level 6	Head Mechanist	<input type="checkbox"/>
	Head Electrician	<input type="checkbox"/>
	Head Audio	<input type="checkbox"/>
	Props Master	<input type="checkbox"/>
	Wardrobe Supervisor	<input type="checkbox"/>
Level 7	Stage Manager	<input type="checkbox"/>

Production

Level 2	Wardrobe Hand	<input type="checkbox"/>
	Scenic Art Labourer	<input type="checkbox"/>
	Carpenters Assistant	<input type="checkbox"/>
Level 3	Costume Maker	<input type="checkbox"/>
	Buyer	<input type="checkbox"/>
Level 4	Cutter	<input type="checkbox"/>
	Carpenter	<input type="checkbox"/>
	Asst Scenic Artist	<input type="checkbox"/>
	Prop Maker	<input type="checkbox"/>
	Tailor	<input type="checkbox"/>
	Millner	<input type="checkbox"/>
	Wig Maker	<input type="checkbox"/>
Level 5	N/A	<input type="checkbox"/>
Level 6	Head Wardrobe	<input type="checkbox"/>
	Scenic Artist	<input type="checkbox"/>
	Head Carpenter	<input type="checkbox"/>
Front of House		
Level 2	Cloakroom	<input type="checkbox"/>
	Ticket Seller	<input type="checkbox"/>
	Usher / Ticket Taker	<input type="checkbox"/>
	Programme Seller	<input type="checkbox"/>
	Canteen Assistant	<input type="checkbox"/>
	Cleaner	<input type="checkbox"/>
Level 3	Fireperson	<input type="checkbox"/>
	Enquires Clerk	<input type="checkbox"/>
	Stage Door Keeper	<input type="checkbox"/>
	Utility	<input type="checkbox"/>
Level 4	Booking Clerk	<input type="checkbox"/>
	Head Cleaner	<input type="checkbox"/>
Level 5	N/A	<input type="checkbox"/>
Level 6	FOH Manager	<input type="checkbox"/>

Running of the Group

All correspondence to go through the Secretary.

Committee to approve all fund raising ventures undertaken by B.T.G. and its members.

Secretary and Treasurer to have small fund of petty cash for general minor expenses.

Committee Members must attend a minimum of seventy-five per cent (75%) of all Committee Meetings in order to hold their right to position on Committee Failure to do so may result in automatic vacation of position. EXCEPTIONS – would be leave of absence granted in special circumstances when the Committee could elect a temporary replacement if considered necessary.

President

To lead the Group as a whole and in particular the Management Committee. Ensuring the implementation of a balanced artistic and financial annual plan.

This necessitates chairing of meetings both General, and Management Committee Meetings throughout the year.

When opportunities present themselves, be the Public Relations person for the group as a whole, especially in relation to representation at any Government level.

Ensure all members of the Management Committee and Portfolio holders attend to their tasks in their particular area.

In the case of a vote as per the constitution the President has only one vote, UNLESS there is a tie, in which case the President has the right of a second vote.

Vice President

Member of the Executive and is often a bank signatory.

In the President's absence, the Vice President accepts the duties of the President.

Secretary

The Secretary is a member of the Executive of the Management Committee and therefore is equally responsible with the President to ensure the smooth running of the club and its meetings. To assist the President in all possible ways, so that she/he may be free to concentrate on chairing the meeting.

The Secretary is responsible for agendas, minutes, correspondence, return of forms to Govt. bodies and/or other organisations e.g., Performing rights returns etc. Also advising members of notice of meetings in accordance with the groups Constitution.

The Secretary should always have a copy of the constitution available at every meeting for a quick reference should a matter of constitution arise and need verification.

The Secretary should also have a copy of any standing orders in use by the group again this is a quick reference for guidelines on a number of matters.

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The minutes are a brief record of the business conducted at a meeting. They must be clear and accurate since they constitute the official report of the proceedings and must be signed by the Chairman after being passed, once endorsed by the Chairman they cannot be altered on any pretext.

- The minutes should record, -
- The name of the organization
- The type of meeting, [Committee, General, Special General, AGM etc.]
- Time, date and venue of meeting.
- Name of Chairman [usually the president]
- Names of those present
- Names of those who have sent apologies for their absence
- Confirmation of minutes
- List of correspondence received and action taken
- Financial statement
- Accounts for Payment
- Reports and action taken, if any.
- Resolutions adopted, defeated and withdrawn
- Notices of motion [if any] noting the exact wording of the motion, the person proposing the motion, and the seconder and the resultant vote – carried or defeated.
- Date of next meeting.
- Time meeting closed.

All correspondence should go through the Secretary.

The Secretary is required to collect mail from the P.O. box and pass on any urgent correspondence to the President or other Executive member should it need action prior to the next meeting.

AGENDAS

Agendas are simply a running order for the meeting – these will vary slightly according to type of meeting and generally will follow this format:

- Opening
- Present
- Apologies
- Minutes of last meeting
- Business arising from minutes
- Correspondence
- Business arising from correspondence
- Treasurer's Report
- Accounts for Payment
- Department Reports –
- Show Reports
- General Business
- Close of meeting.

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Any actions noted at the meeting e.g., [correspondence, newsletter items etc.] need to be actioned by the Secretary ASAP after the meeting. Newsletter items includes passing on newsletters from other groups so that the Editor can publicise 'what's on' for people to go and see.

Copies should be kept of all correspondence out, and should an incoming letter be required to be sent on, a copy or the original should be kept on file at all times.

The original copy of the minutes of meeting, should be signed by the Chairman after being accepted as a true and accurate record of the meeting, and kept in a secure place. This could be a loose-leaf file, or the traditional 'minute book'. Once a minute book is completely full, it should be filed in a safe place such as an archival area along with other historical information regarding the group's activities.

If this filing system is well set up, and kept by each Secretary it will make record retrieval for any reason in the future an easy task.

Old records are archived in filing cabinet in props room. Both cabinets have seen better days, and methinks we should lash out and buy at least one good cabinet for filing all this stuff.

Treasurer

Member of the Executive and is a bank signatory.

The Treasurer must receipt all monies as soon as possible after receiving them and deposit with the bank. In order to expediate this practice all monies who have financial dealings on behalf of the group should get their takings to the Treasurer promptly after the function.

Prepare a Treasurer's report for presentation at each committee meeting – this must show reconciliation with bank balances.

