



PRODUCTION PERSONNEL & RESPONSIBILITIES

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Introduction

1. Producing theatre is a creative endeavour and there will always be discussion around the look and feel of a show, sometimes from opposing viewpoints. However, Galleon Theatre Group is ultimately **selling a product**, and the Galleon Theatre Group **Management Committee** must ultimately and necessarily be concerned with maximising profits to ensure the company remains viable. In addition to achieving artistic aims, a key objective of the Management Committee is that the company plans to achieve a financial surplus for each production, and for each production year to meet annual fixed costs.
2. This objective establishes a hierarchy of decision making. Different roles have different authorisation and final decision making. Some members of the artistic team may be able to provide advice about the business aspects of a show but should not have the final say. This should be the privilege and responsibility of the business team under the leadership of the Executive Producer and ultimately of the Management Committee.
3. The Management Committee has the final decision on ALL business decisions, and indeed the responsibility to put in place certain things *before* a production is even planned, including:
 - how selection
 - advertising and marketing campaign
 - liaising with potential charity groups
 - booking venues (for rehearsals and performance)
 - establishing and checking contracts
 - ticket pricing
 - budgeting
 - managing emergency situations
 - general reputation.
4. The involvement of the full Management Committee is required in emergency situations or where a decision relating to “the product” cannot be reached. The Executive Committee, comprising President, Vice-President, Secretary and Treasurer, will convene if a full committee meeting is not feasible because of time constraints or availability. The Executive Committee will act for and on behalf of the Galleon Theatre Group and decide the most appropriate business decision.
5. The act of “putting on a show” involves two teams of people: the **artistic team** (those responsible for the ‘look’ and feel’ of the show), and the **business team** (those responsible for all other aspects of the show, especially financial viability, and company reputation). It is recognised that some personnel may belong to both teams.
6. The connection between the business and artistic teams is provided by the Executive Producer who is afforded peak authority by the Management Committee and is accountable to the Management Committee which has overarching responsibility.
7. Typical members of the teams include:
 - Artistic Team: Artistic Director, Stage Manager, Assistant Director and/or Assistant to the Director, Set Designer, Costume Coordinator, Properties Coordinator, Furnishings & Set Dresser
 - Business Team: Executive Producer, Publicity Coordinator, Business Manager (who is generally the Treasurer of Galleon Theatre Group Inc.).
8. The following pages provide detailed overviews of the responsibilities for key personnel.

Executive Producer

Selected by: *Management Committee* **Reports to:** *Management Committee*

The **Executive Producer** is the key liaison person between the Galleon Committee and the artistic and business teams for each show and is accountable to the Management Committee which has overarching responsibility.

The Executive Producer will undertake the following broad functions:

- coordinate meetings
- collaborate with the Business Manager (who is generally the GTG Treasurer) to manage the budget for each production
- work alongside the director to ensure all required assets are available to allow the artistic vision to be achieved to the extent possible
- in collaboration with the Management Committee ensure key personnel are recruited
- oversee the activities of all production teams
- identify and resolve potential issues.

Specifically:

1. Collaborate with the Business Manager in consultation with the Artistic Director to develop a production budget (for approval by Management Committee), including at least the following categories:
 - rights & royalties
 - theatre hire
 - rehearsal venue hire
 - theatre labour if required
 - publicity
 - programs
 - APRA/ music
 - costumes
 - set dressings
 - properties
 - set construction supplies and construction expenses.
2. Work closely with the Artistic Director to ensure the vision meets budgetary considerations and maintains the good reputation of the company.
3. Liaise with the Business Manager to ensure the rights to perform the production are secured, and ensure all involved in the production are made aware of those rights.
4. Liaise with the Business Manager to ensure scripts for cast and crew are provided to those who need a copy:
 - Cast
 - Producer
 - Director
 - Stage Manager
 - Costume Coordinator
 - Properties and/or Furnishings Coordinator
 - Lighting Designer & Operator
 - Sound Designer & Operator
 - Set Construction Coordinator
 - Set Designer.

