



**COWICHAN MUSICAL SOCIETY
POLICIES AND PROCEDURES
November 3, 2020**



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DOCUMENT VERSION HISTORY

| | |
|---------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| June 29, 2014 | Includes changes made from pages 1 to 9 on June 28, 2014 by the Executive. Start next time with Drama Director and following roles. |
| March 21, 2014 2014-v2 | Added org chart, updated all roles and responsibilities, included small group review. |
| April 5, 2012 | Revision 3 begun. |
| August 14, 2014 | Executive completed a review of the following sections: Executive (Producer), Drama Director, Music Director, Choreographer, Auditions Policy, Auditions Manager and Directions to Adjudicators. Remaining sections to be reviewed next revision. |
| August 1, 2015 | Executive completed a review of the Auditions Manager, Auditions Policies and Procedures and the Concert Group Policy. |
| December 30, 2015 | Changes made to auditions policy re: understudies – Directions to Adjudicators, item #5. |
| Date, 2020 | Added Inclusion and Harassment Free Policy, First Nations Acknowledgment Policy; removed Concert Group references and section; updated Duties of Directors and Auditions Policy and Adjudication instructions – changed from open to closed audition policy. |



GENERAL CONSIDERATIONS

This document should be read in conjunction with the CMS Constitution. Both this document and the Constitution are posted on the Society's web site.

These department descriptions and policies are considered an extension of the bylaws of this Society and therefore should be adhered to unless alternate arrangements are made, and approved, by 2/3 of the Executive as long as there's a quorum. We welcome suggestions, improvements, and refinements.

The Society encourages the appointment of Assistant Directors and Assistant Department Heads, for back-up and training.

FIRST NATIONALS TERRITORIAL ACKNOWLEDGEMENT

At the beginning of each performance of the Cowichan Musical Society at the Cowichan Performing Arts Centre, the announcer will make the following statement:

We are fortunate to be able to gather on the unceded territory of the Cowichan Tribes and we thank them for their hospitality.

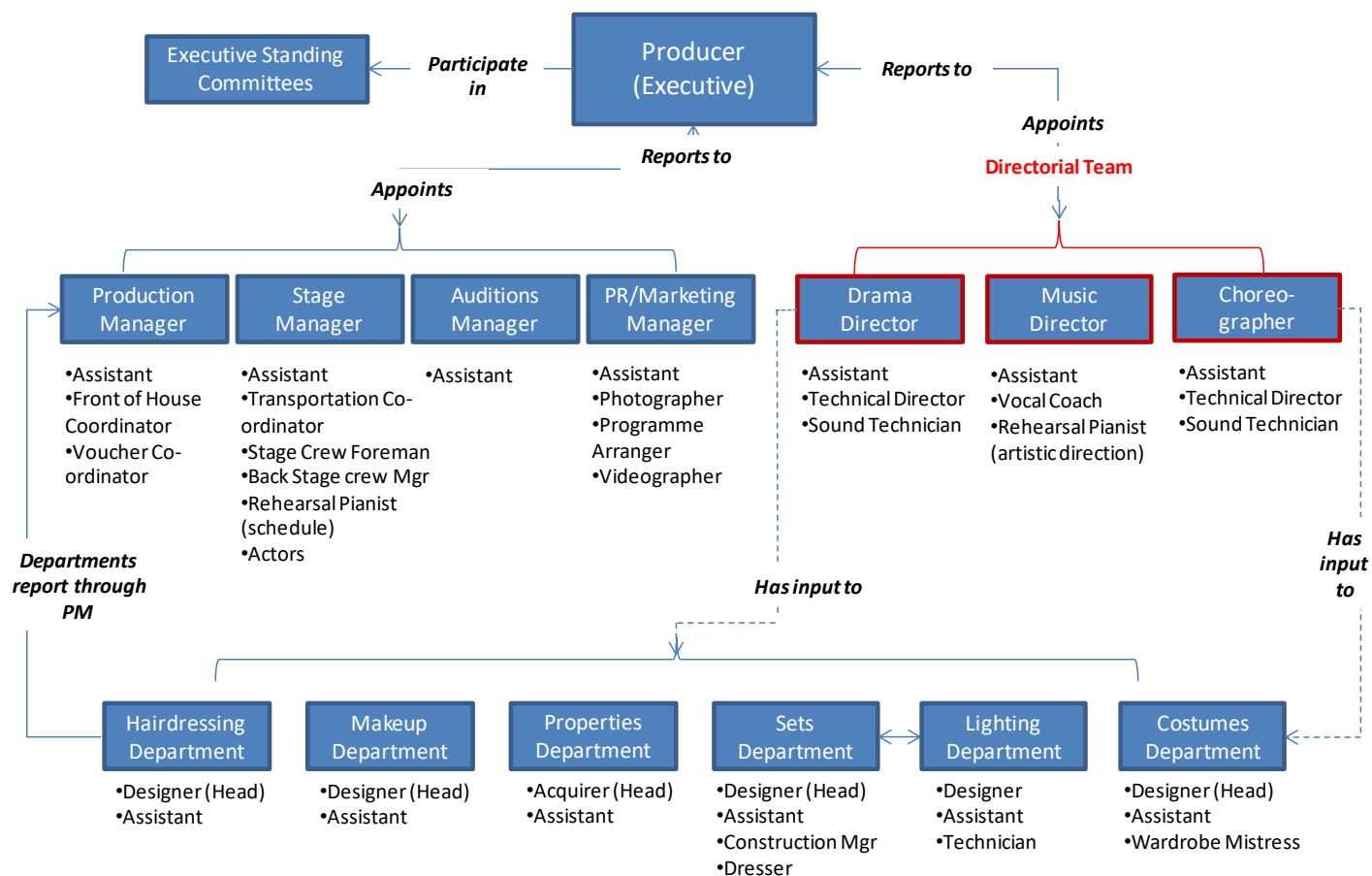
This statement will also appear on the program guide for the show. Should CMS perform outside of Duncan, the appropriate First Nation(s) will be acknowledged in the same manner.

