



**The Barn Theater**

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# The Barn Theater Procedures & Guidelines for Directors, Production Teams & Participants

**Rules and Guidelines to be followed by all participants on the theater premises or while representing the Barn Theater at an offsite event or performance.**

This is a "working" document and can be amended or revised with Board of Director approval.

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## Who's Who

1. The Board of Directors manages the corporate business and affairs of the Barn Theater and has the responsibility of keeping an accurate and complete record of the Barn's business transactions and properties. The board holds regular meetings that are held monthly unless otherwise noted.
2. The Executive Board is composed of a President, Vice President, Treasurer, Recording Secretary and Corresponding Secretary. The Executive board meets as needed to discuss important issues regarding the theater. All decisions made must be presented to the Board for final approval.
3. The play reading committee is made up of a variety of persons that will read scripts that are submitted. They will compile notes on each submission, discuss the costs needed to produce each show submitted and review the director qualifications of all directors that are submitted. All submissions and notes will be submitted to the Board for final approval/denial.
4. The financial committee will review the financial needs for the Barn theater and will develop and plan fundraising to meet the needs of the theater. They will submit a report on the needs for the theater at each Board meeting.
5. The Youth Theater Program is made up of youth that are interested in developing their theater experience through workshops, improv, musical and vocal training, dance training and technical training. The program will provide opportunities to perform on the Barn stage and in the community.
6. Hossscar Committee: Oversees the voting guidelines, judges and planning of the annual awards program.
7. Director: audition and cast actors; assemble and oversee the production team; provide design directives; provide acting directives; provide blocking and staging directives; lead rehearsals; and manage the production schedule of the project, ensuring that all the moving parts connect.
8. Co-Director: same as director-part of a director team. Eligible for recognition at Hosscars.
9. Assistant Director: Assistant to the director, co-director if any, and musical director if any. Duties include making needed phone calls/communication for the director, keeping track of required forms, keeping track of absences and scheduling needs of cast and crew, running rehearsals if the director cannot be there, communicating with the director on acting, blocking and staging notes/suggestions.
10. Producer: responsible for the financial and contractual side of a production. This can include raising money to stage the production, keeping track of the production monies, publicity for the production, submitting information to the theater program director. They will manage the google doc that is shared with them to track finances for the show. The producer usually works closely with the director before embarking on a production.
11. Publicity Director(s): Person(s)/team in charge of the theater publicity via social media and other news outlets for the theater. Creating and ordering fliers and programs.
12. Lighting and Sound Design: Hangs lights, coordinates sound and lighting to the boards. Creates the sound and lighting design. Troubleshoots lighting and sound issues.
13. Lighting Tech: Runs the lights during production.
14. Sound Tech: Runs the sound board during production. In charge of distributing & collecting mic packs and the setup of mics.

15. Stage Manager: supervises props, directs the actors backstage, and makes sure everyone makes their cues, communicates with the tech booth and front of house to ensure everyone knows the status backstage.
16. Musical Director: Provides music and vocal directives; works with the cast as a group and individually to develop the musical needs of a production; runs vocal warmups during rehearsals and pre-performance.
17. Choreographer: Provides dance and movement directives; works with the cast as a group and individually to develop the dance and/or movement needs of a production.
18. Set Design/Construction: Lead set designer and team of persons to build and paint set pieces and backdrops. Normally composed of members of the production team and stage crew.
19. Set Decor: Person or team of persons who add decoration such as painting, flowers, pictures, props to set design.
20. Lobby Decoration for productions is the duty of the production team.
21. Stage Crew: All persons that help with the set changes, responsible for stage set up before each show, (sweeping, prop set up, set piece placement), be available for set strike.
22. Make-Up: Provides instruction for self-makeup needs of actors and/or fulfills make up needs on the premises for a production.
23. Costumer: Member of the creative team for a show responsible for the clothes worn by the actors throughout the performance.
24. Box Office Management Team: Members of the theater staff responsible for the operation of the Box Office, including customer service standards, ticket sales in person, by phone or online, and the correct recording of ticket sales, repayments to theater companies etc. Report ticket sales to the producer of each production so they can settle their financials.
25. House Manager: The Front of House Manager is responsible for all activities in the auditorium (house), the lobbies and grounds of the theater. The House Manager coordinates all activities and controls audience traffic before the show and during intermission with the Ushers and Stage Manager to enable all performances to begin as scheduled.