5. Develop and maintain overall production schedules, including collaborate with the Artistic Director to develop the rehearsal schedule.
6. Schedule a “Designer’s Run Through” rehearsal into the production calendar so that the designers can proceed more effectively with their work.
7. Arrange space/venue for auditions, rehearsals, production meetings.
8. Chair and run each production meeting.
9. Mediate disputes: If a party is not satisfied with a business decision that has been made, the party should appeal to the Executive Producer who will mediate and resolve the deadlock, noting that the primary concern is making business decisions. If the parties are still not happy, they may appeal to the Executive Committee whose decision will be final.
10. Coordinate with the Set Construction Coordinator the construction of scenic elements to facilitate timely scene painting.
11. Coordinate with the Set Designer, Artistic Director and Set Construction Coordinator all set changes.
12. Coordinate the timely repair or substitution of any equipment that fails, especially during the Run of the production.
13. Oversee all aspects of the scenic construction, sound, and lighting execution to ensure they are completed as per production schedule and fall within scope of the artistic vision.
14. Monitor Dress Rehearsals and the Run for needs related to equipment failure.
15. Collaborate with Poster Designer, Program Designer, and Publicity Coordinator to ensure program and other promotional collateral (poster, postcards etc) is designed and printed.
16. Supervise and facilitate Bump-in and Bump-out.
17. Attend first scheduled Management Committee meeting after the production to provide a final report on the show.
18. With the approval of the Management Committee, may designate Assistant Producers and delegate any portion of these responsibilities as appropriate.

Artistic Director

Selected by: *Management Committee* **Reports to:** *Executive Producer*

The authority of the Artistic Director is confined to decision making about the artistic direction of the show. The Artistic Director will have authoritative influence on the cast, artistic vision, and the look and feel of the product. The Artistic Director will work alongside the set designer, costume coordinator, properties coordinator, sound and lighting designers etc to fully realise the vision they have for the show. The Artistic Director will also work closely with the Executive Producer to ensure the vision meets budgetary considerations and maintains the good reputation of the company.

Although the Artistic Director may offer opinions in relation to business decisions, they will have no authority in this regard. For the avoidance of doubt, this means that the Artistic Director has *no decision-making authority* in relation to matters including but not limited to ticket pricing, advertising and marketing campaigns, material selection for set, costume purchases and manufacture, properties manufacture, and contracting with APRA (refer to requirements specified for Sound Designer).

1. Prepare audition material.
2. Set audition dates, rehearsal dates etc in conjunction with Executive Producer.
3. Conduct auditions.
4. Make casting decisions subject to approval of Galleon Management Committee.
5. Block all scenes and run blocking rehearsals and general rehearsals.
6. Develop a draft rehearsal schedule prior to auditions and then update it shortly after casting is completed.
7. Attend regular production meetings to ensure overall artistic design is in accordance with their vision and that any changes are communicated as early as possible.
8. Discuss with the Set Designer and Executive Producer their vision for the set.

9. Discuss with the Properties Coordinator the properties that will be required for the production and for rehearsal.
10. Discuss with the Furnishings & Set Dresser the various items that will be required for the production and for rehearsal.
11. Discuss with the Costume Coordinator the costumes and accessories that will be required for the production. Hand props that are considered part of the costume will be organised by the Costume Coordinator.
12. Discuss with the Hair & Make-up Coordinator requirements for hair and make-up.
13. Discuss with the Lighting Designer their vision for the lighting for the show.
14. Discuss with the Sound Designer their vision for sound plot for the show.
15. Work with Publicity Coordinator on the poster design, and coordinate appropriate time slots for the preparation of promotional videos, photographs etc.
16. Provide the Program Coordinator with their biography and a Director's Note.
17. Be available for promotional opportunities and interviews.
18. Articulate any issues relating to the production to the Executive Producer.
19. Attend Bump-in to ensure congruence with the artistic vision.
20. Attend technical rehearsals to ensure congruence with the artistic vision.
21. Continue to provide artistic direction to cast and crew during the Run.
22. Attend first scheduled Management Committee meeting after the production to provide a final report on the show and the production process.
23. May designate Assistant Directors and delegate any portion of these responsibilities as appropriate subject to agreement from the Management Committee.

Stage Manager

Selected by: *Management Committee* **Reports to:** *Artistic Director*

The Stage Manager is part of the core production team and is responsible to the Artistic Director. The Stage Manager performs a variety of tasks in both the artistic and technical facets of the production. The responsibilities and duties of the Stage Manager vary between rehearsal and performance and the type of production. More broadly, it is the Stage Manager's responsibility to ensure that the Artistic Director's creative choices are realized in actual performance. The Stage Manager also assumes the duties of Assistant Director if no Assistant Director has been appointed by the Artistic Director.