INCLUSION AND HARASSMENT FREE POLICY

It is the responsibility of the Executive team to ensure an inclusive, safe and respectful environment for both cast and crew. Harassment of cast by the Directorial Team or harassment among cast members will not be tolerated. Accordingly, the President of the Society must devise and communicate a safe process that cast and crew may follow should concerns arise at any time during the production of the show. This communication should occur at the first few rehearsals and be repeated at least once during the remainder of the rehearsal period.



ORGANIZATIONAL STRUCTURE





ROLES and RESPONSIBILITIES

Producer/Executive

The Executive team acts jointly as the producer of the show. Their roles and responsibilities (excerpted and enhanced from the CMS Constitution) are outlined below. Members of the Executive may assign delegates from among the cast to assist them with their tasks.

| | |
|--------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Past President | Supports the activities of the Executive and acts as a resource to the team. |
| President | <ul style="list-style-type: none">• Shares musical community contacts and experience.• Responsible for the supervision and general management of The Society.• Presides at all meetings of The Society and of the Executive.• Is an ex-officio member of all committees.• Takes responsibility to ensure the Constitution, Policies and Procedures are upheld.• Participates in Production-related activities.• Works closely with the Production Manager to ensure production activities run smoothly.• Copies Secretary on all correspondence related to the Society. |
| Vice-President | In the absence of the President, assumes the duties of the President. |
| Secretary | Keeps a record of all minutes and attends to all correspondence, including giving out notices of meetings and keeping members informed of the activities of The Society. Responsible for room bookings for Executive and AGM meetings and rehearsals. |
| Treasurer | <ul style="list-style-type: none">• Keeps full and accurate accounts of all receipts and disbursements of The Society in proper books of account. Deposits all monies and other valuable effects in the name, and to the credit of The Society in the bank. Disburses the funds of The Society, under the direction of the Executive.• Prepares applications for gaming funds and donations.• Prepares budget with Executive.• Prepares and submits an annual report to the Registrar of Societies.• Is Business Manager for the production, undertaking all financial arrangements for the production and ensuring all department heads are working within budget.• Submits Registered Charities Information Return Summary for the federal government, within six months of the AGM.• Keeps a record of all GST payments and claims the appropriate government rebate annually.• Ensures that either an internal or external audit takes place annually, as required.• Collects funds from voucher and ticket coordinators and ensures they are following proper bookkeeping procedures.• Manages and tracks ticket numbers and sales with venues (theatres and others) and reports to Executive.• Copies Secretary on all correspondence related to the Society. |
| Directors at Large | Each Director is expected to participate in at least one standing committee, and champion the production to the community. |



Members of the Executive team may take other jobs during a production, and participate in standing committees. They are expected to attend all Executive meetings throughout the year.

General Responsibilities of the Executive Members

- To uphold the Constitution and policies.
- To attend Executive meetings regularly, in accordance with the CMS bylaws.
- To take on a reasonable share of Executive jobs. Any member running for the Executive should be sure that he/she can make this commitment. If not, he/she can expect to be replaced on the Executive by someone willing and able to take on Executive jobs.
- To become familiar with the Constitution and Policies and actively work to see that other members are aware of and follow the Constitution and Policies/Procedures.

Duties

The Executive is responsible for all Society business. As the Producer, the Executive:

1. Selects the show. The next year's show should be chosen with adequate lead-time. If early enough, information about the next year's show will then be available to be discussed with the current cast, and the Production Committee.
2. Establishes the show dates.
3. Books the theatre(s) and rehearsal spaces.
4. Orders the scores and scripts and coordinates distribution.
5. Sets audition date and coordinates with the Auditions Manager. Note: Ideally, the Directorial team of Drama Director, Music Director and Choreographer are in place before auditions.
6. Appoints:
 - Production Manager
 - Music Director
 - Drama Director
 - Choreographer
 - Auditions Manager
 - Stage Manager
 - All department heads.

In order to avoid any perception of conflict of interest, the Executive must do its best to assign these key roles to individuals who are not members of the Executive, especially table officers. However, given that all of these roles are filled by volunteers, it may not always be possible to achieve this goal. In that case, members of the Executive may have to assume a role on the production team – or in the cast - in order to ensure the production can proceed.



7. Confirms detailed rehearsal schedule and content, in conjunction with the Directorial Team and Stage Manager.
8. Approves or amends all department decisions, through the Production Manager.
9. Looks for, and recommends, Department Heads for Executive approval (attempts to use personnel with proven ability).
10. Sets and/or approves all budgets, including honoraria. Honoraria recipients and amounts are determined based on the nature of the show and the relative work required by the Directorial Team, the Stage Manager and Department Heads.
11. Provides departmental budgets to Production Manager for distribution to Department Heads.
12. Also provides a contract to the Music Director, outlining: total budget, # of musicians, # of rehearsals of the orchestra.
13. Establishes ticket prices and determines, with the rest of the Board, tickets that may be deemed complementary. Ensures complementary tickets are distributed by one member of the Executive only, and monitors venue distribution.
14. Reviews and sets membership criteria and cost, including establishment of complementary or reduced-price memberships.
15. Ensures that the show is performed as written unless agreement is reached with the Directorial team. The Executive is responsible to ensure major show changes are approved by the Publisher.
16. Confirms the vision for the production with the Directorial team.

