



THE SCHOOL
of Toronto Dance Theatre

STUDENT PRODUCTION GUIDE

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INTRODUCTION

Message from the Artistic Director:

GETTING STARTED

You'll be working together with your fellow students, faculty, and staff – cooperation and communication are critical. There are three shows produced by students: Fall Coffee House, Spring Coffee House, and the Choreographic Workshop. This guide will help you understand your role and responsibilities as a member of the production team. It is important to build rapport, set and meet deadlines, anticipate problems, develop creative solutions, and work professionally.

For choreographers:

The artistic quality of the work you're about to produce should be as strong, honed, and distilled as you are capable of making it.

Take into consideration the learning you're engaged in as you approach the creation and production of your work. This is an opportunity to investigate your creative process and try out new ideas.

For the production team:

These productions are yours to do. Use your imagination! The production doesn't have to follow a formula for presentation, it is a student-driven activity.

This manual is a guideline that's been created from the experiences of producing student-run productions over many years. It's here to help you do it yourselves. The School provides the theatre, this manual, and some guidance, but the rest is up to you. One of the purposes is to help you learn by doing.

Work professionally. Do things in a timely fashion. Don't leave everything to the last minute. The curtain still goes up at 8 pm!

Understand who your audience is as you both create and produce your work.

A few basic, practical guidelines to get you started:

- **No glass**
- **No open flame**
- **No real weapons – stage weapons only**
- **No rosin**
- **No confetti or glitter**
- **No nudity**
- **No covering of exit lights and/or signs**

Avoid obscenity unless it's artistically critical to your work. And think twice about using a live gorilla smoking a cigar, swinging from the grid... Does your piece really need it?

Other than that...

Welcome to producing your own show!



TECHNICAL INTRODUCTION

Words from the Technical Director and from past producers

All props and costumes must be considered for their possible hazards to the performer, production team, audience, and dance floor. Use of any of the following elements must be discussed with the Producer and approved by the theatre's Technical Director as early as possible but **no later** than one week prior to the start of technical rehearsals:

- hard/sharp/street shoes
- set pieces
- use of liquids, food props
- smoking
- special body makeup
- projections
- anything requiring special clean up
- any other out of the ordinary elements (if you're unsure whether or not what you want is 'out of the ordinary' – ask!)

Requests for use of any of the above elements arising at the beginning of technical rehearsals will **not** be considered.

JOB DESCRIPTIONS, ROLES, AND RESPONSIBILITIES

In general, a pattern has developed that 2nd year students produce the Fall Coffee House and 1st year students produce the Spring Coffee House. It's true that it does help to have students who "know the drill" produce the Fall Coffee House, however it is not written in stone and the Producer should feel that s/he can recruit from all years for all jobs.

The Choreographic Workshop is produced by the 2nd year students.

The following roles will make up a production team; read through the job descriptions and responsibilities laid out in this manual for each position:

- Producer
- Assistant Producer
- Stage Manager, Assistant Stage Manager
- Sound Technician
- Running Crew
- Wardrobe
- Videographer
- Master of Ceremonies
- Front of House Manager, Box Office Manager
- FOH Ushers, Box Office Staff
- Marketing Team, Program Coordinator
- Fundraising Team
- Bio & Headshot Coordinator
- 3rd Year Liaison (*Choreographic Workshop only*)

PRODUCER

Reports to: School staff

School staff main contact(s): Artistic Director (**Pat Fraser**), Managing Director (**Michelle Yeung**)

JOB DESCRIPTION

As the Producer, you are primarily responsible for the execution of the show. It is your responsibility to oversee every step in the process of creating the show. However, that **does not** mean every aspect of putting the show together is your job – trust your team of colleagues. Your role involves providing guidance and communicating information to your team, setting deadlines to keep on top of the timeline, encouraging, motivating, and supporting your production team to produce a successful show. The Producer can dance in the show if time will permit.

As the Producer, you should:

- Familiarise yourself with all team roles and responsibilities, ensure positions are filled.
- Act as the main point of contact with School staff and Artistic Director, **Pat Fraser**.
- Create the production timeline and set deadlines.
- Be responsible for arranging all production meetings.
- Provide direction and insight when required.
- Proofread all marketing materials and show program.
- Attend all showings, technical and dress rehearsals, and performances.
- Have keys to the building or arrange for someone with keys to be present at all times when in the space.
- Be able to work well under pressure and have strong leadership skills.

Choreographic Workshop only:

- Liaise with 3rd years (assist as needed).
- Request technical info and prop list from 3rd years.
- Meet regularly with **Julia Sasso**, Choreographic Workshop Director (program order will be made by **Julia**, in consultation with artistic staff).

FIRST STEPS

Introduce yourself

- Inform School staff that you are the Producer. Arrange a meeting with the Artistic Director, **Pat Fraser**, and Managing Director, **Michelle Yeung**, as soon as possible.
- Liaise with the Communications and Outreach Manager, **Lilya Sultanova**, and learn who to contact for editing/approval of marketing materials. Pass this information on to the Marketing Team and Program Coordinator.

Arrange the initial production meeting

Please note: many of the points below apply to every production meeting, not just the initial meeting

- In your first production meeting, you need to set the bar for everyone involved.
- Be courteous, professional, and authoritative.
- Prepare an agenda in advance; include everything you would like to discuss at the meeting.
- Determine some production rules, *e.g. Are works limited to x minutes? How many works can a dancer be in? Can choreographers submit more than one work?*
- Review team roles and responsibilities.

- Review the production schedule timeline.
- Set deadlines – encourage all to meet them!
- Recruit one second year and one third year as liaisons.
- Inform all that the Producer and Assistant Producer / Business Manager must approve all expenses and a receipt must accompany every expense.
- Determine best method of communication – email, regular meetings, etc.
- Confirm the date of the next meeting, and determine how frequently meetings will be held throughout the process.

Develop a production timeline

Work backwards – start with the show dates and work back through what needs to happen leading up to the performance.

- Include as much detail as possible.
- Give yourself a cushion, e.g. *If you need something by Wednesday, set the deadline for Monday.*
- Communicate with School staff and your production team when setting deadlines. Ask people how long they'll need for certain tasks (**especially** when deadlines involve School staff!)

CREATING A TIMELINE

The following is a checklist for developing a timeline (**note**: some items will have several deadlines, and some items will be repeated activities – for example production meetings).

Pre-show items

1. Regular production meetings

2. Booking space (discussions with the rehearsal space coordinator)

You (the Producer) are responsible for booking space for production meetings (speak with **Andrea Roberts** to inquire about holding meetings during the school day).

Choreographers are responsible for booking studios for their own rehearsals.

Speak with **Andrea Roberts** and Facilities Manager, **Karen O'Brien**, regarding pre-booked space. (**Pat Fraser** books the tech, dress, and performance space).