Send out Tax Invoices when appropriate for the hire of our theatre or other equipment.

At the end of the financial year, 30th June each year, present all books of account to the group's auditor for preparation of the annual report. This report is then presented by the Treasurer at the Annual General Meeting.

When Government Grants are received, the Treasurer must ensure the funds received are handled in strict accordance with the guidelines set out in the terms of the grant. As the funds are put to use the Treasurer then must account for the monies spent and report to the appropriate Government body as required.

Committee Meeting Procedure

Management Meeting Venue

Meetings will be held at the Crete Street Theatre Green Room unless determined by the committee at the previous meeting.

Time

Management meetings will commence at 7.00 pm. sharp and conclude at 9.00pm. An extension of time of not more than 20 minutes will be permitted on a motion duly passed by the committee to that effect. No more than two consecutive motions for extension of time will be accepted by the chairman at any one meeting.

Minutes

The minutes of the last meeting (and a current treasurer's report) shall be circulated to every member of the committee at least 2 days prior to each committee meeting. A copy of the minutes of each meeting shall be posted on the notice board for the perusal of all members, and a summary of business transacted and motions adopted by each meeting shall be printed in the groups' monthly newsletter.

Committee Meeting Business

Strict meeting procedure will be adopted by the chairman at all management meetings. Time is valuable and there is a multitude of legitimate business to be dealt with by the committee for the proper management of the group. An agenda will be drawn up for each meeting and strictly adhered to. Only business arising out of that meeting's agenda will be dealt at that meeting. Members wishing to have matters dealt with by the committee shall advise the secretary 7 days prior to the meeting, unless extenuating circumstances can be proved to the satisfaction of the chairman before the commencement of any meeting, such advice shall state the exact nature of the matters to be dealt with and the reason, therefore. Frivolous matters, or matters not requiring to be dealt with at committee level, will not be included in any management committee agenda but will be dealt with separately by a duly authorised person.

Discussion

Unless otherwise determined by the chairman, or the committee, no discussion shall take place unless a motion has been properly placed before the meeting. It should not be the aim of management to stifle discussion nor is expediency the primary objective, but action is. The meeting room should be a forum for solving problems not creating them, so, do your investigating and procrastinating in the field and bring, not problems, but solutions along to the meeting and let us discuss them.

Portfolios Definitions

Production Secretary

The Producer is always the Beenleigh Theatre Group, because it is the financial organization funding the production.

The Producer in the form of the Management Committee therefore needs accountability from each production, to ensure it is proceeding on time, and within budget.

As these types of duties are unwieldy for a whole group to affect, a Production Secretary is appointed to be the liaison between the production and the Producer (Management Committee).

In the role as representative of the Producer the Production Secretary undertakes a number of tasks, looking after the Producer's interests these include:

Keep a type of roll call – and record payment of any moneys which may be payable by the cast in relation to the production, this would include money collected towards end of show party etc.

The canteen in the Green Room is available to cast and crew during rehearsals, and the moneys from same are the responsibility of the Production Secretary. In this respect, the production secretary may need to advise the Front of House Manager if stocks are low in the canteen in any particular area, to ensure the FOH Mgr. Can keep stocks adequate at all times.

ALL moneys should be handed over to the Treasurer on a regular basis, but at least once a month, to enable regular banking and accounting procedures.

The Production Secretary must provide the Mgmt Committee with a report of the progress of the show for each monthly meeting during the duration of the production, preparation and rehearsal period. Should the Production Secretary identify any difficulties or problems being experienced in the development of the show, they can seek the Committee's help in solving the problem. In the case of concerns which may arise about the 'Artistic Standard of the Show', the Management Committee will nominate a member of the Artistic Team to assist with trouble shooting and strategies to overcome problems and improve the standard of the show.

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Artistic Team

The Artistic team should be made up of suitably experienced members and reflect the artistic vision of the group as a whole. This is described in detail on page 1 of our Constitution; you will be required to know those directives. Basically we call ourselves a 'Theatre Group' so we were not restricted to any particular style of theatre, and would endeavour to encompass all styles, i.e., musicals, plays etc.

At least one member of the elected committee is needed to steer this panel. Minutes of any meeting of the team should be kept and made available to the management committee on request.

All members of the Artistic team need to be available to attend a meeting if the Management Committee requests such a meeting.

Responsibilities Include

General Duties

- Familiarize themselves with what shows BTG have done in the past, read scripts, and see productions which could be suitable for our future planning, including shows which could well be repeated from years gone by.
- Establish a register of Directors, Choreographers, Musical Directors, Stage Managers, Repetiteurs, set builders and painters, costumers and any other production personal possible. Register should contain contact phone numbers, email addresses and postal addresses, for future reference.
- Keep up to date with what shows are available and becoming available for Amateur production in Australia, this can be very useful in filtering through suggested shows – when availability is known.
- Prepare a timetable for rehearsals with the Director and Booking Officer; this is critical as many shows and council hirers may require the theatre space. *No changes to the actual performance dates and times can be made without consultation with the Management Committee.*
- Ensure the Director has the required crew to produce the show. If necessary assign a Stage Manager and liaise with the Director, Stage Manager and portfolio holders to ensure all rolls are filled. (See production roll call sheet)
- Be aware of members in overlapping productions and where possible work with them to limit burnout. Actively encourage overzealous members to alternate productions.
- Work with the Publicity Officer to maintain the publicity timeline, Banners, Posters, Program Information, etc
- If requested by the Production Secretary regarding the 'Artistic Standard of the Show', a member of the Artistic Team will be called on to assist with trouble shooting and strategies to overcome problems and improve the standard of the show.

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- Members of the Artistic Team have the right to preview a rehearsal of the current production at any time and hold a private meeting with the Director if action is considered warranted.
- Check with the Critique Portfolio holder that each show has had a Crit organised well in advance.

Artistic Development

Encourage and assist new and seasoned directors to present one act plays.

Organise a minimum of one play for each age group in the Drama Festival Circuit.

Age groups are as follows: **Junior-** under 14 years,
 Intermediate 14-19 years,
 Open over 19 years.

Prepare a timetable for rehearsals with the Director and Booking Officer.

Ensure performing rights are available for the play being performed.

Liaise with the Drama Festival Committee for circuit entries and help staff our own festival.

Calendar Planning

Prepare the Calendar of Shows for Management Committee endorsement.