Executive Standing Committees

Each year, members of the Executive are assigned to one or more of the following committees.

| Committee | Activities |
|---------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Membership/Sunshine | Membership role tracks member information, collects membership fees and provides to Treasurer. Sunshine role recognizes members who have suffered an illness or loss or deserve recognition. |
| Librarian/Historian | Maintains the historical records of the Society in order and in a safe place. Secures the rights for new productions. The Librarian is responsible for distributing the departmental resource packages to the Department Heads, and retrieving them at year's end. Receives orchestral scores from the Music Director at the end of the production and returns them to appropriate agencies. |
| Fund Raising | Organizes events and other opportunities to raise funds for the Society. Works closely with the Marketing team |
| Marketing | Organizes marketing materials and events, including posters, banners, television and radio, and web advertisements. Other marketing opportunities could include community performances for promotional purposes. This is a large role and must involve more than one person. |
| Social | Organizes a number of social events for current Society members throughout the season. As many of these events as possible should encourage performances of club members in private settings for training and development purposes. |



| Committee | Activities |
|--------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Constitution/Policies and Procedures | <ul style="list-style-type: none">• Ensures production team and cast members are encouraged to review this document at the beginning of each season and are invited to suggest changes as needed.• Ensures Production Manager includes a review of the Policies early on during production meetings.• Tracks and documents potential changes to the document during each production year as the need arises.• Initiates a total review of the Policies and Procedures every 5 years. |
| Show Research Committee | <ul style="list-style-type: none">• Careful consideration must be given to the choice of a show. The following elements must be addressed:• Cost (royalties and rentals in particular, but sets and costumes as well), appeal to the community, suitability for the group (large number of chorus members,) and for the audience (appropriate for target audience), timing – show has not been done recently (within approximately 10 years) or is not being done by other theatre groups, which of our past successful shows could be re-done, and technical demands such as sets, costumes, lighting;• This committee seeks knowledgeable input from as many people as possible. Full scores, scripts, and technical information about the show should be available before a choice is made.• The short list of potential shows should be presented to the Executive with adequate lead time. Timing should be before the end of the current production since marketing for each show begins before the end of the fiscal year. |
| Inventory | <ul style="list-style-type: none">• Maintains documentation of sets, equipment, costumes, and makeup. |

Duties of the Executive standing committee members:

1. A chair must be chosen from among the members of the committee.
2. They take their direction from and report to the Executive at each regular Executive meeting.
3. The chair runs all meetings of their committee, and manages and coordinates all functions of his or her group.
4. The chair sees that a sufficient number of people are on the committee to properly run its activities.
5. The chair of each committee should attempt to involve any general members interested in that area.



Dispute Mediation

The Executive should work to avoid conflict through regular communications. Any disputes that cannot be satisfactorily resolved by the parties involved are to be referred to the Executive/Producer for resolution, in a timely manner.

Dispute mediation is to be handled by the Executive Committee excluding anyone who is involved in the dispute or may otherwise appear to have a conflict of interest

Drama Director

1. The Drama Director is appointed by the Executive and works under their direction.
2. Collaborates and communicates regularly with the Music Director, Choreographer, Stage Manager and Production Manager to facilitate co-operation and the smooth running of the production.
3. Collaborates with the Music Director and Choreographer to determine the vision of the show and communicates in a timely manner to accommodate the needs of the whole directorial team.
4. Consults with the Music Director and Choreographer on all major artistic decisions to establish clearly who is doing what. Any conflicts that arise are resolved at meetings with the Production Manager.
5. Ensures that blocking is committed to paper and recorded by the Stage Manager or the Drama Director's assistant.
6. Plans, with the Music Director, Choreographer, and Stage Manager, the details for the rehearsals, and develops a timeline leading to a complete run-through and costume parade.
7. Hands over full control of the show to the Stage Manager after full dress rehearsal.
8. Collaborates with Directorial team to establish curtain call routine and protocol, such as stage etiquette.
9. Ratifies any changes to the script or score (e.g., musical cuts) with the Executive.
10. Serves on the Auditions adjudication team.
11. Provides input in the following areas.
 - a. Costumes
 - b. Hair
 - c. Sets
 - d. Properties
 - e. Makeup
 - f. Lighting
 - g. Sound, microphones and technical direction.



Technical Director (Union)

1. Under the direction of the Drama Director, works closely with the Stage Manager and consults the whole Directorial Team to establish technical requirements.
2. Familiarizes the cast and crew with stage safety, e.g. fire curtain, fly bars, etc. (could call on the theatre staff to do this).
3. Liaises with Set Construction Manager to ensure the set is technically sound and practical.
4. Oversees the set crew as the set is flown and assembled.
5. Acts as foreman of the set crew if no one else is appointed.
6. Oversees the lighting, sound, props, and special effects.
7. Sees that the pit is properly set up with music stands and lights for the musicians.
8. Provides technical script to the booth personnel.
9. Ensures the set and stage are kept clean and performance-ready.
10. Works closely with the Stage Crew Foreman (if appointed) in the striking and storing of the set.
11. Arranges all details of transporting and setting up the set when travelling.
12. Acquires and sets up sound effects as required by the Drama Director.
13. Appoints personnel to operate sound effects.
14. Ensures that microphones are available and in working order.

Sound Technician (Union)

1. Under the direction of the Drama Director, confirms sound requirements with the Stage Manager and the Directorial Team.
2. Acquires, transports, maintains, and returns all equipment needed for amplification and sound effects.
3. Sets up, and checks sound equipment as needed for rehearsals, at all performances.
4. Works in conjunction with the Directors to attain the quality and balance of sound desired.
5. Operates the sound board during rehearsals and performances.
6. Provides monitors for the wings, dressing rooms, and/or pit, as required by the Directors and Stage Manager.

Music Director

1. The Music Director is appointed by the Executive and works under their direction, in keeping with the budget.
2. Collaborates and communicates regularly with the Drama Director, Choreographer, Stage Manager, and Production Manager to facilitate co-operation and the smooth running of the production.
3. Collaborates with the Drama Director and Choreographer to determine the vision of the show and communicates in a timely manner to accommodate the needs of the whole directorial team.
4. Helps plan rehearsal schedule and establish a timeline.