3. Choreographer Intent sheets (see example on School website: schooloftdt.org/students/documents)

Develop and distribute Choreographer Intent sheets, which include:

- contact information (name, email, phone)
- title of work
- music information (title, artist/composer)
- musician(s) (if applicable)
- music editing (if applicable)
- costume designer (if applicable)
- rehearsal director (if applicable)
- names of dancers
- brief program notes
- any set / prop pieces
- requests for special / out of the ordinary technical elements

Distribute sheets to all choreographers, and remind them of the **deadline** for submission. Use the information on these sheets to determine approximately how long the show will be and whether two shows are necessary. You can also determine a preliminary show order, identifying dancers who are in several pieces and possible challenging set/costume changes.

4. Choose a show title

Brainstorm ideas together with your production team, create a shortlist, and vote on a show title. School staff must approve the final choice.

5. Setting ticket prices

Refer to past student productions and your current budget to determine an appropriate price. (Consider discounts for students, seniors, and CADA members.) Prices must be lower than for the School's mainstage shows (see Marketing Guidelines on **page 34**), and must be approved by the Managing Director, **Michelle Yeung**.

6. Advertising and publicity

Encourage the Marketing Team to get an early start on brainstorming advertising ideas. Include deadlines to get all publicity materials approved by School staff before using them (in print and online), as well as the deadline for when your marketing materials are going to go "live".

7. Developing, finalising, and posting a show order

Using the Choreographer Intent sheets, develop a show order. The beginning and end of each act are important in setting tone. If possible, separate solo works from each other and large group numbers from each other. Ask Artistic Director, **Pat Fraser**, for advice.

Finalising show order: Post tentative order for choreographers and dancers to check. Consider any comments and concerns. Be aware that sometimes the show order can change at any point up until the day before the show.

Posting show order: Post the final show order on the school bulletin board downstairs, in the lounge, and in Studio B. Make sure School staff receive a copy.

8. Book a videographer

Arrange for a student or other to video the dress rehearsal and performances. You must speak to **Andrea Roberts** for advice and assistance.

9. Send out invitations

The Marketing Team should draft an invitation to be sent on the School's emailing list. Connect with School staff. Text must be proofed and approved. All School staff, faculty, and TDT staff should be invited.

10. Special technical requirements

Speak with the Technical Director about use of video or any other special or out of the ordinary props/elements (see list on **page 5**). Any such requests must be made well in advance of the show, as they may require special arrangements (setting up the projector, putting down the older floor, etc.)

11. Discussion with the Lighting Designer (the LD is selected by the Artistic Director)

Ensure the Lighting Designer receives and approves the production schedule. The Producer is responsible for negotiating the fee that will be paid to the Lighting Designer, though payment is made by the School. Check with the Managing Director, **Michelle Yeung**, with regard to advice on and payment of Lighting Designer's fee.

12. Organising wardrobe access (*Choreographic Workshop only*)

For Choreographic Workshop, access is coordinated through the School's Wardrobe Supervisor. There is no wardrobe access for Coffee House productions.

13. Fundraising Team activities

Any fundraising ideas and activities that the Fundraising Team organise should be included in the timeline.

14. Artistic showing

This should be scheduled about two weeks before the show.

- It is an opportunity for you to see the work being created.
- You can begin to develop a show order.
- The Lighting Designer has an opportunity to start developing ideas.
- The Stage Manager can get preliminary information on the pieces.
- The dancers can perform the work in front of an audience.

15. Developing a thank you page and thank you list (see page 27 for more details)

Create a draft and give it to your Program Coordinator. Thank people who have truly helped in some significant way. Start a list early, adding names of individuals and groups who have aided you along the way. Also, it is valuable when it comes time to write thank you cards.

16. Finalising and printing the program

Ensure that the Program Coordinator is staying on top of deadlines regarding the creation and proofing of the program. Ensure that it has been proofread and approved by **Pat Fraser** and **Susan Macpherson**.

Allow choreographers to check the final draft of the program to confirm the details of their pieces. This is the last chance for changes and additions. You may want to place a small welcome in the front of the program describing the show and/or the School.

17. Collecting bios and headshots

Ensure that the Bios & Headshot Coordinator has completed their display before the box office opens.

18. Collecting final version of music

The Sound Technician should collect the final performance copy of all the music from choreographers during tech rehearsals. Ensure choreographers have checked their CD for flaws, and that the entire track is copied on it.

Note: Request all choreographers record their music with proper cuts, pauses, fades, or track changes **all within one track** in order to simplify the job of the Sound Technician.

19. Securing the box office / bake sale float

The Front of House Manager must speak with the Managing Director, **Michelle Yeung**, to obtain cash floats for each performance. Arrangement for this must be made a *minimum of three days* before the performances.

Show week items

1. Technical rehearsals

- Choreographers work with the Lighting Designer and Sound Technician.
- Each piece should be allotted 30 minutes to set lights and run.
- Choreographers and their dancers should be called 30 minutes prior to their tech.
- Due to current sight lines – **most of the audience will see nothing on the floor or from a dancer's waist down when the dancer is in the downstage panel.**
- **Dancers should rehearse their bows in the technical rehearsal. If there is no bow after each piece, there must be a final full-cast bow which must be rehearsed.**

2. Dress rehearsal

The dress rehearsal is the final, full rehearsal in costume and make-up. **It should be run as if it is a formal show.** Add 15 minutes to the top of the dress to allow the Stage Manager to make announcements. The Stage Manager should explain dress rehearsal rules. See **Student Handbook** for details.

3. Warm-up class

If a show happens on a weekend, students need to warm-up before going on stage. Consult with **Andrea Roberts** to arrange and book studio space. Book a faculty member or TDT company member to teach the class, as well as an accompanist (you must inform **Andrea** who will be teaching/accompanying). The instructor and musician must both be paid from your own funds.

4. Front of House details

Go up on time. (Unless there is a major technical issue or unforeseen TTC closure).

Pre-show announcement: see **page 20** for the details of this announcement (by the MC or Producer).

Key person to lock up: A select group of students have keys to the building and one of them must lock the building if the show runs past 10 pm and there are no renters in the building. Verify with the Facilities Manager, **Karen O'Brien**, if a key person is needed.

Post show items

1. Strike the stage

Ensure that a crew stays behind immediately after the show to strike the stage and reset the lights. Coordinate with the theatre technician as to numbers required.

2. Return music to choreographers

The Sound Technician must return media to owners in their original cases.

3. Send thank you notes

Send notes or email to those who've helped including choreographers and faculty.

4. Video wrap-up

One copy of the DVD or digital recording must be delivered to **Andrea Roberts** for the School's archives. If choreographers / dancers desire copies, the videographer must make these arrangements before handing over the original tapes.

5. Identify the next Producer

The student body should confer on identifying the Producer for the next production.

FINAL WORDS

As the show draws closer, you'll need to check in with everyone to make sure everything is on track. Here are some additional guidance points to help you with this role:

- Stay in touch with choreographers. Keep track of how many pieces are due to be in the show - know that some may withdraw if they don't think they'll be able to get their pieces done.
- Visit rehearsals with the permission of choreographers.
- Start a sheet or email system where you can compile a list of names of people and organisations who should be thanked. Discuss this with the Program Coordinator – you may be able to pass this task on to them.
- Communicate with the Stage Manager about anything you learn from the choreographers, such as any changes to props, length of pieces, number of dancers, etc.
- Continually update faculty on your progress and ensure deadlines for approval are still realistic.
- Stick to your timeline and deadlines, but adjust if needed.