- While the production timeslots for each year need to be into council 2 years in advance, the calendar should be finalised no later than six months prior to the commencement of that calendar year.
- Shows need to be considered to give a balanced season for the year, and include a variety of types of shows, with particular attention to what will appeal to our patrons, be financially viable and give members opportunities for involvement. E.g., 1 play [alternate between modern, classic, thriller, mystery, comedy], 1 panto – [preferably traditional as that is what our patrons support], at least 1 major musical, again alternate variety –[old, modern etc.]
- The Artistic team should locate potential Directors; check their credentials and preview, where possible, current works. Ensure Directors are available for required timeslot if called upon to direct a BTG production.
- Establish a Directors wish list and cost out shows suitable for selection within the parameters of the year's programme.

When all the research is complete, the Artistic Team need to compile a proposal for the Management Committee of 2-3 productions per timeslot for the forthcoming year.

This needs to include;

- Directors Bio, Time slot moveable?
- Show Synopsis, Sample Budget

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- Major Production Staff – SM, MD, Choreo, Prod Manager, Designers

Season Launch

After the Management committee have endorsed the programme, the Artistic Team need to prepare the Season launch with FOH Manager and Directors. The Directors are to be invited to attend the launch to present their vision for the production they will be responsible for.

Assign MC who will organise the running order for the night.

Group Objectives

Beenleigh Theatre Group aims to present the highest possible standard of production both for the enjoyment of our patrons, and to be a training experience for it's members, both young and old. At the same time we should be providing a good social experience for our members as they participate in the productions at all and any levels".

Director

Directors for major shows in BTG must have satisfied the Management Committee of their ability to undertake this responsibility in accordance with the standing orders of the Group, the basis of which is that they must have done at least one - One-Act Play and had three GOOD adjudications from three independent critics. Guest directors need to present a resume outlining directing experience and/or any relevant qualifications i.e., teaching drama/theatre studies etc

Responsibilities Include

Proposal for show

This should be researched sufficiently to have confidence that it is not Only a suitable choice within the capacity of the members of the group, but that it is also commercially viable, and of interest to our supporting patrons, without this assurance it is unlikely it is well chosen

Sufficient research should be done to know what performing rights costs will be and preferably availability for the time suggested.

N.B. BTG committee are the producers of the show and will set the budget.

Show Approval — Appointment of Director

At this time the Director should receive a letter outlining the guidelines for their particular show — e.g. Audition and Rehearsal Dates, requesting finalisation of performing rights/budget and production personnel etc. and confirming they are appointed as Director for the show.

This should be helpful especially with outside directors who may not be familiar with the usual proceedings in BTG. However, it is wise to do the same 'Appointment Letter a pseudo contract with all Directors.

Pre-Production

All production crew need to be enlisted and at least one production team meeting should be held in order to ensure the team understand their roles, and areas of responsibility as seen for the particular production.

Members need to be advised via the newsletter of the date, venue and any special requirements for casting.

Budget will be set by Committee prior to auditions.

Audition date, rehearsal schedule and all show dates will be set by committee in conjunction with the director.

Auditions

All auditionees need to complete an audition form giving details of name, contact details, and any other pertinent information the director may require.

All auditionees should be given a rehearsal schedule, and any other list of expectations the director may require e.g., special items of costumes they may need to supply, make-up etc.

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All auditionees need to be made aware they are required to become members of BTG if cast in the production, if not already members.

Rehearsals

The Director should rely heavily on the Stage Manager/Production Secretary both of whom should be financial members of the group. Secured at the end of each rehearsal.

The Director should be advised of any absentees at any rehearsal and reason for same, this can be done through the Stage Manager/Production Secretary

Where a show commences rehearsals whilst another show is in performance season, it is expected that the show in performance has precedence over the space. The rehearsing show must have everything exactly the way they found it including stage, auditorium, FOH, greenroom and dressing rooms.

The Director is at liberty to rule that absence from three rehearsals without due cause may incur the penalty of being dropped from the show.

The Director has the overall responsibility for the 'staging' of the show and so should keep very much in touch with all members of the Production Team. It is good practice to have regular production team meetings so that all the team members know about all aspects of the production and can pull together as a team. The Director may call upon production personnel Costumes, Lighting Audio etc. to attend rehearsals to discuss relevant details of their contribution at varying stages of the rehearsals.

Should the Director for any reason decide additional rehearsals are required, they should first of all contact the Management Committee to assess availability of the venue, and in particular with the 'Bookings' person [currently the Treasurer]. If the venue is available, this can be arranged without any problems. If however, the Theatre is booked by another production or any other hirer, it may be necessary to source another venue at the expense of the budget of the show in order to fit in the necessary rehearsals required. No production can over-ride another production's rehearsal already booked without due consultation with firstly the management committee, and secondly the production team of the other production.

Performances

It is understood in Amateur circles that the Director may attend all performances, the running of the show must be left to the SM and FOHM. Any roles changes that the director may wish to give should be made at an appropriate time in order to allow the actors time to absorb the information. i.e., not immediately prior to or after a performance.

BTG productions are usually subject to an independent outside critique by a qualified person, able to be objective and constructively critical. A copy is forwarded onto the Director, another copy held with the BTG committee [Secretary] for anyone wishing to request a copy. This can be a great learning experience.

The Artistic Director and/or the Management Committee will from time to time attend rehearsals to provide support and monitor progress of the production

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Final Performance - It is normal practice for cast and crew to be given a copy of the programme, suitably inscribed by the Director. Should the Director wish to acknowledge people more than this that is their prerogative, if expense is involved that is at the director's expense.

Bump-Out

Under the supervision of the portfolio holders, Cast and crew are expected to help bump-out the show, return costumes, stack sets and props away neatly, etc. Any small props hired or borrowed should be returned to their owners via the Props person for the show. Therefore, it is essential all these items be returned to this officer at the close of the final show. This is usually done on the day after the final performance..

Stage Manager

The duties of a Stage Manager at BTG are to ensure the smooth running of the rehearsals, performances, and to ensure the smooth running of the theatre itself, while cast and crew are within its premises.

During Rehearsals

The Stage Manager is responsible for the smooth running of each rehearsal. He/she should arrive before the cast to open up the theatre and set up the stage and necessary props for the rehearsal, and should not leave until the last of the cast and crew have left.

Before leaving the Stage Manager should ensure all duties on the "Stage Managers Checklist" (Located at the SM Desk) are completed.