5. Serves on the auditions adjudication team.
6. Decides, in conjunction with the Executive, on the size and composition of the orchestra needed, using local musicians wherever possible and bearing in mind the budget guidelines provided by the Executive.
7. Decides, in conjunction with the Directorial Team, on the size and composition of the chorus needed.
8. With the Drama Director, Choreographer, and Stage Manager, plans the details for the rehearsals, and develops a timeline leading to a complete run through.
9. Ensures that orchestral scores are acquired and distributed to the orchestra. Also responsible to ensure that scores are collected from the musicians after the performance, that marks are removed, and then scores are passed on to the Librarian.
10. Rehearses the cast and the orchestra.
11. Provides direction to the Vocal Coach, chorus coach, and accompanists.
12. Sets tempos, with Choreographer.
13. Provides "fill" music during scene changes, if required.
14. Conducts the cast and orchestra for all performances.
15. Has input into sound and microphone decisions.
16. Ensures that the chorus has a good grasp of the music prior to blocking.
17. Guides the chorus to ensure a good understanding of the music, recognizing that not all chorus members will be able to read music.
18. Ratifies any changes to the script or score (e.g., musical cuts) with the Directorial Team.
19. Commits to a contract prepared by the executive regarding hiring and rehearsing orchestra members, ensuring that: the combination of instruments is appropriate to the show, that musicians are contracted for the number of rehearsals agreed to in the contract, that the total cost of the musicians remains within budget.

Vocal Coach

1. Responsible to the Music Director; if there is no live orchestra, the Vocal Coach assumes the role of Music Director.
2. Assists Music Director during the auditions process.
3. Works on vocal technique with individuals or small groups as directed.

Choreographer

1. The Choreographer is appointed by the Executive and works under their direction.
2. Collaborates and communicates regularly with the Drama Director, Music Director, Stage Manager and Production Manager to facilitate co-operation and the smooth running of the production.
3. Collaborates with the Drama Director and Music Director to determine the vision of the show and communicates in a timely manner to accommodate the needs of the whole directorial team. The Choreographer will also collaborate with the Drama Director regarding any musical numbers involving movement.
4. Since some shows involve significant dancing, more than one choreographer, or assistant choreographers, may be recruited. In this case, the Production Manager must



provide clear direction as to who among the choreographers has final say over the vision and/or the individual dance scenes.

5. Is responsible for designing and teaching all dance routines or movement during musical numbers.
6. May be called upon to assist the Drama Director in blocking the movement of actors and chorus, particularly into and out of dance numbers.
7. Provides time in rehearsals for assistant stage managers to assist cast to review dance routines so that dancers may be able to practise on their own.
8. Serves on the Auditions adjudication committee.
9. Trains dancers in their routines.
10. With the Drama Director, Music Director, and Stage Manager, plans the details for the rehearsals, and develops a timeline leading to a complete run through and costume parade.
11. Consults with the Drama Director and Costume Designer regarding any special needs of the dancers to facilitate movement.
12. Discusses the technical requirements of the choreography with the Set Designer and Costume Designer.
13. Ratifies any changes to the script or score (e.g., musical cuts) with the Directorial Team.

Production Manager

General

1. The Production Manager is appointed by the Executive and works under their direction.
2. Supervises and co-ordinates with all Department Heads and Directorial Team.
3. In conjunction with the Executive, ensures that Policies are adhered to.
4. Acts as liaison between all departments; co-ordinates and calls meetings between departments as required.
5. Contacts each department regularly to ensure each is progressing according to the time sequence chart and that each job is being done on time and properly.
6. Distributes budgets to Department heads and monitors progress.
7. Distributes role descriptions to Department Heads. Ensures, if there is are multiple choreographers, that each understands which dance segments are their responsibility.
8. Reports on Department status, and seeks input from the Executive at each Executive meeting.
9. Logs and reports on problems regularly to the Executive.
10. Ensures that all Department Heads return keys, property, etc. at the end of each show.
11. Directly manages the activities of the Front of House Coordinator.
12. Makes an overall sequence chart with all production jobs listed (see attached sample production flow chart).

Communication and meetings

13. Facilitates and stresses the need for regular communication.



14. Calls and chairs production and budget meetings as required, ensuring all key personnel are available. Has minutes made and circulated to all Department Heads and the Executive.
15. Ensures strong communication among Directorial Team and mediates any disputes that arise, in conjunction with the Executive.

Front of House Coordinator

1. Responsible to the Production Manager.
2. Ensures that programmes are on hand for distribution at the event.
3. Establishes a schedule so that all front of house personnel know when and where to do their jobs.
4. Supervises the ordering, preparation, and serving of refreshments at the performance venue(s).
5. Establishes dress codes or costumes for front of house personnel, with Executive approval.
6. Organizes clean-up of refreshment areas.
7. Sets up displays and decorates the foyer of the performance venue(s).
8. Sets up, and supervises a membership booth.
9. Acquires, and returns all equipment and materials used for front of house activities.
10. Assigns two security personnel to stage door entrances and dressing room areas for each performance, including technical and dress rehearsals. These security personnel are to ensure:
 - a. that only cast and crew enter the downstairs area during the production;
 - b. that no patrons enter the dressing rooms (however, patrons are allowed to meet cast and crew in hallways outside the dressing rooms after a performance);
 - c. that cast and crew have access to the foyer for matters relating to tickets or food (only if member is not in costume, makeup or miked).