As the Producer you should be working with and assisting others in your team throughout the process. Some tasks may require your input or approval.

- Discuss any proposed expenses or other budget work with the Assistant Producer.
- Set ticket prices with the Marketing Team, in coordination with the FOHM. Remember that ticket prices must be approved by the School's Managing Director, **Michelle Yeung**.
- Help the Fundraising Team coordinate bake sales, and any other fundraising activities.
- Recruit help for the Marketing Team for posterings.
- Double check timeline and tasks.

And when the show is over...

Offer congratulations! Go downstairs after the show and offer your congratulations to the dancers, choreographers as well as your production team members.

ASSISTANT PRODUCER

Reports to: Producer

School staff main contact(s): Managing Director (**Michelle Yeung**)

JOB DESCRIPTION

As the Assistant Producer you are expected to work closely with the Producer to ensure the smooth running of the production, as well as being responsible for the budget and financial elements of the show. The Assistant Producer can dance in the show.

As the Assistant Producer, you should:

- Generally assist the Producer with tasks (as needed).
- Ensure communication is clear and open between production team and School staff.
- Be responsible for budgeting and accounting for all aspects of the show.
- Work closely with the Producer to determine the budget for the show.
- Work closely with the School's Managing Director, **Michelle Yeung**, for all financial transactions and access to funds.
- Request budgets from choreographers and other teams as needed.

FINANCIAL RESPONSIBILITIES

- Generate a budget for the show.
- Receive and process the budget requests from choreographers.
- Create a proposed budget for the show. Share with the production team. Determine available funds, realistic revenue and fundraising required. (Liaise with **Michelle** as needed).
- Continually communicate with the Producer and the Fundraising Team.
- Nothing should be purchased (that expects reimbursement) without prior approval.
- **On-going tasks:** Collect receipts for expenditures, and create a system for recording/filing receipts.
- Present **Michelle** an organised expense report as you approach the show, and request to meet with her if you have any questions along the way.
- With **Michelle**, discuss the method for securing funds and follow the procedure.
- Be sure to set deadlines for yourself and others, and provide enough time for **Michelle** to process everything before you expect money or cheques from her.
- **Payments:** arrange for appropriate cheques with **Michelle** in advance of the show day.
- You are responsible for paying the class teacher and accompanist for the warm-up class (if applicable).
- You will also pay the Lighting Designer (confirm with the Producer, **Pat Fraser** and **Michelle Yeung** with regards to fees).
- At the end of the run do a final accounting record and submit it to **Michelle**.
- Read the Producer section of this manual to see what other tasks you may be asked to assist with.

STAGE MANAGER, ASSISTANT STAGE MANAGER

STAGE MANAGER (SM)

Reports to: Producer

School staff main contact(s): Technical Director

JOB DESCRIPTION

As the Stage Manager you are responsible for coordinating all aspects of the production in the theatre as well as maintaining the quality of the performance. The Stage Manager **cannot** dance in the show.

As the Stage Manager, you should:

- Be responsible for the smooth execution of rehearsals and performances, including keeping rehearsals on time.
- Take care of detailed tasks, such as setting props prior to and during the show.
- Attend rehearsals before tech time to get an idea of the pieces.
- Attend and manage all tech time, tech rehearsals, and dress rehearsal.
- Work with the Lighting Designer during tech rehearsals.
- Give notes as needed for performers, technical team, etc.
- Serve as a line of communication between the creative and technical teams.
- Give show calls to dancers.
- Ensure dancers and choreographers know the schedule and are prepared and on time for their tech.
- Call the show from the mezzanine.
- Enforce regulations with regard to use of the theatre.
- Be responsible to ensure the theatre is restored for the following day.
- Be able to pick up quickly and work well under pressure.

ASSISTANT STAGE MANAGER (ASM)

Reports to: Stage Manager

School staff main contact(s): Technical Director

JOB DESCRIPTION

As the Assistant Stage Manager your primary responsibility is to take direction and instruction from the Stage Manager, assisting whenever, and wherever necessary. The Assistant Stage Manager **cannot** dance in the show.

As the Assistant Stage Manager, you should:

- Assist in the execution of the show, and may take over aspects of the show as assigned by the Stage Manager.
- Prepare paperwork (see checklist below).
- Run the backstage during tech/dress and performances.

THE STAGE MANAGEMENT TEAM

- Discuss how you will most efficiently communicate and work best as a team.
- SM delegates tasks to the ASM, both should remain in close communication throughout.
- Attend and prepare for all production meetings.
- Discuss the timeline for the show and deadlines that involve you.
- Confirm dates and times for tech and dress rehearsals.
- Request a list of all the pieces in the show, and the information about each piece.
- Contribute to scheduling slots of time for each piece within the tech time (**Note: Pat Fraser** does tech and dress scheduling for the *Choreographic Workshop*).
- Attend the artistic showing, tech rehearsals, and dress rehearsals.
- Keep in close contact with the Producer throughout the process.

PAPERWORK

Identify with School staff a section of the bulletin board for productions and advise students to check regularly.

- Post schedules and call times for tech and dress rehearsals (the Producer may ask you to create the schedule for tech rehearsals).
- Confirm information with the Producer, then post the date and time of the weekend warm-up class (if applicable).
- Post the call time for performances.
- Once it is determined, create a running order of the pieces in the show to post backstage, give to the technical crew, and use for cue notes, etc. when you run the show.

COMMUNICATION

The SM / ASM acts as a liaison for all communication between the Producer and the technical team. Dancers and choreographers may also come to you with any issues, etc. It is vital to communicate with each other, and with the Producer as needed.

TECHNICAL ISSUES

If a choreographer would like to project a video or mentions use of any out of the ordinary elements for their piece (see list on **page 5**), speak with the theatre's Technical Director about this immediately. The Producer may also participate in this discussion or assign it to you. Any arrangements like these must be made well in advance of the show.

PREPARING FOR THE TECH, DRESS, AND PERFORMANCES

Just because the Stage Manager is responsible for a task doesn't mean that the SM has to personally do the task. Delegating is the only way to make it all happen and stay sane! For tech and dress rehearsals the tasks should be divided up:

Stage Manager

- Taking blocking or noting important moments in the choreography.
- Timing breaks, scenes, etc.
- Tracking lighting and sound cues.

Assistant Stage Manager

- Resetting scenes or dances while the choreographer is giving notes.
- Presetting props and prop tracking.

Once you get into tech rehearsals the ASM will be your eyes and ears backstage. They will preset props and explain to the running crew their duties (if applicable).

Plan to meet with your ASM before rehearsals start and let them know how you would like rehearsals to be run, what your expectations of them are and any information that you learned from the Producer that might be useful to your team.