The Stage Manager also holds a key to the fridge and during the breaks in rehearsal, is responsible for unlocking the fridge, overseeing the purchase of all drinks and food, and ensures that the fridge is once again locked at the end of the break.

In the course of rehearsals, the Stage Manager prepares the prompt script for a production. This consists of a book or folder which has a page of script on the right hand side, and a blank page opposite it on the left. On this blank page must be marked:

- (1) Entries and exits of all actors.
- (2) Every change of scenery, props or costumes, and how they are to get where they are supposed to be;
- (3) Every lighting and sound cue;
- (4) Adequate 'stand—by' warnings for those concerned.

In rehearsal, mark items in your prompt script (especially actor's moves) IN PENCIL. A Stage manager's most treasured tool is a pencil with a rubber on the end. The reason for this is that moves will change as rehearsal progresses. When all is finalised, information can be written up in ink or biro. To mark the positions in the script when cues occur, it is now possible with the use of text liner pens to colour code the appropriate cue lines in the script. For example, use red for lighting, blue for sound, green for actors' moves or any combination that suits you.

An accurate and orderly prompt script is the life-blood of a production, and a complete record of it. Many published playscripts are made up from Stage management prompt scripts.

It is also the responsibility of the Stage Manager to organise a backstage crew for the tech runs and all performances to assist the movement of sets, costume changes, lighting operation and sound operation. In shows with young casts, a crew member may need to be organised to watch the cast in the green room.

Tech Runs and Performances

It is important that everyone should know where to contact the Stage manager at all times. Theatre practice is that the Stage manager's console is situated in the PROMPT CORNER (on Stage left), a position the Stage manager should never leave.

The Stage Manager 'calls' the show (i.e., gives the cues to all departments).

Apart from this, the Stage manager does nothing. The jobs of moving things about is given to the backstage crew. The Stage Manager should be able to contact any area of the theatre through an intercom.

Other stage management duties in the theatre include:

- (1) Responsibility for safety and security - the Stage Manager should be the first to arrive in the theatre and the last to leave. The Stage Manager should explain the emergency evacuation procedures to the company. The Stage Manager must have a fully equipped first aid kit backstage at all times.
- (2) Punctuality — all cast members must check in to the Stage Manager on arrival at the theatre to sign in. The sign in book is kept on the Stage Managers desk at all times. This is to keep a record of who is in the theatre in the case of an evacuation. The Stage Manager can check everyone off in the outside meeting area from the book. The Stage Manager is responsible for setting a call time. This is usually one (1) hour before the curtains open. This is the latest time a cast member should arrive at the theatre.
- (3) File Stage Managers reports — a report of each performance should be filed for the committee and director. This should accurately state the running time of the show, and any problems which may have arisen or any accidents. [See attached sheet]
- (4) Establish back—stage behaviour rules - i.e., such things as back stage noise, drinking or smoking back stage, misdemeanours on stage such as 'last night pranks'. The Director is not even permitted back stage without the permission of the Stage Manager.

STAGE MANAGERS CHECKLIST

Before leaving the theatre check...

Stage:

- That all props and sets are packed away in appropriate place, not left around the stage.
- There is clear and easy access from the entrance door at the rear of the stage to the main stairwell.
- Sweep stage clear.
- Ensure fire curtain is closed.

Greenroom and Dressing Rooms:

- Lights are off in greenroom, dressing rooms, and toilets.
- Door to carpark is locked.
- Greenroom fridge is locked.
- Connecting door between Dressing Rooms and Greenroom is closed but UNLOCKED.
- Door at bottom of stairs is locked.

Foyer:

- Connecting doors to auditorium are closed.
- Lights are switched off in toilets, box-office, bar and foyer.
- Fridge is locked.
- Air Conditioning is switched off.

DON'T FORGET TO SET ALARM AND LOCK ALL DOORS!!!

Publicity

This Portfolio covers advertising, marketing and public relations for all Beenleigh Theatre Group Activities.

A budget figure is set for each production, which needs to cover all aspects of the marketing for that show, or activity. It is the responsibility of the Publicity Officer to ensure the entire budget for marketing a production is kept within the set budget.

Production meetings are held regularly [often] for each production, and called by the Production Manager. At this meeting which the publicity officer should attend, they report to the Production Manager, the progress of the publicity, and also a progress on the budget to date.

Whilst it is recognised this is a large job, it is not wholly the responsibility of the Publicity Officer. However this person should OVERSEE all tasks and ensure they are being done — as well as getting all BTG members to shoulder the responsibility themselves to some degree, talk up the shows, get flyers out there, sell tickets. Etc.etc.

BTG has special T-shirts which are available for all members to wear, it is good to encourage the sale of these, and the wearing of same as much as possible and this all helps lift the profile of BTG.

Overview of main activities:

- Keep our website up to date, and list our forthcoming shows etc on all available websites.
- Getting banners painted and erected in prominent places, as soon as possible. And having them displayed as soon as permits allow. These must then be removed during bump-out, and stored until sign writer is ready to update for next show. It is preferable this be done ASAP after the closure of one show, to keep BTG's productions continually in the minds of the public.
- Design and arrange for printing of advertising flyers, and programme covers. This requires adhering to requirements as per performance rights stipulation, which should also follow through to the banners.
- Arrange for printing of tickets for each show, this is fairly straight forward, as we use a regular supplier, but needs to be informed about the details and especially any 'specifics' which must be shown on all printed matter. Of course the supplier needs time to get these done and to us in plenty of time for selling.
- Send out flyers, and suitable covering letters to
 - All members on our preferential mailing list. [list is computerised, but needs to be updated each show, especially checking for returned mail, duplicate addresses, and new names from visitors book.

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- All groups e.g., schools, pensioner groups etc, and any other special groups which may be targeted dependent on the subject of the show.
- Distribute via cast and BTG members flyers, for display locally in business houses and other prominent places.
- Letterbox drop can also be used at an approx cost of \$50-\$70 per thousand.
- Arrange for publicity photos, and press releases leading up to the dress rehearsal and opening night of each show.
- Contact as many media bases as possible, free community type boards — local radio, and TV programmes and get as much coverage as possible. If necessary arrange to have some free tickets as give always through the media.

e.g., FM101 Logan
 ABC Snapshot
 SBS What's On
 B105 Community Switchboard.