Voucher Coordinator

1. Responsible to the Production Manager.
2. Co-ordinates all aspects of voucher preparation and distribution.
3. Acquires all information needed for tickets and vouchers from the Production Manager, who will be guided by the Executive regarding prices, dates, number of tickets, type of seating (festival or reserved), design, etc.
4. Uses computer program to generate the vouchers, which include spaces for the names, addresses, phone numbers and e-mail addresses of purchasers.
5. Checks vouchers for accuracy.
6. Ensures vouchers are ready for distribution by mid-November.
7. Distributes vouchers to cast for sale.
8. Collects and documents voucher stubs returned by cast members.
9. Throughout the rehearsal run, reminds cast re: use and importance of voucher sales, including the fact that vouchers must be turned in to the CCC in exchange for actual



tickets; cast who take vouchers must be accountable for them, either with returned vouchers or cash.

10. Provides funds to Treasurer.

Ticket Coordinator

1. Responsible to marketing manager.
2. Ensures tickets are available at least one month prior to production. Checks tickets for accuracy.
3. Provides funds to treasurer.

Stage Manager

General

1. The Stage Manager is appointed by the Executive and works under their direction
2. Is responsible for the mechanics of the production. The Stage Manager has no voice in the artistic interpretation of the production, unless specifically asked.
3. Works in co-operation with the Production Manager to facilitate the smooth running of the rehearsals and the performances.
4. Acts as the right hand of the Directors.
5. Familiarizes cast and crew with safety and stage etiquette, in co-ordination with theatre staff, at or before the first on-stage rehearsal.
6. Prepares the prompt copy for use by the Drama Director.
7. Makes "scene break-down" sheets.
8. Helps develop plots (lists) for lighting, props, sound, sets, costumes, make-up, and special effects requirements, as requested by the Directors. These lists go to the Department Heads.
9. Develops cast lists.
10. Distributes cast lists, along with scores and scripts, as required by the directors. [need to ensure this is done- Georgie did a lot of this and it should be the sm]
11. Consults with Directorial Team to ensure that rehearsal schedule makes optimum use of cast time, i.e. actors and production team are fully utilized as much as possible in each rehearsal.
12. Presents the schedule to the Executive to ensure rehearsal space is being booked.
13. Identifies to the Executive Assistant Stage Manager(s), Transportation Coordinator, Stage Crew Foreman, Music Rehearsal Pianist(s) and co-ordinates their jobs.
14. Liaises directly with cast members and acts as a "buffer" between actors and Directorial Team.



Regular Rehearsals

15. Works with the Production Manager and Directors to prepare the rehearsal schedule. Allocates rehearsal space and puts out rehearsal schedules. Notifies cast of any changes to the schedule.
16. Maintains cast list and takes attendance at each rehearsal.
17. At rehearsals, works with the Directors, marks the prompt copy with cues, instructions, blocking, technical cues, and special effects, etc.
18. Supervises performers during rehearsals and performances, ensuring that they are at the right place at the right time.
19. Prepares rehearsal space - tapes the floor, organizes for dummy props and set.
20. Is first to arrive and last to leave.
21. Calls beginning and end of rehearsals and coffee breaks.
22. Arranges for coffee and refreshments at rehearsals, as required.
23. Keeps order at rehearsals.
24. Prompts the cast.
25. Makes, or co-ordinates, announcements as required. Ensures cast are informed of schedule changes in a timely manner, through the CMS website.
26. Runs rehearsals in the Director's absence (unless there is an Assistant Director).
27. Assures rehearsal and performance spaces are clean, ready for use and left in good condition.

Dress Rehearsal to Production

28. Prepares check-in lists for dress rehearsal and ALL performances (ALL cast and crew MUST check in).
29. Arranges an orchestra warm-up room, provides refreshments and hosts the orchestra.
30. Works with the Make-Up Head to develop the make-up call schedule for the dress rehearsal and all performances.
31. Maintains discipline back-stage.
32. Calls the show at dress rehearsal and all performances.
33. On the completion of the show, files the prompt copy with the Society Librarian.
34. Ensures that each director's rehearsal time allotments are respected.

Assistant Stage Manager

1. Responsible to the Stage Manager.
2. Assumes one or more of the above tasks and responsibilities, as required.

Transportation Coordinator

1. Responsible to the Stage Manager but works with the Production Manager, Set Construction Manager, Props coordinator, Front of House Coordinator and Wardrobe Mistress to ensure their transportation needs are met.



2. Arranges for all aspects of transport of production materials to and from performances and rehearsal.

Stage Crew Foreman

1. Is responsible to the Stage Manager, and works closely with the Technical Director and theatre staff.
2. Supervises and trains the set crew, who are called on later in the production schedule.
3. Trains the crew to move quickly and quietly.
4. Directs the striking of the set.
5. Sees that the crew is on hand for transportation, loading and unloading of all sets and scenery.

Back Stage Crew Manager

1. Responsible to the Stage Manager.
2. Co-ordinates activities conducted back stage.

Rehearsal Pianist

1. Responsible to the Stage Manager, working under the direction of the Music Director.
2. Attends all scheduled rehearsals.
3. May, at times, work with the Vocal Coach, or the Drama Director, consistent with the wishes of the Music Director.
4. If requested, conducts chorus in vocal rehearsals.

Actors

1. Address any suggestions, problems, issues and questions for the Executive through the Stage Manager.
2. Monitor email and FaceBook regularly for announcements and schedule changes, especially weather-related.
3. Ensure the Production team has up-to-date contact information.
4. Attend and sign in at all rehearsals indicated on the schedule. Should a cast member miss 4 or more rehearsals, without making specific arrangements with the Stage Manager, participation in the performance is not guaranteed.
5. Provide, to the Stage Manager, as much notice as possible of unavoidable absences.
6. Remain quiet during rehearsals when not directly involved.
7. Document blocking and choreography instructions, as provided by Directorial Team.
8. All actors are encouraged to promote the show in any way possible, including selling vouchers and/or participating in marketing events.