1. Assist in auditions if required by Artistic Director.
2. Create and maintain production team and cast contact lists, including being aware of any medical conditions (including allergies etc.) personnel may have and , with the expressed permission of such personnel ensuring this information is shared to the extent necessary to maintain health and safety during rehearsals/ performances/ working bees and other related activities.
3. Attend and administer all rehearsals, including:
 - unlock/lock up rehearsal venue
 - set-up the rehearsal space
 - liaise with Costume Coordinator/ wardrobe dresser to ensure costumes and properties are available
 - liaise with Properties Coordinator to ensure properties are available
 - ensuring cast members stay on script and follow the agreed blocking. The exact manner of achieving this, especially prompting, should be discussed with the Artistic Director
 - ensure refreshments are available (tea/coffee etc)
 - ensure that rehearsals run on time.

4. In conjunction with Artistic Director and Executive Producer, set up rehearsal schedule and ensure it is distributed.
5. Take blocking notes, missed lines, entrances, and exits (the exact manner of achieving and communicating this should be discussed with the Artistic Director).
6. Maintain the prompt book including:
 - lighting cues
 - sound cues
 - set change/properties cues
 - technical notes
 - blocking
 - other information pertinent to the show.
7. Conduct rehearsals in the absence of the Artistic Director (or Assistant Director).
8. Ensure the rehearsal schedule is kept up to date and all cast are informed of any changes.
9. Attend all production meetings.
10. Act as a sounding board for the Artistic Director to test ideas.
11. Work individually with actors as appropriate to maintain rehearsal flow.
12. Before the house opens for a performance, ensure the production is ready for performance:
 - all cast/crew are present
 - lights have been tested
 - sound has been tested
 - stage has been set, including properties
 - Green Room is prepared, including stocks of refreshments are available
 - liaison with FOH occurs prior to opening the house.
13. Once the house opens for a performance, control all aspects of the performance by calling the cues for all transitions (this is known as "calling the show") and act as communications hub for the cast, stage crew, and front of house team.
14. Ensure that lighting and sound cues are acted upon at the right time by issuing verbal standby and prompt calls.
15. Perform other duties as assigned.

Assistant Director / Assistant to the Director

Selected by: *Artistic Director* **Reports to:** *Artistic Director*

The Assistant Director is part of the core production team and is responsible to the Artistic Director. The Assistant Director must be prepared to perform a variety of tasks, in both the artistic and technical realm. Some Artistic Directors delegate significant responsibility to their assistant, such as running extra rehearsals or working with particular actors. In such cases, it may be more appropriate to designate the assistant as the Assistant Director as distinct from Assistant to the Director. The designation is at the discretion of the Artistic Director.

1. Assist in auditions.
2. Promulgate all artistic messages to cast and crew.
3. Attend all production meetings.
4. At the Artistic Director's instruction, provide additional notes to actors with respect to lines, characterization, blocking and timing.
5. Act as a sounding board for the Artistic Director to test ideas.
6. Work individually with actors as appropriate to maintain rehearsal flow.
7. Perform other duties as assigned.

Set Designer

Selected by: *Executive Producer and Artistic Director* **Reports to:** *Executive Producer and Artistic Director*

The Set Designer, in consultation with the Artistic Director, the Executive Producer, and other creatives, produces an overall visual design of the sets and props including colour and/or time period. Presentation of their design may be in the form of freehand sketches, accurate scale models, plans and working drawings.

1. Design scenery that is both technically and financially feasible with input from Artistic Director.
2. Collaborate with Set Construction Coordinator and Business Manager to establish a set construction budget that is approved by the Business Manager.
3. Preliminary Set Design includes the following items to be presented at a production meeting:
 - a drafted floor plan and sketch of the set
 - colour ideas for all major set units (determined in consultation with Furnishings & Set Dresser).
4. Attend the “Designer’s Run Through” rehearsal.
5. Attend regular production meetings to ensure schedule is on track and communicate any issues regarding set.
6. Collaborate with the Properties Coordinator and Furnishings & Set Dresser to determine the selection and design of all properties and furnishings, but maintain overall creative authority.
7. Design and/or coordinate special scenic effects for the production, including slides and projections.
8. Attend final stages of “Bump-in” to ensure setup is in accordance with artistic vision.