Whilst this may seem a big ask, it really can be most enjoyable and rewarding, if the officer with this portfolio can gather around them a small team of helpers to break up the tasks and co-operate with each other.

The real rewards come when the show sells out at the early performances, and later in the season we see the advertising dollar has been a good investment.

[Detail is available — from a proposal lodged with the group for this publicity — it details current costs and estimates of each sector of this job.]

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Box Office

Admission Prices – are set by each committee from year to year to reflect the income needed to pay for the production budget as well as the administration of the Group and the Theatre.

Standard Tickets

Adult:	All persons aged 18+
Concession:	Seniors Card/Pensions/Students [ID may be req.] [inc. fund raising offers]**

Special Rates

Group Concessions*	Minimum of 10 Adult Tickets (10% Off)
Family Tickets:	Special rate for Under 12's i.e. pantomimes where the audience is expected to comprise this age group.
Schools:*	Minimum of 25 students + 3 free tickets for teachers/aides [inc. back stage tour and free popper and chips for students.]

*- All group bookings to be paid for in full a minimum of 7 days prior to performance.

** - Fund-raising group concessions – Minimum of 30 in booking, over any of the performances over the first weekend of the production, This is purchase price, they may be sold at a higher price in order to fund-raise. **Must be paid for in full at least 7 days prior to opening night.**

Complimentary Tickets

Many performing rights now include the cost of any free tickets that the group decide to honour as part of the advertising of a production. Since this introduction an **Official BTG Complimentary Pass** has been approved and will be given for redemption to the following;

- The authorised complimentary list, held by the Publicity Officer.
- Local businesses that have contributed significantly to the production
- The Critique and usually a partner [2 tickets]

N.B. Volunteers who assist for a minimum of three performances for a particular show are entitled to ONE FREE ENTRY to see that show after the completion of their mandatory three volunteer sessions.

It is essential that all other personnel pay normal ticket prices and only in exceptional circumstances will the booking officer be advised of any other reason to admit patrons without payment. These concessions are a matter for production team discussion and decision, and **MUST** advise the booking officer so that the FOH staff are aware of all special concessions granted.

Season Ticket Vouchers

Beenleigh Theatre Group Inc pre-sells tickets for the complete season of shows at a discounted rate. The customer receives a voucher for each show which is exchangeable for a ticket to the performance of choice.

Theatre Buddy Cards

To reward patrons who attend five (5) sessions with complementary attendance to the sixth (6th). This card is maintained by the theatre box office staff and is valid for one person (card holder) per session regardless of the number of tickets purchased. A theatre box office staff member will date and initial the appropriate space on the Buddy Card at the session attended. On completion of 5 visits a box office staff member will reward the patron (card holder) with a Ticket or Buddy Voucher which can be exchanged for a ticket.

Complementary, Season and Buddy Card Tickets and Vouchers must contact the theatre directly to receive their ticket allocations. Call 07 3807 3922 and leave a message. A volunteer member of Beenleigh Theatre Group Inc will contact you to confirm ticket availability.

Cancellation Policy

Beenleigh Theatre Group Inc reserves the right to cancel or change a performance, without notice, but will willingly refund or exchange tickets paid for in advance. All effort will be made to contact patrons in advance, where possible.

Where a patron wishes to exchange or cancel a booking, they are required to do so 3 working days prior to the performance date.

Seating is allocated by our ticketing officer; they will gladly take seat requests due to the steepness of the Auditorium. All efforts will be made to fulfil seat requests.

* All group bookings to be paid for in full a minimum of 7 days prior to performance. Group Booking Cheques or Money Orders can be posted to: Beenleigh Theatre Group Inc PO Box 201 BEENLEIGH QLD 4207

Fund-raising group concessions – Minimum of 30 in booking, over any of the performances over the first weekend of the production, Negotiated purchase price so they may be sold at a higher price in order to fund-raise. Must be paid for in full at least 7 days prior to the night.

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Front of House

This Portfolio covers all activities which take place during the season of a production that are 'front of curtain'. That is, sale of tickets, cleanliness of auditorium, and toilets, admission to the auditorium, sale of programmes and running a successful canteen/bar.

Pre-show duties:

- Prepare cast tea/coffee area in green room [urn 'ON', milk, clean mugs
- tea/coffee/sugar etc.]
- Unlock fridges
- Restock from store room
- Check general cleanliness of foyer and outside steps, theatre toilets,
- and auditorium, and replenish toilet paper as required.
- Float into cash register, and separate floats to box office for tickets and programme sales.

The Front of House Co-ordinator is the first to arrive at the theatre before a performance at least 1hr prior to the commencement of the performance. They need to co-opt volunteers to assist in staffing Front of House and these persons should be in attendance 1hr before the show to assist in setting up the canteen etc.

It is necessary to draw up a roster so that all volunteers know when they are required and what area of responsibility they are to take care of. A copy of this roster should always be in the canteen area with easy access, and as much as possible volunteers phone numbers in case of emergencies, and needing to call them. The Front of House Co-ordinator should also be the last to leave the premises, after ensuring the building is secure. The stage area, is the responsibility of the Stage Co-ordinator, who attends to that area.

Floats are issued by the treasurer, for ticket sales [box office], programmes, raffle [if there is one], and the canteen. The Front of House Co-ordinator needs to record the details and value of all stock in the canteen and bar areas as opening stock. This should be counted regularly during the season to get an idea of the trend of sales for that production and to ensure appropriate restocking of supplies as needs demand.

When we are advised that another organisation is hiring the theatre and our **refrigerator**, we must empty one refrigerator and make one available to those hiring.

At this time the FOH Co-ordinator needs to jettison stock into one lockable refrigerator.

Box Office

Volunteers who assist for a minimum of three performances for a particular show are entitled to ONE FREE ENTRY to see that show after the completion of their mandatory three volunteer sessions.

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All other personnel pay normal ticket prices and only in exceptional circumstances will the booking offer be advised of any other reason to admit patrons without payment. [Such circumstances include, a local business house that has contributed significantly to the production by providing props, furniture etc. – The critique of course and usually a partner [2 tickets], these concessions are a matter for production team discussion and decision, and **MUST** advise the booking officer so that the FOH staff are aware of all special concessions granted.

Bar / Canteen

We are not a licensed premises and therefore need to apply for a 'Booth' licence for each day we sell alcoholic beverages. The Secretary needs to be notified at least **4 weeks prior to opening** night of the production, what dates the licence will be required for. The reason for this is that it **must be applied for through the committee**, and it takes approximately 3 weeks for the licence to be issued by the Dept. of Fair Trading.