Auditions Manager

1. The Auditions Manager is appointed by the Executive and works under their direction.
2. May form a committee to run the auditions according to the Auditions Policy.



3. Communicates with directorial team to ensure they have the Auditions Policy, know the audition date, time and place.
4. Books the rehearsal venue. The venue must have: an audition room, including a stage, and room for the adjudicators' table; piano), a warm-up room with a piano, if possible; a waiting area outside of the audition room, if possible.
5. Books pianist(s) and gets vocal scores to them.
6. Publicizes audition, or makes information available to Publicity/Marketing Coordinator (if already in place).
7. Builds audition packages from the musical pieces selected by the Music Director, dialogue selected by the Drama Director, and makes them available at a convenient public location.
8. Runs the audition: ensures rehearsal venue is ready and required materials available; photographs the auditionees; collects audition sheets; sets order of auditionees; introduces auditionees to the adjudicators and Executive observers, and sits in on the adjudication meeting at the break.
9. Ensures that the choices made by the Adjudication Team are passed on to the Executive before any announcements are made concerning successful candidates.
10. Organizes the telephoning of the successful and unsuccessful candidates as soon as possible after decisions are made.
11. Arranges for the publication of the results of the auditions on the web, after successful candidates have been notified.
12. Submits bills to the Executive.

Auditions Policy

1. All auditions are organized by the Auditions Manager.
2. The Adjudication Team consists of Directorial Team, plus two Executive observers.
3. One Executive observer chairs all audition discussions. Both observers confirm policy is adhered to.
4. There are to be two audition opportunities: a main one well before the show and a secondary audition when rehearsals begin.
5. Main Audition
 - a. Major roles, as defined in the auditions package, are to be selected at the main audition.
 - b. Auditions for these roles are to be held on stage.
 - c. Speaking roles, as identified in the auditions package, will also be auditioned.
6. Secondary Audition
 - a. Chorus members will be approved by the Music Director, ensuring that there is a balance of all required vocal parts.
 - b. Roles not filled at the main audition will be auditioned or selected, and approved by the Executive.
7. Preparing for the auditions:
 - a. The Directorial Team is instructed to select audition pieces for inclusion in the audition package. The pieces selected must take into consideration the vocal



range required for each character. Two pieces of music should be prepared for principal roles: one for the initial audition, and a second for call back, if required.

- b. The audition package should include: commitment contract (including general rehearsal schedule and show dates), application form including a photo, musical selections for each role, sample scripts for speaking roles, story synopsis, and other useful materials such as guidelines for preparedness.
 - c. The audition materials must include information regarding the “age” appearance of the characters required.
8. Structure of auditions:
- a. Any member of the public is welcome to sign up and register.
 - b. Auditions for main roles will be held in private with the Directorial Team and the Executive members.
 - c. The audition is structured in three parts: initial auditions, break, and call back.
 - d. All auditionees are expected to be present during initial auditions. Video auditions may be accepted in extraordinary circumstances.
 - e. During the initial auditions, vocal auditions will be held and the Directorial Team will build a short list of those who will move on to the drama auditions and choreography auditions, as required.
 - f. Only short-listed vocalists will move on to drama and choreography auditions, which will be conducted using materials provided by the directorial team at the call back.
 - g. At break, the Adjudication Team decides who will be called back for drama and choreography, and auditionees are informed as to who may go and who needs to stay.
 - h. After the break, those who are called back may be asked to sing a secondary song, read dialogue and/or dance, as determined by the Adjudication Team.
 - i. As soon as possible after the completion of the auditions, the Executive will meet to ratify the Adjudication Team selections.
9. No audition of principals will be held after the Main audition, unless the roles are not filled.
10. The Executive may use their discretion on whether and how to schedule a separate audition for those who cannot make the main audition.

Direction To The Adjudication Team

- 1. The major consideration for singing roles should be vocal and performance ability.
- 2. Acting ability, dancing ability and stage presence are considered if vocal abilities are deemed equal. The Adjudication Team must be prepared to cast people according to ability, and not use age as a major consideration.
- 3. If all else is equal, preference may be given to a local candidate.
- 4. If all musical and acting capabilities are deemed equal between two auditionees, and the Directorial Team cannot agree, then the Adjudication Team should put the decision to a vote.



5. Understudies are to be chosen for principal roles, where possible. Understudies should expect to be utilized during rehearsals. In extenuating circumstances, understudies may get a show, at the discretion of the Executive in consultation with the directors.
6. The Executive members on the Adjudication Team will chair the audition process and ensure the Auditions Policy is followed.

Public Relations and Marketing Manager

1. The Public Relations and Marketing Manager is appointed by the Executive and works under their direction.
2. Because of its complexity, this role must be carried out by more than one person, so assistants must be assigned to carry out specific activities, e.g. managing the program.
3. Working within the budget provided by the Executive, purchases all required materials and reports directly to the Executive regarding expenditures.
4. Is responsible for promotion of the show.
5. Finds innovative ways to promote the show by means of banners, marquee signs, special events, table tents, flyers, promotional displays in box office foyer, theatre calendar, booth at the Cowichan Exhibition, billboards, newspapers, radio and television, mall and downtown promotions, brochures in programmes prior to show, web, newspaper and social media notices, etc.
6. Organizes publicity events with the Concert Group and/or cast members.
7. Establishes dates, and makes arrangements for media releases, photo sessions, biographies on Principals and Department Heads, progress reports, etc.
8. Works with photographer on production's publicity poster, obtains approval from Executive and distributes posters to cast
9. Co-ordinates photography sessions for principal actors, and Society activities, ensuring that the photographer meets Society requirements as outlined under Photographer.
10. Turns over to the Club Historian/Librarian all photos and other materials that can be used for the Society scrapbook or future marketing.
11. Is aware of all the different groups within the public that need to be reached with publicity, and determines the best methods to make profitable contact.
12. Coordinates videotaping of the show with videographer: obtains resource and manages contracts; confirms artistic approach with Executive (appropriate types of shots for specific scenes in the play – at least a two-camera shoot); confirms which performances will be taped; coordinates taping arrangements with venue.
13. Assigns assistants as required to conduct some of the above tasks and/or to fill the roles identified below, and coordinates their activities.