Set Construction Coordinator

Selected by: *Executive Producer* **Reports to:** *Executive Producer*

1. Create set construction schedule that works in with commitments of set crew. Schedule shall be coordinated with and integrated into the Executive Producer’s production schedule.
2. Collaborate with Executive Producer to organise scenery construction sessions including purchasing or otherwise acquiring (rent, borrow, etc.) all necessary set construction items, and arranges delivery to construction location.
3. Liaise with Set Designer to ensure the artistic vision is being achieved, and develops possible solutions when issues arise.
4. Ensure set construction schedule is well publicized, and recruit crew members.
5. Ensure the set is properly and safely installed into the theatre and struck post-production.

Costume Coordinator

Selected by: *Executive Producer and Artistic Director* **Reports to:** *Artistic Director*

The Costume Coordinator, in consultation with the Artistic Director, designs the Costume Plot to assist in meeting the vision for the show. Once the initial costume plot has been completed, the Costume Coordinator will develop an estimate of the cost and then meet with the Business Manager to discuss. The costume team will work closely during rehearsal to ensure cast and Artistic Director are

comfortable with the realisation of the Plot. Any physical alterations to costumes will only happen with the expressed approval of the Costume Coordinator

1. Prepare a Costume Plot that identifies necessary costume requirements for production. The Costume Plot includes the following items to be presented at the production meeting for the approval of the Artistic Director:
 - Sketch ideas to indicate style
 - Research materials
 - Colour palette
 - Speed and number of costume changes are properly considered.
2. Obtain (purchase, sews, rents, etc.) necessary costumes and accessories. Expenditure of money is to be approved by the Business Manager.
3. Organise cast members to help acquire necessary costumes.
4. Repair existing costumes as necessary.
5. Prepare costumes for publicity photos.
6. Recruit and supervise volunteers/sewers etc to assist with production of costumes
7. Coordinate with the Artistic Director the costume fitting appointments for the actors and oversee the costume fittings.
8. Attend appropriate rehearsals and coordinate fast costume change rehearsals.
9. Monitor Dress Rehearsals and the Run for needs related to costumes. When identified assist in repair prior to the next performance.
10. Coordinate Wardrobe Dressers or assist with actor's costume changes during performances in the Green Room and backstage.
11. Ensure costumes are kept in appropriate condition and stored correctly during performance week.
12. Supervise Costume strike.
13. Organizes return of cleaned costumes to general club storage and to rental shops etc. after production.

Wardrobe Dresser

Selected by: *Costume Coordinator* **Reports to:** *Costume Coordinator*

A Wardrobe Dresser is a theatrical stagehand who is involved with maintaining costume quality and continuity at each performance.

1. Assist cast members with costume changes backstage, especially quick costume changes.
2. Assist with costume management in the Green Room.
3. Ensure clothes are not left lying around at the end of each performance.

Hair & Make-up Coordinator

Selected by: *Executive Producer and Artistic Director* **Reports to:** *Artistic Director*

1. Prepare a Hair and Make-up Plot that identifies necessary hair and make-up requirements for production, and discuss with Artistic Director.
2. Research hair styles and any special effects that are needed.
3. Obtain necessary supplies and equipment. Expenditure of money is to be approved by the Business Manager.
4. Organise cast members to apply their own make-up and hair dressing to the extent possible.
5. Assist with good management of the Green Room.

Box Office Manager

Selected by: Management Committee **Reports to:** Executive Producer

1. Liaise with Domain Theatre Box Office staff (or staff at other venues) to ensure their requirements are met.
2. If relevant, create and manage TryBooking website (or similar).
3. If relevant, arrange for ticket design and printing.
4. Have custody of and regularly monitor the Galleon mobile telephone to check and respond to any calls from patrons regarding ticketing.
5. Monitor bookings@galleon.org.au email address and manages ticketing requests.
6. Prepare and maintain box plan.
7. Provide for and track complimentary tickets in accordance with the relevant GTG policy, including to:
 - cast and crew of current production
 - reviewers
 - GTG members and Life Members
 - special guests, including Patron, sponsors etc.
 - other approved guests, including prize winners etc.
 - approved TASA theatre groups.
8. If relevant, provide box plan for each performance to Front of House Manager.
9. Collaborate with Front of House Manager to liaise with any charity group to ensure their needs are met.
10. Once ticket sales have commenced, regularly provide the Executive Producer and Publicity Coordinator with sales data so that marketing plans can be adjusted if needed.

