
Lionheart Theatre

Expectations & Guidelines

Lionheart Theatre

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Content

- **Message from the Lionheart Theatre Producing Artistic Director**

- **Common expectations**
 - **Values**
 - **Code of conduct**
 - **Health & Safety**
 - **Harassment free environment**
 - **Drug-Free Theatre**
 - **Dressing Room Expectations**
 - **Dependability and communications**
 - **Conflict resolution**
 - **Guidelines for working with child actors**
 - **Mandated reporting for summer camp**
 - **Guidelines for expense reimbursement**
 - **Schedule – Key dates and expectations**
 - **Costumer parade**
 - **Tech week**
 - **Pre-view night**
 - **Thursday prior to opening night**
 - **Strike**

- **Role specific expectations**
 - **Producing Artistic Director**
 - **Board of Directors**
 - **Director**
 - **Assistant Director**
 - **Stage Manager**
 - **Costumer**
 - **Prop Master**
 - **Set Designer/Construction Lead**
 - **Sound Designer**
 - **Light Designer**
 - **Tech - sound and lights operators**
 - **Box Office**
 - **House Manager**

Message from the Lionheart Theatre

Producing Artistic Director

Dear members of the Lionheart Theatre family,

Whether you are a new or returning member to Lionheart Theatre (LHT), we want to thank you for taking time to commit your skills and talents to helping entertain the audiences of Lionheart Theatre. We are a community theatre, and these are not paid positions you have agreed to take on. However, we do feel it helpful to provide you with this guidance document to help better clarify the expectations that LHT has of you and what you can expect of the Lionheart Board of Directors, producers, and show directors. Additional guidance or more specifics will be provided as necessary for each production.

If you have any questions or concerns with anything provided here or during your time with Lionheart Theatre, please do not hesitate in contacting me directly.

Tanya Gilmer
Producing Artistic Director

Common Expectations

Values: Excellence, Respect & Enjoyment

- **Excellence:** At Lionheart Theater we are committed to excellence in all we do. We are committed to providing our theatre audiences with well produced and directed performances to the best of our respective abilities.
- **Respect:** We are all a team that demonstrates mutual respect no matter our role!
- **Enjoyment:** We strive to create an atmosphere where we the cast and crew and most importantly our audience have an enjoyable experience.

Code of Conduct

We are committed to providing an environment that all our cast and crew are free of harassment, feel safe, and are clear in terms of their commitment.

Health & Safety

Your safety and that of your fellow cast and crew are very important to Lionheart Theatre (LHT). We will do our best to provide a safe and productive environment on and off stage. If you are asked to do something that makes you feel uncomfortable or unsafe, contact your director privately to work out an alternative action. The following are some basic guidelines, but may be changed as necessary:

- ***If you are sick, do not come to rehearsal.*** Notify your director and stage manager for further direction.
- There is no smoking or vaping allowed in the theatre or community center.
- Often cast and crew are asked to help build sets. This is an optional task and greatly appreciated; however, please take responsibility and only work within your own limitations. If you are not comfortable with any task, please say so.

Harassment Free Environment

Lionheart Theatre (LHT) is committed to an environment free from intimidation, harassment, hostility, or offensive actions that may interfere with a productive and safe creative experience.

It is the position of LHT that:

- Harassment is a form of misconduct that undermines the integrity of the current relationship and future relationship with LHT; and
- Each cast and crew member, as well as any other volunteer, is responsible for their own actions while involved in theatre business and is expected to treat other cast/crew members, audience members and all involved in the production with respect; and
- LHT will investigate any reported concerns and take immediate corrective action including removing a member of the cast or crew and may or may not impact the running of said production.
- Harassment based on race, color, religion, gender (including gender identity, sexual orientation, and pregnancy), national origin, age, or disability will not be tolerated.

LHT expects all members of the production team including but not limited to artistic director, director, cast, and crew to abide by these expectations and to ensure their actions are always ethical, professional and in the theatre's best interests.

In all cases, LHT strives to create an environment where all members are free to raise concerns and are confident that these concerns will be properly addressed, with no retaliation for having raised them.

Reporting concerns:

- If you feel you are being harassed, as a first step inform the harasser directly the conduct is unwelcome and must stop.
- If you are uncomfortable with that approach, or if you did so and the unwanted behavior continues, immediately report the incident to your director, LHT Producing Artistic Director or *LHT Advocate**.
- If you have witnessed harassing or inappropriate behavior, report the behavior to your director, the Artistic Director, or the LHT advocate.