TECH REHEARSALS

You are responsible for the smooth running of the technical rehearsal.

Schedule

- Each piece should be allotted 30 mins to set lights and run.
- Choreographers and their dancers should be called 30 mins prior to their tech.
- Ensure dancers and choreographers know the schedule and are prepared and on time for their tech.

Additional Duties

- Talk with the Lighting Designer to see what they need from you in terms of information about pieces, assistance in speaking with choreographers, etc.
- Take notes with regards to props, cues, and other specifics you'll need to know when running the show.
- Run pieces with dancers in lights, if time allows.
- Dancers should rehearse their bows in the tech rehearsal.
- Stay on schedule!
- SM and ASM should talk following the tech rehearsal to discuss any issues, notes, etc.

DRESS REHEARSAL

The Stage Manager is responsible for the execution of the dress rehearsal, and should run it as though it is a public performance. The dress rehearsal is the final, full rehearsal in costume and make-up. Add 15 mins to the top of the rehearsal to allow for any announcements. The Stage Manager can explain dress rehearsal rules. See the **Student Handbook** for details.

- Call all dancers and crew one hour before the start of the show.
- Call dancers just as you would for a show, and provide time at the end of the dress for notes from yourself, the Producer, Lighting Designer, and choreographers.
- Take notes of any technical issues or anything that will need attention prior to performances.

STAGE MANAGEMENT CHECKLIST

- Post call board updates including running order.
- Prepare props/set pieces and ensure they are pre-set properly (ASM).
- Spike set pieces or performer marks including dancer positions in blackouts.
- Post sign-in sheet before each rehearsal and performance – call latecomers (dancers who have not signed in at the call time).
- Mop, sweep, and set up the stage before each rehearsal and performance.
- Brief everyone involved on safety issues.
- Check flashlights (ASM).
- Take notes of any technical issues or anything that will need attention prior to performances.

DURING THE SHOW

Remember the following for the performances:

The SM must remember to:

- Call the sound cues for the Sound Technician, unless otherwise delegated.
- Give anyone doing a curtain speech, such as the MC or Producer, a 5 minute and 2 minute stand-by, as well as a “places/go” once the house is in, as confirmed by the FOHM.
- Turn off the lights under the bleachers. House lights **must come up in between each piece**, so that audience members can read their programs.
- Tidy the backstage area and ensure that the dancers keep dressing rooms tidy.

Backstage, the ASM must remember to:

- Give calls to the dancers (30, 15, 10, and 5 minutes to show, as well as “places”).

FRONT OF HOUSE

When you get into performances, you will have the additional duty of working with the FOHM. Traditionally the Stage Manager takes responsibility for everything that happens from the front of the stage back and the FOHM is responsible for everything front of house including the audience experience.

Before or at half-hour, the Stage Manager “turns the house over” to the FOHM and tells them that they are free to open the house. It’s important to communicate frequently with the FOHM up to the start of the show and at intermission. It’s considered good form to keep to a regular routine each performance so that the FOHM and your crew never have to go looking for you. If you need to disappear for a moment, be sure to let someone know where you’re going.

Decide how the FOHM will cue you that the audience is seated so you can start the show.

AFTER THE SHOW

Ensure that the stage and backstage area are cleared of all set pieces, props, costumes, and personal articles belonging to dancers. Make sure dancers clean out the dressing rooms and remove their belongings. Check in with the Producer to make sure all duties have been completed.

SOUND TECHNICIAN

Reports to: Stage Manager, Producer

School staff main contact(s): Technical Director

JOB DESCRIPTION

The Sound Technician is responsible for all sound and music in the show. The Sound technician **cannot** dance in the show.

As the Sound Technician, you should:

- Run the sound board for tech and dress rehearsals and performances.
- Set sound levels for any music/sound with choreographers during assigned tech time.
- Remain in communication with the Stage Manager.
- Be responsible for obtaining and returning each piece of music.

PRE-SHOW

The Sound Technician will work with the Stage Management team, Technical Director and the Lighting Designer.

- Attend all tech rehearsals and the dress rehearsal.
- Attend the artistic showing, as it's another opportunity to hear the music for each piece and become familiar with any special requirements.
- Collect the final performance copy of all the music from choreographers during tech rehearsals.
- Make sure you have all music in a format you can play. You may want to burn a CD of the music for the show in order of the pieces.
- Double check that all recordings work all the way through before they are heard in front of an audience!
- Communicate with the SM, ASM, and Lighting Designer about any cues you may have together.
- If you have any notes, issues, or concerns, speak to the Stage Management team.

DURING THE SHOW

- Run the sound cues as set in tech rehearsals.
- Work with the Stage Management team, and Lighting Designer.
- Give any notes and discuss any concerns with the Stage Management team.

AFTER THE SHOW

- Return music to each choreographer.
- Tidy the sound booth.

RUNNING CREW (IF REQUIRED)

Reports to: Stage Manager / ASM

School staff main contact(s): Technical Director

JOB DESCRIPTION

- Report to the Stage Manager and Assistant Stage Manager.
- Attend tech and dress rehearsals.
- Set, strike, and store all props and set pieces as required.
- Be available to the Lighting Designer if required.
- Spike stage if required.
- Must wear black!
- **Cannot** dance in the show.

WARDROBE

Choreographic Workshop only

Reports to: Producer

School staff main contact(s): Wardrobe Supervisor

JOB DESCRIPTION

- Work closely with the School's Wardrobe Supervisor to see what can and cannot be used from school wardrobe, what can be altered.
- Be available to fix emergency rips, etc.
- Arrange to borrow wardrobe key and be responsible for locking and unlocking the door during tech and dress rehearsals and performances.
- Provide access to the wardrobe when students are looking for costumes.
- Fill out a sign-out form for all costumes borrowed from wardrobe.
- Use only the racks and bins provided and return costumes every day.
- Launder costumes (but don't put away). Leave all costumes in wardrobe to put away by School staff.
- Wardrobe room must be returned to normal each day.
- It is possible for the student responsible for wardrobe to dance in the show if they are not required in wardrobe during the performance.
- The position is available to 3rd year students only.

VIDEOGRAPHER

Reports to: Producer, Assistant Producer

School staff main contact(s): Admissions and Records Manager (**Andrea Roberts**)

JOB DESCRIPTION

- Be responsible for videotaping both the dress rehearsal and performance(s).
- Must consult with **Andrea Roberts**. If you wish to bring in an outside videographer with his/her own camera, you must still speak with **Andrea**. There are issues around format for archives and the particulars of shooting a dance show in a dark theatre that need to be discussed and considered.
- Communicate with the Technical Director, Stage Manager, and Front of House Manager regarding placement of camera, and reserving and removing seats.
- Communicate with the Assistant Producer / Business Manager to purchase tapes (if required) and discuss cost for distribution of show DVDs to the choreographers.
- You **must** provide the School with an archival copy of the recordings, along with the masters.
- You **cannot** dance in the show.

PRE-SHOW

Familiarise yourself with the work that you are going to be shooting. Attend rehearsals. Talk to choreographers. Watch tech runs.