Front of House Manager

Selected by: Management Committee **Reports to:** Executive Producer

1. Source volunteers for Front of House duties, including Box Office attendants, program sellers, raffle ticket sellers, food/drink servers, ushers.
2. Prepare roster for Front of House duties.
3. Attend all performances and manage all Front of House volunteers.
4. Liaise with Box Office Manager and ensure that correct seating arrangements for cabaret tables are established.
5. Liaise with Business Manager to ensure cash floats are provided to relevant Front of House personnel.
6. Count floats after each performance, prepare floats for next performance, and arrange banking with Business Manager.
7. Establish arrangements for each performance, including ensuring programs, raffle prizes and tickets are available.
8. If relevant, make (or delegate) catering arrangements for any planned Opening Night Supper.

Business Manager

Selected by: Management Committee **Reports to:** Executive Producer

The Treasurer of Galleon Theatre Group Inc. is generally the Business Manager of each production. For the purposes of this document 'Business Manager' and 'Treasurer' are synonymous.

1. Arrange to obtain the rights to perform the production.
2. Obtain cash floats for box office attendants, program sellers, raffle ticket sellers if required by Front of House Manager.
3. Oversee all budget preparations and monitor budget performance, and keep the Executive Producer informed of any issues.
4. Work closely with the Executive Producer to ensure budget control.
5. Attend Production Meetings to provide financial advice and receive updates.
6. Ensure any cash banking is undertaken as required during a Run.

Publicity Coordinator

Selected by: *Management Committee, on advice from the Publicity & Promotions Subcommittee* **Reports to:** *Executive Producer*

The Publicity Coordinator is generally the Convenor of GTG's Publicity and Promotions Subcommittee, and marketing and advertising of the production is undertaken by the Subcommittee.

The Subcommittee may recruit volunteers to assist, and will enlist the support of cast and crew in such tasks as distributing posters, postcards, social media posts etc.

The Publicity Coordinator will ensure a Marketing Campaign is created and executed to sell 'the product'. The Subcommittee will have full authorisation on all marketing materials. Any advertising outside the campaign will need to be authorised by the Subcommittee.

The Marketing Campaign will consist of but not be limited to the following:

- Social media, especially facebook advertising
- Photographs of cast and rehearsals
- Audio/Video of cast and rehearsals
- Posters and postcard delivery
- Mail out to Galleon Mailing List
- Other targeted advertising media.

Time will be allocated during the rehearsal period for the Publicity Coordinator or delegate to obtain necessary collateral (e.g., video footage, photographs). This time will be requested through the Executive Producer if the action is sufficient to delay rehearsals. Ideally, the Publicity Coordinator will have negotiated the scheduling of such events well in advance and they will be included in the production calendar. If there is the need for ad hoc events, these will be negotiated between the Artistic Director and the Publicity Coordinator.

1. Design and implement a Marketing Campaign (including a social media campaign) with detailed budget for approval by the Business Manager.
2. Where appropriate, arrange for audition notices to be placed in:
 - Theatre Association of South Australia (TASA) website / Encore magazine
 - Adelaide Theatre Guide
 - Galleon Website
 - Social media, including twitter and facebook
 - Other media.
3. Arrange for a Publicity Photographer.
4. Arrange photo-shoot for publicity photographs. If any cast member prefers to use their own professional photos, they will indicate this preference at the first read through. It is the

- Publicity Coordinator's decision whether this will be allowed, as the 'look and feel' of all photographs (including head shots) needs to be consistent with the Marketing Campaign.
5. Coordinate with the Artistic Director, Executive Producer, Publicity Photographer and Poster Designer to ensure publicity poster and postcard are designed.
 6. Arrange for printing of posters and postcards and their collection.
 7. Prepare a Media Pack.
 8. Liaise with the Box Office Manager to ensure Reviewers are invited (and ticketed) to attend opening night performance, and provide them with a Media Pack.
 9. Arrange for publicity editorial to be placed with appropriate media outlets.
 10. Provide Galleon Web Master with editorial for publication on www.galleon.org.au.
 11. Ensure mail-out occurs of publicity material including to Galleon mailing list.
 12. Expenditure of money is to be approved by the Executive Producer.