The permit and relevant signage must be displayed as per the licence instructions. The cost is currently [2003] approx \$29.00 per day. This expense is shown as a FOH expense against the production. **ALL alcohol to be served Opened as per licence regulations,**

Performances

Staff required for each performance varies, the following is a guideline for minimums:

- Box Office – 1 at least [able to operate, EFTPOS machine etc]
- Raffle – Selling raffle tickets - 1
- Programmes – 1 or 2.
- Bar/Canteen – Usually three is sufficient as it can become crowded and unworkable with more.
- Ushers/Door staff – to double up with other staff.

Approx. 15 mins prior to the start of a performance the stage Co-ordinator will phone through to the box office area, and advise it is o.k. to open the doors to the theatre. No patrons are to be admitted prior to this advice.

When this o.k. is received, the bell is rung [in box office] and staff go to man the open doors [1 or 2] and to take the butts off the tickets as patrons enter. No admission to the auditorium is permitted other than through the normal doors [i.e., no admission via the green room to the auditorium].

The ticket butts must be kept and returned to the box office. These are later used to do a count of patrons, and often our performing rights are payable on number of patrons attending each performance, sometimes it is a percentage of takings, and sometimes it is a set figure per performance. However, this checking of the butts also helps to check the takings for the box office.

When all patrons have entered the auditorium, the doors and curtains are closed, the theatre front doors locked and the show begins.

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During the first half of the show, 'Cast orders for interval' which have been gathered, are prepared and taken to the dressing room just before interval. Usually the box office money is also counted at this time, as no more tickets will be sold. The amount [less the float] is noted for the Treasurer's info: e.g., Sat. 1 March 2pm. - \$237.00 – This 'chit' should be kept with the money in a bag separate from the float. The programme money can also be checked at this point, though occasionally more will be sold at interval.

At interval, the box office no longer operates, but the raffle sellers and programme sellers may if personnel permit and there is a demand.

Refreshments are sold during interval until the time is given by the 'bell' for patrons to re-enter the theatre, raffles are to be drawn, in the foyer at this time before patrons re-enter the theatre.

When all patrons are back in the theatre, a FOH staff member collects any dirty crockery from green room/dressing rooms for washing. All foyer crockery is of course washed, and put away ready for next use. At this time, both toilets should be checked to be clean, and have plenty of toilet paper. If paper needs replacing, restock from stock cupboard. This item is to be supplied by FOH Co-ordinator, as well as rubbish bin liners.

At the end of the evening, count all monies and leave appropriate 'chits' with the money ready for the treasurer [see above – box office count].

Count stock and note in book, [this is not always necessary after every show] but should be done frequently and at least at the end of every weekend. From this can be estimated what stock is selling and what might need replacing for the rest of the performances.

When the auditorium is empty, FOH staff need to check it for lolly packets, soft drink cans and any other debris and ensure it is clean ready for the next performance.

After the show, and all patrons have left, empty all rubbish bins, do a quick check on the toilets again, check the car park is empty of cars and lock down the roller door.

Check all lights are off throughout the theatre, and secure the building before leaving.

The Front of House Co-ordinator is issued with a set of keys to the theatre, these are recorded by the Gold Coast City Council, with the details of the person in whose possession they are entrusted. At no time, and under no circumstances should these keys be given to anyone else. It is not expected that the FOH Co-ordinator be the Manager for every show, however if the Co-ordinator nominates a manager [who must be a current BTG member] for a specific show that individual must be approved by committee, nominated on the alcohol licence and subsequently issued keys for the duration of that production. The GCCC uses this record of key holders to check on any problems which occur at the theatre, i.e., security breaches etc.

The laundering of tea towels, and the bar towel is to be done by FOH staff and returned to the Theatre in time for the next performance.

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At the end of the season, the final stocktake is made and the value is noted. From these opening and closing stock figures can be gauged what value of stock was sold during the season, and therefore what profits were made.

Cast and crew 'bar tabs' should be finalised prior to opening night and not available during the season. Maximum tab for any member is \$5.00.

Historian

The duties required in this task, are fairly straightforward. It is simply to keep copies of all materials that record the Clubs activities, newsletters, programme, flyers, tickets, newspaper promotions and advertising, photos etc.

These should be filed in archival style, i.e., chronological order is the most obvious, and also in archival quality containers – albums, folders etc.

Framed photos of shows should be currently mounted and record such info as name and date of show, the cast and crew involved.

A copy of our newsletters should be submitted to the local Council Library for Archival filing as local history.

When special events occur, e.g., special anniversary – the historian may be called upon to assist in locating old membership records for contacting all BTG members current and non-current. This would also be a good time to take special photos of the occasion and record as much information as possible

Librarian

{Yet to be finalised}

Lighting/Audio

The position requires the managing of technical operations, equipment and casual personnel to ensure that production standards for all events presented at the Theatre meet or exceed industry standards.

As this portfolio oversees the greatest value of assets to the group a report of damages and replacement parts should be forward onto the committee after every production, for approval under the maintenance budget. In the case of losses a notice should be placed in the newsletter and a timeline for replacing that item discussed with the committee.

All available equipment should be fully operational no less than 4 weeks prior to the opening of a production. Technical runs are to be scheduled for the week prior to opening week to allow for media previews if requested.

Every year at the 30th June (or the Bump-out of the show closest to that date) all luminaries are to be removed from the LX bars for cleaning and testing. For electrical tagging contact the company listed on the tags. To ensure the cost is minimized, all removable electrical gear should be laid out on the stage for the electrician. On completion the standard rig should be replaced.

Specialised Workshops are to be organized from time to time to help members upgrade their talents.

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Membership Sec

Follow up enquiries from prospective new members, supply necessary paperwork [application etc.] get endorsement from Committee for all new applicants.

Supply applicants with Handbook, Membership card and give them the option to have a copy of our Constitution if they wish.

Each month it is required to give the Newsletter Editor contact details of any new members and an updated membership report.