FILMING TIPS

- Always plug in the camera – never try to film a show on battery power alone.
- Record all speeches and bows.
- Turn the camera on as soon as the lights go down, and leave it on until the show (or half) is over. Don't stop recording between pieces – the camera needs the transition times to adjust to extreme light changes.

SETTING UP AND STRIKING

The camera is set up in the back row of the theatre. Never unplug anything in the theatre without first getting permission of the technical director. Ensure that all cords and equipment are out of the way of audience members.

ARCHIVAL TAPES

- Label your tapes and the cases with the title of the show, the date of filming, and the order of tapes (1 of 4, and so on).
- If you get copies made, the School will need at least one copy of the file or DVD (given to **Andrea**) that will become loaner copies for students.

MASTER OF CEREMONIES (MC)

Reports to: Producer

School staff main contact(s): Artistic Associate (**Susan Macpherson**)

JOB DESCRIPTION

The Master of Ceremonies is responsible for introducing the program and (if required) making announcements on behalf of the Front of House Manager. The Master of Ceremonies can dance in the show if program order permits.

As the Master of Ceremonies, you should have the following qualities and be able to fulfill the necessary responsibilities:

- Be able to speak clearly and well and project your voice.
- Be personable and yet assertive.
- Be comfortable with a level of spontaneity if anything unusual arises.

PRE-SHOW

- Prepare and rehearse your speech. You are encouraged to rehearse your speech with **Susan Macpherson** (or her designate). Ideally, you should contact her at least a week before opening night to set a rehearsal date.
- If you are the MC for *Choreographic Workshop* you **must** rehearse your speech with **Susan** (or her designate).

YOU MUST

- Attend the dress rehearsal and practise your speech as though it is a performance.
- Arrive early on the evening of performances to discuss any concerns with the Front of House Manager. They may need you to make special announcements.

Your introductory speech should include the following:

- Request that cell phones be turned off.
- Remind the audience there is no photography or videography permitted.
- Mention any strobe lights or special effects.
- Remind the audience of the bake sale during intermission, and of any other events.

FRONT OF HOUSE MANAGER, BOX OFFICE MANAGER (including FOH Ushers, Box Office Staff)

Reports to: Producer

School staff main contact(s): Managing Director (**Michelle Yeung**), Student Services and Financial Aid Officer (**Louise Plunkett**)

JOB DESCRIPTION

Both the Front of House Manager and Box Office Manager are responsible for all matters involving audience relations, and must provide a high level of customer service both in advance of, and during performances. The Front House Manager and Box Office Manager **cannot** dance in the show.

As the FOHM / Box Office Manager, you should have the following qualities and be able to fulfill the necessary responsibilities:

- Connect with office staff (**Michelle, Lilya, and Louise**) for FOHM training and guidance.
- Be responsible for recruitment and supervision of box office staff and ushers.
- Be responsible for the appearance of the theatre, which includes the lobby, washrooms, etc.
- Communicate with the Stage Manager regarding performance start time.
- Act as security during the show.
- Work with box office staff to keep track of ticket sales.

PRE-SHOW

Reservations

Create a system for reservations in coordination with the Marketing Team so you can keep track of numbers. This will assist box office staff on the day of the show.

- Receive reservations via email and/or phone (optional). It is the responsibility of the FOHM and Producer to set-up an email address and/or phone to be used for reservations. The School does not keep email/passwords from past student productions.
- Create a list of reservations including full name and contact information for box office. Be sure to print this list the day of the show!
- Ensure an appropriate number of seats are reserved for videography set-up (generally 2 seats in the centre of the last row).
- Ensure an appropriate number of seats are reserved for choreographers.

The maximum capacity of the theatre is **125 seats** under no circumstances can this number be exceeded – remember to account for any seats reserved by staff, etc. when determining how many tickets to sell.

Tickets

As soon as the show title and prices are confirmed, create your ticket template. Include the following information twice on the ticket – once on the stub you will keep, and once on the ticket the patron will keep:

- date (including year)
- time
- title
- price (all price types – student, senior, CADA, adult, arts worker, etc.)
- location

Tickets must serve as a receipt for patrons, which is why the information needs to be on the ticket twice. This also allows you to have an accurate record of how many of each type of ticket price was purchased, and will help the box office.

Tickets need to be approved by School staff:

- Email the **Student Services and Financial Aid Officer** a draft of the ticket and ask them to proofread it for you (at least one week prior to the performance).
- Apply any edits or changes that the **Student Services and Financial Aid Officer** has suggested.
- Do not print tickets before you have official approval from the School. Once you have approval, print the right amount of tickets (always a good idea to double check numbers!)

Ushers

You must recruit ushers and schedule **at least two per show**. Both you and your ushers are required to attend a meeting with **Karen O'Brien** to review safety procedures (make sure you request this meeting well in advance of the show). With the Producer, determine if there is a dress code for ushers and box office staff. Ushers **cannot** dance in the show.

Ushers duties

- Help with set-up of any front of house or lobby display.
- Hand out programs, collect tickets, seat late-comers.
- Direct patrons to the washrooms during intermissions - monitor the washrooms for late patrons prior to starting the performance and after intermission.
- Patrol basement stairs during intermission and following show.
- Clean up theatre seating post-performance.

Box office staff

- You will need one person to work the box office and sell tickets. You cannot be FOHM and run box office yourself. The box office staff should be comfortable handling money. Box office for student performances is cash only.
- One week prior to the first performance, request a box office float from the **Student Services and Financial Aid Officer**. Arrange to pick up this float on the afternoon of the first performance.

DAY OF THE SHOW

In the theatre:

- Create RESERVED signs and post them. Accommodate patrons with mobility issues in the front row or on the aisles.
- Reserve six seats for latecomers, in the first two rows on the house right aisle.
- Tidy the seating area with the ushers, make sure there are no papers, or personal items in the house.
- Assign the ushers their duties (collect tickets, hand out programs, inform patrons of any issues etc.)
- Open the "smoker's door" - ensure door alarm is "sleeping". Smokers must keep a distance of 10 metres from the door so smoke doesn't drift into hallway or School offices.

Box office staff duties:

- Receive the box office float from the School office prior to each show.
- Ensure that any reserved tickets have been put aside and the number of tickets available for the performance is understood.
- Organise the reserved tickets so they're easy to identify and are separate from available tickets.
- If there is more than one price type, circle the one that applies – on both ends of the ticket.

As the show begins:

- When the Stage Manager tells you that you can open the house, do so. This should be 20-30 mins before the scheduled start of the show. The ushers should be in place and ready.
- Be ready to give the SM or ASM information when they need it – they may ask about how many reserved tickets are waiting to be picked up, etc.
- **Start the show on time!** It is acceptable to start a show 5 mins late (8 mins at the most).
- Coordinate with the SM and/or ASM with regards to how you'll hand the house over to them once the audience is seated and you're ready to start.
- Stay in the lobby for the **entire** duration of the performance. You will receive any latecomers, keep things quiet, and prepare for intermission.
- If a latecomer arrives, they should be seated between pieces, and guided directly to one of the reserved seats by an usher. **Do not open the door in the blackout** after the piece; wait until after the bow (if there is one), and for the house lights to come up in between pieces.
- If there is an intermission, assist patrons and provide information.
- Coordinate with the SM to begin the second act.