*Note: For the purposes of this section and conflict resolution, the named LHT Advocate is an individual trained in investigations such as this and will consult with the LHT leadership in determining appropriate remedy. The person filling this role may change from production to production and the name and contact information will be shared at the start of each production.

Drug-Free Theatre

It is the expectation of Lionheart that its cast and crew are not impaired because they are under the influence of alcohol, illegal drugs, or any controlled substances during any rehearsal or performance, or at call time before a show. The abuse of these substances in the theatre could cause potential danger to the welfare and safety of other cast and crew, not to mention significantly altering the actor's performance.

Violation of these expectations will not be tolerated. If the director under consultation with the Producing Artistic Director has reasonable reason to believe there has been a violation, he/she reserves the right to remove you from the production and this may also impact your ability to perform any further roles/duties with Lionheart Theatre.

Dressing Room Expectations

The following are expectations related to the backstage dressing rooms:

- Dressing rooms will be provided for male and female cast members.
- There are screens to allow for a private area in each to change. Please use these screens if you have an expectation of privacy beyond what can be provided in such open and occupied, busy spaces.
- If you are uncomfortable and/or may need further accommodation, please speak to the stage manager or director and further options can be explored.
- Please knock before entering dressing rooms if you are not part of the cast.
- Each cast member will have a space to change, apply makeup and adjust hair as necessary. Cast members are responsible for their own makeup and hair styling product.
- It is the responsibility of each cast member to keep their area tidy.
- In one of the dressing rooms will be a set of shelves designated for props. Please work with the stage manager for further directions. *Never move or handle another actor's props unless asked to do so.*
- There is also a set of supplies that are available if needed for cast – e.g. extra hair spray, first aid, sewing kit, etc. Let the Stage Manager know if there is anything needed or if you have any questions on supplies.
- There is a cast refrigerator in one of the dressing rooms for your use during the production.
- Please do NOT leave opened food in the dressing rooms.

Conflict resolution

Where there are people there is always the potential for conflict. However, we hope to minimize these conflicts in a productive manner when they arise. Here are a few points of guidance:

- The Director of each show, in close consultation with the Artistic Director, makes all performance-related decisions. If a cast member has a difference of opinion regarding the way they are portraying their character, the cast member should go directly to the director to resolve the issue. *Never “direct” another actor on your own initiative!!!*
- Cast members are responsible for memorizing their respective lines and knowing their blocking to ensure they are “off book” as soon as possible and by the date communicated by the director. Please note that depending on the production and playwright, lines must be kept as true as possible to the script. Any variations should be reviewed and approved by the director.
- Other crew (e.g., costumer, lighting and sound design, etc.) should gain approval from the director with any changes or to clarify expectations.
- If at any time, you are not comfortable with your safety or other concerns with the behavior of another member of the cast or crew, please seek direction from the director. If your concern is with the behavior of the director, please seek the guidance of the Artistic Producer, the President of the Board, or the named advocate.

Please note, the Director in consultation with the Artistic Director reserves the right to replace any cast or crew member at any time because of concerns with any of these guidelines or other artistic conflicts.

Guidelines for working with child actors

When children are part of the cast there are a few additional expectations for the child actor, parent, director, and other cast/crew:

- Rehearsal start and end-times should be strictly followed especially on school nights
- Parents may stay for rehearsal. If they leave, they must return to the theatre by the stated end time unless texted for an early release. For this reason, it is recommended that parents remain close to the theatre. Please come into the theatre and not simply pick up the child outside. If the parent may be late to pick up the child, text the stage manager.
- Child actors should remain in the theatre until his/her parent arrives. Stage manager and/or the director, cast, or crew member should remain in the theatre with the child actor until the parent arrives.
- Cast and crew members should refrain from any inappropriate language, jokes, etc. around child actors.
- If at any time as noted above, a child actor or parent has any concerns please reference the Conflict Resolution section.

Mandatory Reporting Guidelines for summer camp:

Please note that all cast, crew, and volunteers of LHT should adhere to the State mandated-reporting guidelines if s/he knows or has reasonable cause to believe or suspect that a child has been abused or neglected. You MUST report this cause to believe or suspect to an authority of the theatre immediately.