It is important to have a presence at audition time, as this is a likely time to encounter new faces

Newsletter Editor

The newsletter editor has the job to publish and distribute the theatre group's monthly newsletter. The purpose of the newsletter is to keep the general membership informed as to the activities on offer at the theatre. Our newsletter is formally called "**Scene**"

Required to be included in the newsletter are the following

- The BTG logo and the word "Scene"
- Issue Details; Volume is the year of the group and the Number is the month (eg Vol 28 No. 7 July 2006)
- BTG contact details
- Management Committee contact details
- Notice of Committee Meeting, AGM or Special Meetings
- Portfolio Holders Contact Details
- Advertisement for the current production
- Details of Auditions – include casting notice on completion

Optional features

- What's on at other groups (support for members diversifying) and encouragement for members to see other groups productions and generally become more knowledgeable and discerning about theatre.
- From the Editor – reminders about valid delivery addresses, contributions, articles and photos
- President's Message
- Drama Festival Circuit – Entrants, Awards, etc
- Production Crew Calls
- Training on offer by 3rd parties
- Special Notices, Personal events - Births, Weddings, Bereavement etc.
- Where are they now i.e., stories of past BTG members and where they are now, and perhaps some interesting tidbits about their journey.
- Proverbs, Quotes and funnies.
- Show Budgets (Broad details only - contact Treasure for full break-up)
- Advertise for production personnel and also 'Expressions of Interest' for Vacant Portfolios when they occur during the year.

Artistic layout of the newsletter is a reflection of the editor and the only stipulation is should be readable (i.e. 10pt font or greater, limit text colours)

Newsletter delivery should take place no more than one week after a committee meeting where possible. Aiming for the third week of the month usually works. The newsletter is delivered to members by post or email and a copy is posted on the member's website and the theatre notice board. The electronic format should be in a generic form usually PDF.

Critiques

"It is normal practice for all BTG productions to have an artistic critique. The purpose of this exercise is to be good feedback for the director, cast and crew, take it on board and you will learn a lot from each critique you get. We selectively invite professional people who are well qualified to view our productions and be able to help us continue to learn and always aim for higher and higher standards."

The above sets out the purpose of the critiques, and is now used as an 'introductory header on the top of all critiques sent to cast members'. Followed by: below is the critique for "name of show".

Selecting a suitable person to critique a show:

Access the contact list at BTG, plus use your own network to find suitably qualified persons. A 'suitably qualified person' is one who will relate well to the chosen show i.e., Panto, Musical, Drama, Comedy, Youth Theatre or whatever genre. They need to have some experience in the particular genre so that some brief qualification can be listed on the critique either at the beginning or the end. [This adds credibility to their remarks and assures they are likely to be received and accepted in the correct manner].

Critiques can be selected as early as possible, in fact for the whole year ahead if you wish.

Before the Performance

They are offered 2 free tickets to the performance of their choice. Whilst this is quite open it is preferable that they come as early in the season as possible, because in some cases their remarks may be helpful within the duration of the season. Only the person liaising with the critique needs to know WHO and WHEN the critique will be in attendance. Book the two tickets with the box office in your own name and explain to Steven P. or whoever that they are for the critique.

At The Performance

Meet with the critique and their partner if they have chosen to bring one [make sure you are early], preferably pick up the tickets yourself, and get a programme to offer them as they arrive. This keeps their anonymity at a maximum. If you cannot be present yourself, deputise and advise the critique of who will be hosting them at the performance. Make sure your deputy has all the information they need to make the critique feel at home, and remain anonymous.

The box office should allocate you a seat near the critique as well, as sometimes they may ask questions e.g., "does that particular actor have an impediment?". Are you using professional musicians" etc. During interval, let them mix freely as it is possible they may know other patrons and if not seen with you are less likely to be spotted as the 'critique'. They access refreshments at the canteen along with other patrons.

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After the performance

If it has been agreed previously they are welcome to talk to the cast [please arrange with SM if this is the case] so the cast know to wait back. However, most critiques don't choose to give a verbal critique.

As the critique takes his/her leave, it can become general knowledge that they have attended the performance. However, they also may wish to stay and mingle with other patrons, the director, or other production personnel without advising they have had this task.

In any case they need to send a written critique to you asap. This is then sent onto the Director, and other production personnel as well as the Secretary immediately upon being received. The newsletter should always have a short statement advising all members that a copy of the critique of "NAME OF SHOW" is available upon request from the Secretary. This applies to ALL MEMBERS for ALL SHOWS

Key Registrar

The GCCC — needs each year the Name, Address and Phone Numbers of all persons in BTG who hold a MASTER KEY' and the No. of their particular key. — They also need notification of what position the key holder has in BTG. — This should happen as soon as possible after election of the Management Committee at the AGM

These requirements are for Insurance reasons, and reporting to GCCC.

If any keys go missing they are to be replaced at the cost to BTG - \$70.00 per key. Only the GCCC are authorised to order any extra Master Keys.

GCCC will not approve any EXTRA MASTER KEYS for BTG — this decision has been made some time ago. We currently have 9 Master keys and that is more than usual for their properties, no more will be approved.

The Manager [Brendan Harris] only needs a copy of any of our keys which he may need access to for security reasons, e.g., fire etc. — that is those areas where we have installed an extra key e.g., Wardrobe, Sets/Props, etc. —they do not need a key to such areas as Library, Audio equip cupboard.

Call Out Phone Nos:

The GCCC require preferably three people to be 'call-out contacts in cases of emergency. This apparently does not happen much nowadays.

Security Nos:

Security needs to know names and contact numbers for persons who may be accessing the theatre at unusual hours. Whenever people are at the theatre after midnight security needs to be advised.

Current security number holders are: Derek Redhead and Steven Pimm.

We need to advise Brendan if these are to continue, and perhaps add the Secretary and maybe one more. He then applies for the security number for each person.

Registrar:

- Must be a committee member
- Issue keys and maintain log of all keys
- Hold spare keys
- Report to council the holders of master keys.

Security Key Holders

As a Security Key Holder it is your responsibility to ensure the security of the Crete Street Theatre and its contents.

Your Name, Address and Phone Numbers and Position within BTG will be given to the Gold Coast City Council. These requirements are for Security and Insurance reasons. Security needs to know names and contact numbers for persons who may be accessing the theatre at unusual hours. Whenever you are at the theatre after midnight security need to be advised.

The GCCC require up to three Security Key Holders to be call-out contacts in cases of emergency. This apparently does not happen much nowadays, but the odd occasion is due to incorrect lock-up procedure. In this case a **\$50 call out fee** is to be paid to the Member called out. If your name is in the **Bookings Book** as the Key Holder for the session make sure you are fully aware of the correct lock-up procedure. In the case no BTG Member is available to for call-out, Security may charge up to \$2500 per call.