ADDITIONAL FOH RULES

- There is no food or drink except water allowed in the theatre.
- Doors on both sides of the theatre must be unlocked.
- House left passage to exit must not be blocked by piano or anything else.
- No one, other than School staff, may sit in the mezzanine.
- Under no circumstances should exit lights be covered.
- No one is permitted to sit in the aisles or on the stairs.

CUSTOMER SERVICE

It is very important that you and your staff treat all patrons with courtesy and respect at all times. As the FOHM it is your responsibility to ensure that anyone with a FOH or box office role is equipped to provide patrons with excellent customer service.

Make sure that all staff and ushers are fully informed and are able to communicate with each other before, during, and following the performance. If your staff and volunteers are knowledgeable and confident they will be better prepared to provide your patrons with the level of service they expect when attending a performance.

All staff should be able to answer questions they will likely be asked, such as *'What is the running time of the show?', 'How long is the intermission?', 'Am I OK parked on the street?'* etc.

FOLLOWING THE PERFORMANCE

- With the ushers, tidy the seating area in the theatre and recycle any programs, remove any garbage, etc.
- Close box office, count and separate the float from the ticket sales. Return both to the School office with a student who has keys.
- When the house is clear, dismiss the ushers.
- Key person to lock up: a designated person must do a final walk-through of the building as well as proper lock up – find out which students have keys and alarm codes. Make arrangements with the appropriate student before the night of the show, so that they know they will be the last to leave the building and can expect to stay until the end.

MARKETING TEAM (including Program Coordinator)

Reports to: Producer

School staff main contact(s): Communications and Outreach Manager (**Lilya Sultanova**)

JOB DESCRIPTION

The Marketing Team is in charge of developing and executing the advertising and publicity campaign that will promote the show. The team can work however they feel is best, whether each individual has a certain role (i.e. Designer, Head of Publicity, Copywriter, Program Coordinator etc.) or if team members take on various tasks as and when required. The Marketing Team is also responsible for developing the program for the show, and will work closely with the Fundraising Team. The members of the Marketing Team can dance in the show.

As members of the Marketing Team, you should:

- Get approval from the School on all published material, including social media and promo videos.
- Be responsible for design and printing of posters, flyers, creation of text and images for social media marketing (hosted by the School's social media profiles).
- Be respectful of the School's Marketing Guidelines (see **page 39**).
- Send invitations to faculty and staff and others as deemed appropriate.
- Write and send press release as appropriate.
- Develop the show program, working closely with the Producer for information.
- Sell advertising space in the show program (if applicable).

ADVERTISING / PUBLICITY

The creative look for your campaign is entirely down to you, as well as how you publicise it. Be creative; however make sure that you keep your message clear! Use the following checklist to make sure you include all the important details in your materials:

- the School name (**not** the logo)
- show title
- date(s) (including the year) and time
- ticket prices
- reservation phone number (if applicable)
- contact email address
- address of the theatre

Work closely with School's marketing representative, **Lilya Sultanova**, who will receive all materials for proofing and approval - this includes social media images, videos, as well as printed posters and flyers.

With **Lilya** and the Producer, discuss appropriate deadlines and how much time is needed to edit and approve materials. Keep in mind that there will be several rounds of edits required before the materials are approved.

All marketing materials (poster, program, press release, invitations, social media) should have consistency with regard to look and feel.

Printing materials

Once you have your creative idea in place, it is likely that you will want to create printed materials to advertise the show (posters, flyers etc.) Make sure you consider the following points when working on your printed materials.

- Consider where you will print any materials. You can print at the School, however there will be a cost. Liaise with the Producer / Assistant Producer to discuss and confirm costs.
- Do not print any posters/flyers until you have final approval from the School.
- Distribute posters around the neighbourhood, the School, and ask your classmates to poster in other areas of the city.
- Put aside five posters and deliver them to **Andrea Roberts** for archives as soon as possible – within a week of the performance at the latest.

Online advertising

It is a good idea to create an online campaign, to promote the show to reach as many people as possible. Your online advertising (social media posts) should follow the same creative style as your printed materials.

The School has a maintained and controlled online presence; for this reason anything that is affiliated with, or mentions the School's name is required to be approved before sharing. Therefore you will also need to liaise with **Lilya** for all social media posts, including images / videos across all channels.

Press Release

The Marketing Team should draft a press release. Connect with **Lilya Sultanova**, for proofing, approval and for distribution.

Invitations

The Marketing Team should draft an invitation to be sent out to the School's mailing list. All School staff, faculty, accompanists, TDT company members, TDT staff, and PTP alumni should be invited. The invitation must be proofed by the School's Managing Director, **Michelle Yeung** (or her designate). After approval, connect with **Andrea Roberts** for distribution.

Thank you Letters

The Marketing Team should send thank you letters to any advertisers or donors. Consult with **Michelle Yeung**, for advice.

PROGRAM COORDINATOR

Reports to: Marketing Team, Producer

School staff main contact(s): Artistic Associate (**Susan Macpherson**)

JOB DESCRIPTION

Although part of the Marketing Team, the show program is a large task to take on, and it is advisable for a member of the team to take the lead on this task as Program Coordinator. The Program Coordinator can dance in the show.

As the Program Coordinator, you should:

- Working from templates provided by the School, create, proofread, and print the show's program.
- Ensure that the look of the show program remains consistent with other marketing materials.
- Work closely with the Marketing Team, Producer, the choreographers, and School staff to collect all information to be included in the program.
- Work in **Microsoft Word**; the School uses Microsoft Office software for proofreading.
- If it is decided that space in the program will be sold for advertisements, the Program Coordinator will work in conjunction with the Marketing Team to sell the space and obtain ads.

GETTING STARTED

- Start early – gather information as soon as you can; there is a lot of information to be included, and keep in mind that there will be changes as the show approaches.
- Decide how you will best communicate with everyone and maintain communication throughout.
- **Susan Macpherson** (or her delegate) will be your point of contact to receive drafts and give you feedback. Inquire as to how much time is needed and set deadlines for yourself.
- Set and announce deadlines for choreographers and production team to supply program info, and be firm with your deadlines. If you are still having difficulty getting people to meet deadlines, get School staff to back you up, as the program proofing and printing has a significant effect on staff time.