Photographer

1. Responsible to the Public Relations and Marketing Manager.
2. Works within the budget provided and submits bills for payment to the Public Relations and Marketing Manager.
3. Co-ordinates the taking of photographs for a wide variety of purposes.



4. Responsible for the production's publicity poster: initiates design (from within the Society if possible); submits the design(s) for approval by the Executive; has the accepted design printed and distributed.
5. Takes photographs at a wide variety of rehearsals and other Society functions, attempting to cover all back-stage departments in action, as well as on-stage performers.
6. Ensures that posed as well as candid photographs are taken, as required, for publicity.

Programme Arranger

1. Responsible to the Public Relations and Marketing Manager.
2. Works within the budget provided and submits bills for payment to the Public Relations and Marketing Manager.
3. Coordinates all aspects of programme production.
4. Works with the Public Relations and Marketing Manager to develop a programme production budget and submits bills for payment.
5. Collects all information for the programme, ensuring all names are correctly spelled.
6. Arranges and designs programmes. (The poster design should preferably be the cover of the programme.)
7. Determines, with the Executive and the Public Relations and Marketing Manager, which marketing strategies will be used, e.g. advertising and/or donations from patrons, etc.
8. Ensures that principals will have photographs and biographies featured in the programme.
9. Checks with all Department Heads, and the Executive, to determine who should receive special mention, thanks, or advertising in return for their support.
10. Ensures that all those who are associated with the production are identified in the programme and appropriately acknowledged.
11. Edits the program content at all stages of production.
12. Ensures printing is completed early enough so a reprint may be done in case of errors.
13. Delivers programmes to the Front of House Coordinator before the first performance.

Videographer

1. Responsible to the Public Relations and Marketing Manager.
2. Becomes familiar with production well before videotaping event.
3. Follows direction from the Public Relations and Marketing Manager as to which shows will be taped and types of shots.
4. Ensures videos are available shortly after the production run.
5. Discuss fee for service – March 8 meeting decided videographer does not get a fee for service except what he receives from selling videos.



DEPARTMENTS

Departmental Responsibilities

The tasks assigned to the following departments may be carried out by one person or a group; while the execution of selected tasks may be assigned to assistants or other volunteers, the individual acting as head of the department is expected to take full responsibility for all tasks.

The Society encourages the appointment of Assistant Directors and Assistant Department Heads, for back-up and training. Information should be given at the initial rehearsal to encourage apprenticeship training.

The Executive will provide each Department Head with a budget. Department Heads are asked to keep accurate records of expenditures for budget purposes and be prepared to report regularly through the Production Manager.

Each Department Head will be given their department handbook from the Secretary. The new Department Head is asked to add suggestions - and a record of what they did during the production year - to the handbook.

Costumes

Designer (Head of Department)

1. In conjunction with the Drama Director, responsible for the design and/or selection of all costumes.
2. Working within the budget provided by the Executive, purchases all required materials and reports expenditures against budget to the Production Manager.
3. Organizes and oversees fittings, rental, ordering, acquisition, storage, labelling, ironing, cleaning and repairing of costumes.
4. Acquires/develops a list of all characters and their costume needs (in detail) in conjunction with the Drama Director and Choreographer.
5. Has input into the timeline for preparation of the costumes, and sees that all costumes are ready and available for costume parade.
6. Liaises with Properties to ensure costume properties and accessories are obtained and available when needed (e.g. swords, canes, cameras, pipes, fans, etc.).
7. Liaises with Make-up and Hairdressing to ensure wigs, beards, and make-up are co-ordinated and compatible.
8. Takes charge of the wardrobe during the dress rehearsal and the run of the show – documenting who has what costume, ensuring all costumes and accessories are at the performance venue(s), tracking return of costumes.
9. Prepares for, and supervises quick changes.
10. Assigns and supervises dressers, who help performers into and out of costumes.
11. Documents and manages inventory.
12. May assign a Wardrobe Mistress or assistant to take on some of the above tasks.



13. Responsible for completing the costumes resource package and providing it to the Librarian at the end of the show.

Hairdressing

Designer (Head of Department)

1. In conjunction with the Drama Director, is responsible for hairstyle design for the production.
2. Working within the budget provided by the Executive, purchases all required materials and reports expenditures against budget to the Production Manager.
3. Consults with the Make-up and Costumes departments to design suitable hairstyles for all cast members.
4. Acquires and prepares hair pieces as required.
5. Documents and manages inventory.
6. May assign an assistant to take on some of the above tasks.
7. Responsible for completing the hairdressing resource package and providing it to the Librarian at the end of the show.

Make-up

Designer (Head of Department)

1. In conjunction with the Drama Director, is responsible for make-up design for the production.
2. Working within the budget provided by the Executive, purchases all required materials and reports expenditures against budget to the Production Manager.
3. Acquires required make-up materials, after checking inventory on hand.
4. Appoints, and briefs make-up crew as to requirements.
5. Holds workshop, where needed, to train the crew.
6. Makes a roster of characters, and a schedule assigning them to a make-up person, time-tabled according to the individual performer's needs, and the wishes of the Stage Manager (some cast need to be made up earlier than others). Fits the schedule to accommodate the Directors' warm-ups.
7. Is prepared to set up, and run through, make-up of some characters for technical rehearsal.
8. Checks, and adjusts (if necessary) the make-up of those performers doing their own.
9. Alters, touches up, or "ages" make-up as required by the show, and/or desired by the Drama Director.
10. Documents and manages inventory.
11. May assign an assistant to take on some of the above tasks.
12. Responsible for completing the make-up resource package and providing it to the Librarian at the end of the show.