## Season Selections

1. It is highly recommended that the productions have the following team in place prior to going before the Board:
  - a. Director
  - b. Assistant or Co-Director
  - c. Producer
  - d. Musical Director (for musicals)
  - e. Choreographer (for musicals)
2. The play reading committee is made up of a variety of persons that will research the plays that are submitted.
  - a. Research shall be done by either reading scripts individually, group read throughs or watching a production of the submitted show, (live or online).
  - b. They will find out what the licensing will cost, and review set needs.
  - c. After the committee has compiled notes on each submission, discussed the costs needed to produce each show submitted and reviewed the director qualifications of all directors that are submitted, they will then create a presentation for the Board of Directors of all the shows that were submitted and the overall recommendations for each show.
  - d. A list of all of the potential directors and their checklist of qualifications must also be submitted to the Board.
  - e. If a production team was not set up prior to play submission, the play reading committee will get one in place before submitting it to the Board for approval.
  - f. The Board of Directors will review and vote on the proposed season.
  - g. Once the season is planned, the treasurer will secure the rights for the productions.
  - h. After rights are secured, the productions and season can be publicized, and fundraising can begin.
3. The play reading submission window will be publicly announced.
4. It is *highly recommended* to have a production team in place before submitting a play for review. Plays may be submitted for review without a director; however, the play reading committee will need to get a production team set up for the play before submitting it to the Board for approval. They may add the play to an agenda to present to the Board that they had a promising play submitted and need to reach out to build a production team before final submission.
5. If the Director wishes to pre-cast any parts, they must inform the play reading committee when submitting their show.
6. Play Reading Committee Meetings are open to the public and will be posted on the website and social media platforms.
7. Special readings, presentations, and fundraiser shows must be approved by the Board. Ticket prices for such performances will be determined by the Board and announced, based on prestige of the event, exposure of material, costs and other factors. These performances will not be considered as part of the regular season and are not eligible for Hosscar consideration.

## Director Qualifications

1. All new prospective directors are expected to complete the qualifications checklist and submit it to the Play Reading Committee for review. (Once they have directed a solo production on our stage, and their mentor director has signed off on their qualifications, this requirement will no longer be required for submitting shows.)
2. All directors must be aged 18 or older.
3. All New Directors are required to complete the following on the Barn Stage before directing a show for the Barn Theater (requirements can be completed starting at 16 years, but will not be eligible to solo direct until 18):
  1. Hold the position of Assistant Director, Musical Director and/or Stage Manager under two different directors.
  2. Perform on the Barn Theater stage in some capacity at least once.
  3. Complete a combination of at least 3 of the following in different Barn Theater productions:
    1. Sound, Lights, Tech
    2. Costuming
    3. Stage Crew (script, backstage, dresser, prop manager, makeup/hair)
    4. Set Decor, Set Design, Set Painting, or Set Construction
    5. Producer
  4. Once approved, all new or returning directors must have an experienced Barn Theater director assigned as a mentor for their first solo production on the Barn Theater Stage. The mentor must sign off on their qualifications at the end of the production to be able to continue to direct on the Barn Theater stage.
4. Directors who have directed at other theaters/organizations but have never directed at the Barn Theater or who have not directed at the barn within 10 years prior, must complete the following:
  1. Submit a resume of their theater experience. This experience should reflect or be similar to what we require from all new directors.
    1. Stage Experience
    2. Tech Experience
    3. Crew Experience
    4. Production Experience
    5. Directing Experience
  2. Submit two references that can be contacted to confirm the experience.
  3. Once completed and approved to direct a production, all new or returning directors must have an experienced Barn Theater director assigned as a mentor for their first production on the Barn Theater Stage. The mentor must sign off on their qualifications at the end of the production to be able to continue to direct on the Barn Theater stage.

NOTE: No director shall direct on the Barn Theater Stage on their own until the mentor director has turned in a report to the Play Reading committee. The committee will review the notes and recommendations if any, then will have the Board review for final approval. The play reading committee may request from the Board that a director needs to have more experience based on the mentor review; a mentor may be assigned for additional submissions as needed. Once approved by the Board for solo direction, the director will be considered for play submissions and may be contacted for plays that are submitted without a director.