Schedule - Key dates and Expectations

In addition, or as noted on the rehearsal schedule of rehearsals the following are mandatory obligations for all cast and crew members unless otherwise noted or instructed.

- Costume parade – All cast are required and should arrive early to be in full costume and being prepared to change to additional costume options as requested.
- Load in/Set build – The dates for set build and/or load in will be communicated in advance and all are encouraged to come (bring a friend) to help build the set and load in what is needed to help the set come to life.
- Tech Week – This is generally the week prior to opening (Sunday through Wednesday). This will consist of one to two nights of cue-to-cue rehearsal along with the final dress rehearsal, and preview night. These nights will likely be long, so plan accordingly.
- Preview night – This is generally 2 days prior to opening night. This is the final dress rehearsal and guests will be invited to attend.
- Night prior to opening night – This is what we at Lionheart Theatre fondly refer to as the “Lionheart Sabbath” – we will not hold any rehearsals this night. It is a time for all cast and crew to get plenty of rest.
- Strike – This is the evening of the last performance. All cast and crew are expected to remain after the last performance to help return the theatre to its beginning state in order to facilitate the next production to be ready.

Role specific expectations

Many theatres will have many of the same/similar roles, but there will be variation from theatre to theatre. We want to make clear what these roles entail and what the basic expectations are for each here at Lionheart Theatre. Please note there will likely be differences from production to production.

Board of Directors

The Board of Directors (BOD) of Lionheart theatre is currently comprised of 6 members and are a volunteer board to provide guidance and overall support to the Artist Director/Producer. The BOD meets at least three times during the year and is responsible for the following:

- Financial decisions related to leasing/rent/fees
- Cancellation or Postponement of shows/productions due to illness – if first approved by the Artistic Director
- Policy setting due to illness, disease, pandemic, facility issues, patron information.

Producing Artistic Director

The Producing and Artistic Director(PAD) is responsible for all non-financial issues related to show quality including but not limited to the audition process, director choice and guidance, actor issues, set, crew issues, timing, cast and any changes necessary to maintain a high quality and/or integrity of show production. Any decisions related to these issues can be made with or without Board involvement, as desired by the PAD.

The PAD will present to the BOD recommendations for each Seasons schedule and line-up of productions. After confirmation of the overall line-up, the PAD will work unilaterally in selecting directors, major crew positions, purchase of scripts and other related material as needed. The PAD is responsible for all financial decisions related to show royalties related to the season productions.

The PAD is responsible for all non-financial issues related to the Town of Norcross event participation.

Director

The show's Director is responsible for planning and implementing the process for auditioning and casting her/his show, scheduling and maintaining a set rehearsal schedule, using rehearsal times efficiently, the overall interpretation and vision of the characters, movement, and style of the production, and reporting to the Artistic Producer in regards to the quality of the show.

The Director has the final decision of all facets of the show but must remain open and faithful to any concerns or suggestions regarding the quality of the show. The PAD may insist that certain changes or adaptations be implemented in a show in order to adjust to the theatre's audience expectations or simply to improve the quality of the show.

The Director is responsible for giving clear and understandable feedback and direction to all members of the production team, in particular regards to the cast of the show. The Director must articulate clearly his/her expectations to the actors and to each production team member.

The Director may assign an Assistant Director, a Stage Manager, a Costume Designer, and a Set Designer to the show at his/her discretion. The Lighting and Sound teams are generally assigned by the PAD. The Director must stay within any and all budgets given him/her by the PAD for the show.

The Director may also determine the Intimacy Sensitivity Training and Fight Scene Training needs of his/her show as appropriate and should express these needs, if any, to the Producing Artistic Director when initially scheduling rehearsals for the production.

Assistant Director

In addition to offering help to the Director in all of his/her duties mentioned previously, the Assistant Director functions as the Director's substitute in all duties, responsibilities, and decisions delegated to the position of Director in the event of the Director's absence for any reason. The role is optional for a show, and an Assistant Director may take on additional roles as requested and agreed upon.

Stage Manager

The Stage Manager is a vital and necessary role that generally begins a few weeks prior to the opening of the show. Her/his duties include becoming familiar with the scenes and actions of the show, establishing and maintaining effective communication with all actors throughout the run of the show, being aware of all cues and scene changes for actors, coordinating all actions backstage in order for a smooth and successful run of the show, maintaining the props and props table for the actors, and assisting physically in scene changes and removal of props as necessary. In effect, the Stage Manager takes over the responsibilities for each performance once the show has opened.