PROGRAM INFORMATION

The Producer and Program Coordinator will be provided with a program template but, for your information, the following is what should be included in a program:

- Title page, with date(s), including year.
- Credit to production crew and others including: Producer, Front of House Manager, Master of Ceremonies, Designer, Program Coordinator, Videographer, bake sale organizers, Stage Manager, ASM, Lighting Designer, Sound Technician, etc.
- Title of each piece followed by:
 - choreographer's name
 - music information (title, artist/composer)
 - musicians (only applicable if playing live)
 - music editing (if applicable)
 - costume design (if applicable)
 - rehearsal direction (if applicable)
 - dancers' names
 - brief program notes

- Include each piece, in order, as well as Producer's notes (optional), thank yous, upcoming shows, and so on. Refer to previous programs.
- Thank yous should include:
 - The School of Toronto Dance Theatre and all faculty
 - Artistic Director, **Patricia Fraser**
 - other faculty and artistic and administrative staff as appropriate
 - Lighting Designer
 - accompanist
 - special donors
 - all volunteers (not necessarily by name)
- Mention of intermission, bake sale etc.
- Any ads that have been sold for the program.

School staff will proofread, correct and edit the program. You must re-submit corrected versions until a final version is approved. It is critical to allow time for several draft versions to be reviewed; do not expect that the first or even second draft will be perfect!

Do not print the program before you have official approval from **Susan**/the School.

PRINTING PROCESS

- Consider where you will print any materials. You can print at the School, there will be a cost. Liaise with the Producer / Assistant Producer to discuss and confirm costs.
- Print a few more than enough for one night (the max. capacity of the house is **125**).
- Put aside five programs and deliver them to **Andrea Roberts** for archives as soon as possible. They must be handed in to her within a week of the performance.
- You or the School may be approached by another company requesting cross-promotional advertising that will require you to stuff each program with a flyer for another show. If you are approached, pass the request on to **Lilya Sultanova** for review and approval.

FUNDRAISING TEAM

Reports to: Producer, Assistant Producer

School staff main contact(s): Managing Director (**Michelle Yeung**)

JOB DESCRIPTION

The Fundraising Team is a group of students from all three years who are responsible for organising and executing events to raise funds to cover the costs of the show. The members of the Fundraising team can dance in the show.

As members of the Fundraising Team, you should:

- Brainstorm ideas for fundraising activities prior to the show.
- Organise a bake sale during the intermission of the performance.
- Must communicate with Assistant Producer and School's Managing Director, **Michelle Yeung**, regarding all proposed fundraising projects.

PRE-SHOW

- Work together as a team, but delegate duties.
- Speak with the Assistant Producer about any fundraising goals.
- Decide what kind of fundraising activities you will do prior to the show.
- Solicit donations from neighbourhood business BUT you must consult with **Michelle Yeung**, so as not to solicit from the same businesses as the School does, or is intending to do.
- Ask your classmates to solicit donations/prizes from their places of work.
- When you receive donations from a business, ensure that you get a business card or proper information (name, address, contact info) so that they can be thanked appropriately.
- Advertise the location of the bake sale in the program (if applicable), emphasizing that the money goes directly to the students. The MC can announce details at the beginning of the show.

For the bake sale, remember napkins, utensils, platters, coffee filters, tablecloths, etc. Organize all the items you need for bake sale in advance. During the show, you need to set up the studio (display tables and any decor). Ensure that food and beverages are attractively and safely presented (see guidelines below).

AFTER THE SHOW

- Count the float, all revenue, and fill out any paperwork as discussed with the Assistant Producer. Make sure everything balances before you leave.
- Tidy up; return any tables, donated equipment (coffee urn), baking trays, baskets.
- If there are leftovers, make arrangements to give them back to the bakers, or eat them!

BAKE SALE GUIDELINES

All food items must be properly protected during storage, preparation, display, and service. When preparing food avoid any cross-contamination of raw products onto cooked products. Please have everyone wash their hands prior to any food handling or preparation.

PLEASE DO NOT PREPARE FOOD THAT CONTAINS PEANUTS TO SELL AT BAKE SALES

Baked goods do not need to contain nuts to cause a reaction. Anything that hasn't been baked in a dedicated nut-free kitchen with ingredients marked as nut-free cannot be called nut-free. If anyone who had a peanut/nut allergy ever asks, you can't guarantee that the baked goods didn't come into contact with nuts.

BIO & HEADSHOT COORDINATOR

Reports to: Producer, Front of House Manager

School staff main contact(s): Artistic Associate (**Susan Macpherson**)

JOB DESCRIPTION

The Bio & Headshot Coordinator is responsible for creating and collecting the necessary information for the FOH display as well as setting up the display on the night of the show. The Bio & Headshot Coordinator can dance in the show.

As the Bio & Headshot Coordinator, you should:

- Be responsible for obtaining brief bios and headshots from participating dancers and choreographers.
- Communicate with the Producer, dancers, and choreographers about how and when to supply their bios and headshots.
- Edit and approve bios.
- Create the display of bios and headshots in the lobby.
- Communicate with the Front of House Manager about the display.

GETTING STARTED

- Determine a word limit for bios and a photo size/style, share with dancers and choreographers.
- Make everyone aware of your deadline(s) and how they must submit their materials. (Hard copy headshots are easiest unless you have requested a budget to print everyone's photos.)
- Organise the bios and choose how you will display them (alphabetically, in groups).
- Proofread all bios for grammatical errors, spelling mistakes, formatting issues, and so on. Ask School staff (**Susan Macpherson** / **Lilya Sultanova**) if you need clarification on anything.

Choreographic Workshop only

- All biographies are submitted through the Career Paths class to **Pat Fraser** and **Susan Macpherson** for editing and approval.

FOH DISPLAY

- Decide how you will present the display and gather any materials you might need.
- Put up the display the day before the show (if possible).
- Remove all bios and headshots directly following the last performance. The board should be clear before you leave the building. Return headshots to each dancer.

3rd YEAR LIAISON

Choreographic Workshop only

- A 3rd year student who coordinates 3rd year requirements and requests with the Producer.

ADDENDA

TIMELINE:

FALL COFFEE HOUSE OCTOBER 27, 2017

SPRING COFFEE HOUSE MARCH 2 & 3, 2018

Sept 13 (fall) and Jan 12 (spring)

1st production meeting:

- Explain and assign jobs.
- Review production schedule provided by **Pat Fraser**.
- Lighting Designer contact info provided by **Pat Fraser**.
- Explain rules for use of rehearsal space.

Sept 25 (fall) and Jan 19 (spring)

2nd production meeting:

- Email Choreographer Intent sheets.
- Post and email deadlines.
- Discuss show name and ticket price.
- Develop fundraising plan.
- Present budget - Assistant Producer.
- Assign or recruit videographer.
- Develop design and marketing campaign - Marketing Team.
- Communicate relevant information to all students - Assistant Stage Manager.

Oct 2 (fall) and Jan 25 (spring)

3rd production meeting:

- Deadline for show name and ticket pricing (**must** be approved by **Michelle Yeung**).
- Discussion of design concept.

Oct 10 (fall) and Feb 13 (spring)

- Deadline for Choreographer Intent sheets.
- Identify special technical requirements and get approval from the Technical Director.

Oct 10 (fall) and Feb 15 (spring)

- Send first draft of poster, flyers, to **Pat Fraser** for approval. (**Note**: publicity material **always** requires several re-writes before final approval. Turn-around must happen very quickly.)