If any keys go missing they are to be replaced at cost and the management committee will decide if that cost will be passed on to the key-holder. Only the GCCC are authorised to order any Master Keys. For this reason, do not loan your theatre keys to anyone, we are already privilege to hold more keys than any other council owned building.

Lock Up Procedure

- Car Park Roll-a-Door Closed
 - Car Park Entry Door Next to Roll-a-Door, Closed and Locked *
 - Green Room Car Park Door Locked *
 - Green Room Inner Double Doors *not to be locked (Fire Escape)*
 - Dressing Rooms Locked
 - All Lights turned off
 - Stairwell Doors Closed
 - Loading Dock Access Door Locked *
 - Loading Dock Roll-a-Door Chain Locked
 - Bio Box Window Closed and Locked
 - All Equipment turned off
 - Bio Box Doors Locked
 - All Lights turned off
 - Check all toilets are empty and lights are off
 - Turn off all external Foyer lighting
 - Both Foyer Double Doors bolted and locked
 - Foyer Lighting turned off
 - Security Panel Door Indicators should all show off (*all doors should be closed*)
 - Key Security Number into panel to arm
 - Exit and Secure Foyer Door
- (* Check External Handle)

Sets

To maintain the set room in a neat, tidy and safe workable state.

To maintain the sets, repairing or replacing where/if necessary.

To advise the set maker(s) on the availability of sets/ materials, those that can be cut down and those that are a fixed/ permanent set.

To advise the set makers on the requirements of bump out.

Set Maker Guidelines

Sets are to create an illusion not a permanent fixture.

Check with Set Room/committee before starting on the availability of sets/ materials.

Note: Some sets/ materials are made for general use, to be used as they are, some may be cut down or added on. Set maker is to keep the set room, in a tidy & safe state. When bumping out, Set maker is to make sure that all sets are dismantled completely and all materials stored correctly.

Make sets using the lightest yet safest material available. Light 2 x 1 (15x38 metric) pine is suffice for most non-load bearing uprights & cross members. Use cardboard or light craft wood/ply for covering of framework sides, unless structural Check with set room/ committee on availability or where to procure.

ALL SETS are Temporary. Use Phillip head wood screws for strength and ease of dismantling, wherever possible.

Please avoid gang nails as they make it hard to dismantle and damages timber when bumping out.

Steel C-section is an ideal material to use for structural sets such as platforms, bridges where pedestrian traffic is to be used. Again use Tek screws or bolts, not welding to fix / join. Use correct Floor ply & screws for decking.

Only acrylic paints should be used on Stage floor and reusable materials.

Accounts are set-up with local hardware suppliers.

If everything else fails just ask!!

Wardrobe:

{Yet to be finalised}

Props

This position refers only to small items of Props which may enhance any production, it includes items which may be used as part of the decoration of the set, as well as personal properties. Props owned by BTG are kept in a section of the Sets/Props area, this area needs to be organised and maintained in order to allow easy access to the props.

The initial props list will be drawn from the script: "The extracted props list" and the stage manager will update this weekly with additions and omissions.

The props person then needs to source these items. A number of avenues will be used to acquire these items.

Firstly, BTG's own properties should be checked.

Secondly, requests to the cast, crew, and BTG members [if necessary through the newsletter] may well supply some items.

Lastly, outside sources such as private individuals in the community, local businesses, or hire companies may need to be approached. Any costs incurred in hiring these items, forms part of the Props budget for the show. Rental will need to be paid upon receipt of hired goods, therefore it is preferred that such costs be for as short a period as possible. In some cases, bonds may need to accompany the Rental, and this will be returned when the goods are returned on time and in good order.

Once these items have been acquired, they can be put to use by the cast as early as possible, as this does help with rehearsing.

Prepare and maintain a props return list, so that all props can be returned asap at the conclusion of the production. Thankyou letters should accompany the returned props. All receipts for purchases/hire etc. need to be given to the Treasurer within one week of the final performance of the show.

Check all other items, which have become the property of BTG and package and store them neatly and clearly in the Props storage area – at the time of the bump-out – usually the day after the final performance.

Junior Drama Program

Tutor - Part-time Employment

The successful application will have formal Teacher Training, preferably in Drama, and hold a current blue card.

Applicants should apply in writing, giving details of qualifications and experience, together with addressal of the selection criteria. The names and contact details of at least two referees should be supplied.

It is the responsibility of the Tutor to produce an end of year showcase, in order to give all students an opportunity to perform, and to share the year's experiences with their families and BTG membership.

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Classes are run weekly for young people aged between 5-15yrs. Classes are divided into two age groups and are held in the Rehearsal Room of the Crete Street Theatre.

The Programme works within the normal school term time-frame. The Tutor is required to set out a programme for each age group, and to encourage family support.

SELECTION CRITERIA:

A demonstrated ability to plan and implement a year's programme for each specific age group, encompassing the variety of talent, learning styles and cultural background.

A demonstrated ability to direct a showcase at the end of term 4 providing an opportunity for all students to perform for their families and BTG members, encouraging where appropriate, parental involvement in production support.

BTG JUNIORS PROGRAMME

The aim of the Beenleigh Theatre Group Inc. Juniors Programme is to educate the younger generation in all aspects of theatre training, with the major focus on drama.

To this end an annual programme is set out appropriate to each age group. At the conclusion of each year an annual 'showcase' shares with parents and BTG members what the students have learnt during the year.

CONTENT:

It is expected the Junior programme would instruct students in all aspects of Theatre and cover such topics as:

- knowledge of theatre language
- theatre protocol - etiquette - behaviour
- improvisation exercises
- stimulate creativity through imaginative activities during class
- foster the special areas of theatre the students show interest in:
- e.g., direction [Drama Festival], Costuming, Props etc.

EXTRA CURRICULAR:

All students enrolled in our Juniors programme are to be encouraged to become involved in the mainstream activities of the parent group.

This can encompass auditioning for main house productions [when suitable parts are available], assisting in back stage, technical and/or front of house duties. These opportunities give the students theatre experience at a level which they can cope with. Of course each student's involvement will be dependant upon their level of interest, talent, experience and time available for such additional commitment. Drama Festival

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involvement both with BTG's Drama Festival and other festivals is to be included in these opportunities if the student can cope with this additional work load.