Poster Designer

Selected by: *Publicity & Promotions Subcommittee* **Reports to:** *Executive Producer*

1. Coordinate with Artistic Director, Publicity Photographer (if required), Publicity Coordinator and Program Designer to develop a design concept for:
 - promotional poster
 - promotional postcard
 - front cover of program.
2. Receive photographic images (if any) from Publicity Photographer to incorporate into poster /postcard design.
3. Design a promotional poster/postcard for approval by Executive Producer.
4. GTG's Publicity and Promotions Subcommittee will provide oversight of poster etc design.

Publicity Photographer

Selected by: *Publicity & Promotions Subcommittee* **Reports to:** *Executive Producer*

1. Take photographs for advertisements, poster, postcard, and media submissions.
2. Take photographs of individuals and activity photos for programs.
3. Take photographs for web site.
4. Provide ready-for-press images to Poster Designer.
5. GTG's Publicity and Promotions Subcommittee will provide oversight of photography requirements.
6. Expenditure of money is to be approved by the Business Manager.

Program Designer

Selected by: *Publicity & Promotions Subcommittee* **Reports to:** *Executive Producer*

1. Design general program.
2. Coordinate with Poster Designer regarding front cover design.
3. Arrange for editorial to be prepared by and received from:
 - Artistic Director: personal biography, and a Director's Note
 - Cast members: including personal biographies
 - Executive Producer: including cast list, acknowledgements, production team and other credits, logos, advertisements, notices.

4. Arrange to receive photographs of cast members, Artistic Director etc. and artwork for front cover from Poster Designer.
5. Provide Executive Producer with ready-for-press file.

Lighting Designer

Selected by: *Executive Producer* **Reports to:** *Executive Producer and Artistic Director*

The Lighting Designer will, in consultation with the Artistic Director, design the lighting plot for the show. The Lighting Designer will also consult with the Domain Theatre (or other venue) technical team to identify requirements and any potential obstacles. The Lighting Designer will consult with the Executive Producer to ensure any special purpose lighting is costed appropriately. As the lighting design may take several iterations, the lighting design will need to be complete before “double run Sunday” (if scheduled). The Lighting Designer will also send the lighting brief to the Domain Technical staff and assist on tech day during the bump in

1. Collaborate with Artistic Director on creating a lighting design.
2. Collaborate with Artistic Director, Set Designer and Costume Coordinator on a colour palette.
3. Create cue sheets.
4. Attend production meetings.
5. Attend rehearsals as available.
6. Liaise with Theatre Technician and, following collaboration with Executive Producer, coordinate rental of any additional lighting equipment.
7. Attend Bump-in, lighting hang, lighting focus, level set, dress rehearsals, etc.
8. Coordinate special lighting effects.
9. Coordinate lighting hang and focus calls.
10. Attend technical rehearsal to ensure Artistic Director is happy with overall vision.
11. Work within a budget. Expenditure of money is to be approved by the Business Manager.

Lighting Operator

Selected by: *Executive Producer* **Reports to:** *Executive Producer*

The Lighting Operator is responsible for the live mixing of the performance's lighting desk.

1. Attend Bump-in.
2. Assist Theatre Technician with setup of lighting equipment at the performance venue.
3. Ensure required equipment is tested and operational prior to each performance.
4. Ensure smooth operation of the lighting desk during the performance.
5. Ensure interval house lights are operated at each performance.
6. Control special lighting effects such as the follow spot and/or other specials.
7. Inform Stage Manager, Executive Producer and Theatre technical staff of any broken or non-functional audio equipment.

Sound Designer

Selected by: *Executive Producer* **Reports to:** *Artistic Director*

The Sound Designer collaborates with the Artistic Director and Executive Producer to design the sound plot (i.e., effects, music, and musical underscore) for the show.

The Sound Designer will be responsible for applying to APRA for all licensed music. As a matter of **principle**, it is a non-negotiable GTG requirement that **all licensed music MUST be 100% owned by APRA**. Application of this principle will reduce costs.