The Stage Manager also communicates during final rehearsals and during the run of the show with the Box Office and House Manager so that the show may begin and flow smoothly each performance. A Stage Manager may also at times need to remind the actors of the expectations and guidelines of LHT as a show is running, and therefore will be in communication with the PAD as appropriate.

Tech - Sound and Lights

The Tech Crew (Sound and Lighting) should become familiar with each show in advance of “tech week”. Each should be provided a copy of the script in order to make notes. The Sound Designer will be responsible for obtaining any requested music for the pre and post show, as well as if requested for scene changes. In addition, sound effects will be created or be obtained as requested by the show’s Director. The Lights Designer will work with the Director fairly early in the rehearsal process to ascertain what the specific lighting effects are needed to fulfill the Director’s vision of the show. Any special effects should be discussed thoroughly and clearly with all involved. The Sound and Lighting Booth crew (2 people) will be available beginning on the first day of “tech” week and throughout the run of the show, but are encouraged to attend a rehearsal previous to tech week in order to become more familiar with the show from “outside the booth.”

Costumer

The Costume Designer/Costumer is responsible for ensuring that every actor has the costume(s) that allow the Director’s vision of the play’s esthetic appeal and authenticity to be realized and for purchasing any needed items with prior financial approval of the Producing Artistic Director. The Costumer should become familiar with the costuming that LHT has in storage and should also do research if needed to meet the demands of specific time period costuming and styles of the period. The Costumer’s opportunity to showcase his/her work is the designated day of “costume parade”.

Prop Master

The Prop master obtains the list of necessary props (many scripts have an extensive, scene by scene breakdown of props used by the actors), acquires each prop with the approval of the PAD and/or verifies that each prop has been acquired, and ensures that every actor is comfortable using or manipulating their prop(s) and knows where each prop is located. This responsibility is often made part of the Stage Manager and Set Designer’s combined duties.

Set Designer/Construction Lead

The Set Designer and Construction Lead works closely with the Director and the PAD in order to bring to life in the most efficient and cost effective manner the vision for the show. This is a highly skilled job and requires extensive experience in the field of set design. Lionheart Theatre will do everything possible to support and assist the Set Designer to acquire and to build sets in a safe and secure setting.

Sound Designer

The Sound Designer obtains and coordinates sound effects and music for the show using the technology and equipment of LHT. The Sound Designer, as stated previously, receives instructions directly from the show's Director.

Light Designer

The Light Designer likewise coordinates and implements all lighting effects needed for the show as per the instructions and specifications of the Director.

Tech - Sound and Lights

The Tech crew includes sound and lighting designers and booth workers for both sound and lights. The main source of direction for these responsibilities is the director of each show, however, the PAD will most likely add input as to the actual needs, capabilities, and functioning of these volunteers.

Box Office

The Box Office receives and accesses the ticket sales via the online platform and creates lists as such for each show. The Box Office greets and checks in patrons attending each show and may also need to communicate with patrons in terms of ticket purchases, show seating special needs, group discounts, times of shows, and any other phone message requests received. The Box Office communicates regularly with the PAD and Director (including cast when feasible) about current ticket sales for each show. The Box Office also places the desserts in the designated area in preparation for intermission. An additional person is required in the Box Office to tend bar, serving wine and other beverages to patrons during each show (preshow and intermission). The Box Office also coordinates and reserves comp tickets for actors and other show team members. The Bar schedule is also coordinated and completed for each show by the Box Office manager.

House Manager

The House Manager is responsible for arriving at the theatre at least one hour before the show begins and reports directly to the Box Office for assignments. S/he assists in any special seating needs and/or arrangements made by the Box Office Manager (such as reserved handicapped patron seating, opens the theatre "the "house" when instructed to do so, greets audience members and answers any questions patrons may have about the location of restrooms, the seating available, etc. S/he may be asked to relay messages to the Stage Manager as needed. S/he will also be ready to turn off the "house", or audience lights as instructed, assist the Box Office in seating late arrivals, search for empty seats and their locations. The House Manager will also stay after the show to help clean the audience section of the theatre, take trash out to the dumpster, etc. The patrons and their comfort/needs are indeed the number one priority of the House Manager.