Sets

Designer (Head of Department)

1. In conjunction with the Directorial Team, responsible for design of the sets for the production.
2. Working within the budget provided by the Executive, purchases all required materials and reports expenditures against budget to the Production Manager.
3. Ensures that the set design takes into account the actual size of doorways through which set pieces must move, and the size of storage facilities and elevators.
4. Consults with the Construction Manager on practical considerations.
5. Ensures the design is economical, taking into consideration set materials that are on hand and available for use, such as trucks, flats, curtains, etc.
6. Ensures the design takes into account safety, strength, weight, and ease of disassembly.
7. Documents and manages inventory.
8. Assigns individuals to the roles of Construction Manager and Set Dresser, and coordinates.
9. Responsible for completing the sets resource package and providing it to the Librarian at the end of the show.
10. Works closely with the lighting designer to ensure the sets are appropriately lit.

Construction Manager

1. Responsible to the Set Designer.
2. Consults with the Set Designer, and works with his/her to achieve the best possible artistic effects.
3. Identifies set building crew and coordinates their activities.
4. Draws up materials list, and procures all materials, keeping within budget and submitting bills to the Executive.
5. Ensures materials and sets are incorporated into the sets inventory list managed by the Set Designer or delegate.

Dresser

1. Responsible to the Set Designer.
2. Consults with the Set Designer, and works with his/her to ensure Directorial team's needs are met.
3. Identifies and coordinates the crew that paints and decorates scenery, sets, and floor.
4. Procures all materials necessary for scenery decorating, taking advantage of the materials already on hand.
5. Ensures materials and sets are incorporated into the sets inventory list managed by the Set Designer or delegate.



Properties

Acquirer (Head of Department)

1. In conjunction with the Directorial Team, responsible for the acquisition, distribution, storage, management and documentation of all properties obtained for the play.
2. Working within the budget provided by the Executive, purchases all required materials and reports expenditures against budget to the Production Manager.
3. Obtains, from the Stage Manager, a full list of properties required.
4. Arranges with Executive for complimentary tickets to be provided to property owners who have loaned items to the production.
5. Divides the properties list to indicate those items which will be placed on stage by the Stage Crew, and those which will be carried on/off by the performers.
6. Determines, with the Stage Manager, when props (or substitutes) will be required at rehearsals.
7. During productions, sets up props tables, including a check list of what goes on the tables, when, and where. Staffs the tables with responsible people.
8. Ensures that prop lists are checked before and after every performance.
9. At close of the production, arranges the return of all properties to their proper places or owners, if borrowed.
10. Ensures properties obtained for the Society are incorporated into the properties inventory list.
11. Responsible for completing the properties resource package and providing it to the Librarian at the end of the show.

Lighting

Designer (Head of Department)

(Note: This position may be filled by the Drama Director or by a unionized person).

1. Produces a lighting plan and script in conjunction with the Drama Director.
2. Discusses all details of lighting with the Lighting Technician and/or Technical Director.
3. Responsible for completing the lighting resource package and providing it to the Librarian at the end of the show.
4. Works closely with the set designer and dresser to ensure the lighting is appropriate for the sets.



Technician (Union)

1. Obtains, from the Lighting Designer, details of all lighting requirements.
2. Orders and acquires all necessary implements, gels, bulbs, projectors, cables, extension cords, spare parts, etc., for the lighting plan.
3. Acquires details of the circuitry, and ensures that the lighting demands are within load limits.
4. Organizes, trains, and supervises the crew to set up, operate, and return lighting equipment.
5. Ensures the orchestra has lights (in consultation with the Music Director).



SAMPLE PRODUCTION FLOW (for a February production)

| Month | Activities |
|-------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| March and April | <ul style="list-style-type: none"> • Requests that all Department Heads submit final bills to the Business Manager and prepare reports for the Executive • Executive researches and recommends shows to the membership for a short list • From that list the Executive selects the most suitable show for the next production • Committee is struck to look for new Executive members • Executive appoints Production Manager, Drama Director, Choreographer, Music Director Auditions Manager and Stage Manager • Publicity of the show begins • Post Mortem of previous year's show • Cast and video parties are held • Show budget is set • Books/confirms rehearsal space for the fall • AGM is held • Get permission from city of Duncan to hang banner for next year's show • Fundraising continues: Gaming Grant deadline April (as of 2020) |
| May | <ul style="list-style-type: none"> • Scripts and scores acquired • Advertising for upcoming auditions and other audition planning begins |
| June | <ul style="list-style-type: none"> • Auditions held, results publicized, scores delivered to leads • Poster is prepared |
| July and August | <ul style="list-style-type: none"> • Vision meeting with department heads for sets and costumes and other planning is held • Department heads and assistants appointed, with Executive approval • Lead and chorus scripts acquired, distribution arranged • Rehearsal pianists confirmed • Tickets released at CCC • Cast BBQ in August • Parade in July |
| September/ October | <ul style="list-style-type: none"> • Rehearsals begin • First full production meeting with all Department Heads and Directorial Team is held, and job descriptions reviewed (as outlined in these Policies and Procedures) • Cast lists for attendance, phone committee, membership, costumes are built • Costume design and fittings begin • Set construction under way • Poster design, publicity planning and show clothing plans are under way • Programmes are under way |
| November, December | <ul style="list-style-type: none"> • Production Manager reports regularly to Executive on departmental issues • Rehearsals continue • Vouchers and posters released • Check in with other concert groups to advertise • Banners go out in December • Mid November tickets released at Port (if shows being done there) • Fundraising for next year begins now and continues throughout the year |
| January and February | <ul style="list-style-type: none"> • Main marketing to media early January • Show |