No music will be used that is owned by UPMG, Sony or Warner Chappell or other rights holder. The Sound Designer will collate the music onto a USB stick, give to the sound desk technician to run during rehearsal on the Galleon laptop. The Sound Designer will also make any additions, changes, deletions to the sound list as required by the Artistic Director. The Sound Designer will prepare a USB stick to give to the Domain Theatre Technical staff to download to their music application to be used during performances.

If there is a dispute in the selection of music, the Executive Producer will have the final decision based on the best business decision for GTG. As licensing of music takes an extraordinary amount of time, the song list and application to APRA should ideally be completed before the first rehearsal.

1. Collaborate with Artistic Director on establishing a sound design (effects, soundscapes, ambient music, pre-show music, interval music).
2. Arrange approvals with APRA for licensed music as needed, and consult Business Manager regarding any fee payable.
3. Collaborate with other designers.
4. Create a sound plot (speaker location, etc.).
5. Create cue sheets.
6. Attend production meetings.
7. Prepare rehearsal "tapes" of sound design for use in rehearsal.
8. Attend appropriate rehearsals and coordinate the settings for and running of the sound cues.
9. Coordinate rental of any additional sound equipment.
10. Attend bump-in, sound system set-up, level set, dress rehearsals, etc.
11. Work within a budget. Expenditure of money is to be approved by the Business Manager.

Sound Operator

Selected by: *Executive Producer* **Reports to:** *Executive Producer*

The Sound Operator is responsible for the live mixing of the performance's audio at a master sound board.

1. Attend Bump-in.
2. Assist Theatre Technician with setup of audio equipment at the performance venue, including responsibility for and management of radio packs and audio-visual feed to backstage and green room.
3. Ensure required equipment is tested and operational prior to each performance.
4. Responsible for maintaining volume for performers and musicians while avoiding feedback and other problems. Monitor use of body microphones, and communication packs, including safe storage, charging etc.
5. Ensure pre-show and interval music is played at each performance.
6. Control of audio equipment for speeches and announcements
7. Plot all scripted sound effects.
8. Discuss speaker placement.
9. Coordinate the installation of any necessary monitors.
10. Assist in Bump-out of sound equipment if needed.
11. Inform Stage Manager, Executive Producer and Theatre technical staff of any broken or non-functional audio equipment.

Properties Coordinator

Selected by: *Executive Producer* **Reports to:** *Artistic Director*

The Properties Coordinator will, in consultation with the Artistic Director, identify the most appropriate properties for the show. Once the properties list is complete, the Properties Coordinator will develop an estimate of the cost, and then meet with the Business Manager to discuss. The Properties Coordinator in collaboration with the Furnishings & Set Dresser will liaise carefully with the Artistic Director and cast during rehearsals to minimise unexpected problems.

1. Prepare a Properties Plot that identifies necessary properties requirements for production.
2. Design properties in collaboration with Set Designer and Furnishings & Set Dresser where appropriate.
3. Undertake research about the time period to ensure accuracy to the extent possible.
4. In accordance with the Artistic Director's vision, build, borrow, purchase, rent properties.
5. Attend production meetings.
6. Supply rehearsal properties and/or furnishings.
7. Attend rehearsals and manage properties and any rehearsal furnishings/set dressings that might be in use.
8. Attend Bump-in, dress rehearsals, etc.
9. Identify positioning of properties.
10. Arrange replenishment/repair of properties and/or furnishings during the Run.
11. In collaboration with the Executive Producer arrange for and manage stage crew assistants to manage properties and any set changes during the Run.
12. Work within a budget. Expenditure of money is to be approved by the Business Manager.

Furnishings & Set Dresser

Selected by: *Executive Producer* **Reports to:** *Artistic Director*

1. Prepares a Furnishing & Set Dressings Plot that identifies necessary items for the production. Once the Plot is complete, develop an estimate of the cost, and then meet with the Business Manager to discuss.
2. Collaborate with Set Designer and Properties Coordinator, including about the design of properties.
3. Undertake research about the time period to ensure accuracy to the extent possible.
4. In accordance with the Artistic Director's vision, build, borrow, purchase, rent furnishings and set dressings.
5. Attend production meetings.
6. Collaborate with Properties Coordinator to supply rehearsal furnishings if needed.
7. Attend Bump-in, dress rehearsals, etc.
8. Collaborate with Properties Coordinator to replenish or repair furnishing and set dressings during the Run.
9. Work within a budget. Expenditure of money is to be approved by the Executive Producer.