Oct 17* (fall) and Feb 21* (spring)

4th production meeting:

- Artistic showing – depends on School schedule and space availability.*
- Discuss show order.
- Print and distribute final poster, flyers.
- Post technical rehearsal signup sheet.
- Deadline for requests for video and other special technical elements.

Oct 18 (fall) and Feb 21 (spring)

- Deadline for program notes.
- Finalise show order.
- Deadline for bios and headshots.

Oct 20 (fall) and Feb 23 (spring)

- Print tickets.
- Deadline for music to Stage Manager in a CD format.
- First draft show program to **Pat Fraser** to proofread. (**Note**: show programs **always** require several re-writes before final approval.)

SHOW WEEK

Oct 22 (fall) and Feb 25 (spring)

- Hang and Focus.
- Some technical rehearsals possible.

Oct 23 (fall) and Feb 26 (spring)

- Final program deadline.

Oct 23, 24 25 (fall) and Feb 26, 27, 28 (spring)

- Technical rehearsals.
- Call time should be 30-45 mins prior to the tech slot.

Oct 26 (fall) and March 1 (spring)

- Dress rehearsal.
- Call time one hour prior to the dress.

Oct 27 (fall) and March 2 & 3 (spring)

- Show.
- Call time one hour prior to the show start.

POST SHOW

Oct 27 (fall) and March 3 (spring)

- Strike theatre.
- Remove all props, sets, costumes.
- Stage Manager returns CDs to choreographers.
- Remove lobby display.
- Assistant Producer / Business Manager collects money from box office sales (see notes below).
- Studios/green room/change rooms **must** be clean for YDP classes the following day.

NOTES

Assistant Producer / Business Manager

Immediately after the show:

- Receive all monies from box office and bake sale proceeds.
- Count and record all proceeds and deposit in School safe.
- Update accounting.

Nov 7 (fall) and March 15 (spring)

- Post mortem.
- Financial wrap-up (see notes below).

As soon as possible after the show:

- Collect all receipts from Marketing Team (no reimbursement is made without a receipt).
- Meet with Managing Director, **Michelle Yeung**, go over the finances, make payments, and reimburse all monies.

TIMELINE:

CHOREOGRAPHIC WORKSHOP 2018

- Feb 9 & 10, 2018 - Choreographic Workshop shows

Sept 11

1st production meeting:

- Explain and assign jobs - **Julia Sasso** and **Pat Fraser**.
- Review production schedule provided by **Pat Fraser**.
- Lighting Designer contact info provided by **Pat Fraser**.

Nov 7

2nd production meeting:

- Email Choreographer Intent sheets.
- Post and email deadlines.
- Discuss show name and ticket price.
- Develop fundraising plan.
- Present budget - Assistant Producer / Business Manager.
- Develop design and marketing campaign - Marketing Team.
- Communicate relevant information to all students - Assistant Stage Manager.

Nov 13

- Deadline for second (and final) draft of short and long 3rd year bios (submitted through Career Paths course).

Nov 21

3rd production meeting:

- Deadline for show name and ticket pricing (**must** be approved by **Michelle Yeung**).
- Discuss design concept.
- Assign or recruit videographer.

Jan 11

- Send first draft of poster, flyers, to **Pat Fraser** for approval.
- Identify possible special technical requirements and get approval from the Technical Director.

Jan 22

4th production meeting:

- **Artistic Showing** - depends on the School schedule and space availability - see schedule.
- Discuss show order with **Julia Sasso**.
- Post technical rehearsal signup sheet.
- Deadline for requests for video and other special technical elements.
- Deadline for headshots.
- Finalise studio space, teacher and accompanist for **Feb 10 class** with **Andrea Roberts**.
- Print and distribute final poster, flyers.

Jan 30

- Deadline for program notes.
- Finalise show order with **Julia Sasso**.
- Front of House training with **Michelle Yeung**.

Feb 1

- Print tickets.
- Deadline for music to Stage Manager in a CD format.
- First draft of show program to **Pat Fraser** to proofread.

Feb 4

- Hang and Focus - evening.

Feb 5, 6, 7

- Technical rehearsals.

Feb 8

- Set up FOH display with bios and headshots.
- Dress rehearsal.

Feb 9 & 10

- Show

POST SHOW

See notes for Coffee House productions.

MARKETING GUIDELINES

The School's brand is an important part of the company and therefore needs to be controlled and used appropriately. Please consult the following guidelines when creating any marketing materials.

LOGO AND NAME

The School logo *should not be used* for student-run events or productions, in order to distinguish between artistic directions. Student productions should be referred to as:

- The students of The School of Toronto Dance Theatre present [SHOW TITLE]
- Featuring the graduating class of The School of Toronto Dance Theatre
(*Choreographic Workshop only*)

Please use the School's **full name** on materials, do not refer to the School as "the School of TDT" or "STDT". You must run any proposed hashtags by **Lilya Sultanova** before implementing them. The hashtag **#schooloftdt** should be used, and not **#stdt**.

FONT / TYPOGRAPHY

When writing the School name (i.e. "The students of The School of Toronto Dance Theatre present...") please use Roboto or Arial font.
Arial should be used for all body text (across all marketing materials and program); no smaller than **9pt**. (However you may want to use different font sizes to highlight certain information in your marketing materials). The show title font choice is up to you, however please consider the legibility. Clean and simple is sometimes more effective.

In all text, when possible, **avoid** using all BLOCK LETTERS to comply with accessibility standards.

DATE AND TIME CONVENTIONS

On all publicity for performances the date/time should follow these conventions:

January 29, 2016
Single dates

January 29-31, 2016
Multiple dates

8 pm (or) 8:30 pm
Time

CONTACT INFORMATION

It is unlikely that you will need to provide the School address and contact details on student-run events, however if this is required the information should always be written as:

80 Winchester Street
Toronto, Ontario
Canada
M4X 1B2
416-967-6887
info@schooloftdt.org
www.schooloftdt.org

PRICING

For student-run productions prices must be lower than for mainstage shows, and must be approved by School staff. School mainstage shows 2016/17 rates – **\$20, \$15** student/senior/CADA

Unsure about anything or have questions about the School brand? Talk to **Lilya Sultanova!**

FURTHER INFORMATION, SUPPORTING DOCUMENTS

This Production Manual, as well as other necessary documents are available for you to download from the Students section of our website: schooloftdt.org/students/documents

The documents that can be found here include:

- Production Manual
- Choreographer Intent sheet (example)
- Choreographer Intent sheet (template)
- Coffee House 2016/17 program (example)

Budget and float templates: The budget and float excel templates will be provided to designated individuals by Managing Director (**Michelle Yeung**) and Student Services and Financial Aid Officer (**Louise Plunkett**) respectively.

Program templates: Editable user-friendly program templates will be provided to designated individuals by Communications and Outreach Manager (**Lilya Sultanova**).

Questions? If you have any further questions about producing a show, feel free to discuss with either **Pat Fraser** or **Michelle Yeung**, or the most relevant member of staff for your question.