## Production Team Guidelines

- 1) Pre-Cast shows must be declared to the Board of Directors for approval and any parts that are pre-cast must be *clearly announced in all audition announcements and casting calls*.
- 2) It is the responsibility of the production team/program leadership to notify all persons, whether they were chosen within one week of auditions and/or callbacks.
- 3) It is the responsibility of the Director to recruit all the production and stage team positions.
- 4) The Producer of every show must turn in all records of monies and any monies left over to the treasurer of the Barn within two weeks of the show's closing. During the run of the show, all monies collected and/or raised for a show will be turned over to the treasure and will be charged back to that specific production.
- 5) Regular Board meetings are held on the second Monday of each month at 6:30PM, unless noted otherwise. Each play director is invited to attend Board meetings as needed.
- 6) Play directors will be asked to prepare a report or presentation for the Board either during the run of their show or after closing to update the Board on the successes of the production and to inform the Board of any issues that may need to be discussed and possibly to make changes for future productions.
- 7) After the season has been planned out by the play reading committee and approved by the Board of Directors a meeting will be scheduled with all the directors and their production teams for that season. This will be attended by the production teams, play reading committee chair(s), and the Executive Board. The following will be discussed at this meeting:
  - a) Key checkout guidelines
  - b) Production team responsibilities
  - c) Rules and guidelines of the Barn
  - d) Distribution of the *Theater Procedures and Guidelines for all Directors and Participants*
  - e) Distribution of forms needed.
  - f) Fundraising Rules
  - g) Script and Musical Materials Guidelines
  - h) Tour of facility - fire extinguishers, first aid kits, safety protocols
- 8) The Director must meet with the director of the previous production and a Board member to sign off on their set strike.
- 9) Directors/Program Leadership are required to distribute rehearsal schedules, production guidelines, program guidelines and show/performance schedules at the start of the production/program season.
- 10) All participants for each production/program/theater rental are required to sign:
  - a) Code of Ethics
  - b) Liability Waiver
- 11) ***Forms must be signed at the first rehearsal/meet up for all productions/youth program activities/Theater Rentals. No participation is permitted if the forms are not signed. The Director/Leader/Person Accepting Event Reservation is responsible for ensuring that the forms are signed.***
- 12) The Director/Program Leader will submit a list to the Board of all volunteers, cast, and stage crew who contributed 15 or more hours of work on a production or in the youth program for inclusion as voting Barn Theater Members. This list shall include their name, address, phone number, email, position, or part held.
- 13) Production team is responsible for the following during the run of their show:
  - a) Setting up and decorating the lobby. The Production team is responsible for setting up the tables, chairs, and decor for the lobby.

- b) Fundraiser and Lobby Productions-the production team is responsible for setting up the lobby for the performance.
- c) Setting tables and chairs for opening gala, brunch or dinner theater.
- d) Vacuuming the lobby prior to each Friday performance and as needed in between.
- e) Cleaning the bathrooms
- f) Stocking toilet paper and paper towels in the restrooms
- g) Emptying trash in the lobby and bathrooms.
- h) Emptying trash in all backstage areas and the green room.
- i) Non-Cast, Crew or Program members shall only be allowed to attend rehearsals with advanced approval from the Director/Program Leader. Anyone attending will be required to follow the same rules as the members. Failure to do so will result in them being asked to leave.
- j) Any animals brought into the theater must be under the care of a person and not allowed to wander freely throughout the building. The Director/Program Leader and/or Executive Board must give permission prior to the animal being brought into the theater. Any damage caused by said animal is the responsibility of the Director/Leader in charge and will be held responsible for repair charges.

### Set Strike

1. Complete a set strike at the end of the production,
2. Complete strike checklist
3. Have the director of the next production and a board member present to inspect the stage and the theater and to sign off on the set strike.
4. If the incoming director signs off on the checklist that it is to their satisfaction, there will be no grounds for a later complaint.
5. Failure to complete a set strike in the manner set by the Board of Directors will put the director's future play submissions in jeopardy.
6. If the director is not a Board member or other authorized key holder, all keys must be turned in to the Board member present at the end of set strike.
7. All printed musical material needing to be returned to its resource by the Play Director shall be done in accordance with the contractual agreement for licensing. They should be erased and cleaned to avoid penalties being incurred to the Barn Theater.
8. The process of materials return needs to be completed within 7 days of closing. The boxed, unsealed, and ready materials should be delivered to the Barn Treasurer for counting and finalizing.

### MINORS

- a) Parents of minor children, (under 18), are to be informed of rehearsal schedules so that parents/guardians may adequately arrange for transportation.
- b) Minors under the age of 16 are to be signed in and out by an adult.
- c) No minor is allowed to wait for a parent or a ride outside of the theater without supervision of an adult.
- d) No minor is to be left alone with an adult without other persons present. Two deep leadership is always required.
- e) It is the production team/program leadership responsibility to ensure that the minor leaves with authorized individuals.
- f) The Director/Production Team/Program Leader may not leave until every minor has been picked up.



## HOSSCAR Awards

- 1) The Hossscar Ceremony is an annual event imitating the Oscar Awards. All regular season shows are eligible for awards in a variety of categories. The judges for the Hossscar Awards are selected by the Hossscar committee for that season and their identities remain unknown to all participants in the season productions. All judging is done by ballot and held confidential.
- 2) The awards are given out at the Hossscar Ceremony, usually held at the end of the season, prior to the start of a new season. Production teams, cast and crew are all highly encouraged to attend.
- 3) The Hossscar Awards shall be managed by a committee of no less than two individuals that have been appointed by the Board of Directors.
- 4) Hossscar Committee members shall not serve for more than two consecutive years at a time.
- 5) The Hossscar committee shall work together with other membership to plan and conduct the ceremony.
- 6) Two weeks prior to a show opening, the Director and/or Producer will submit the nomination form to the Hossscar Committee.
- 7) To be eligible for a Hossscar, the performer must have been in all their scheduled performances of the play, except for emergencies and excused absences arranged and confirmed with the director. (Examples include illness and immediate family emergencies.)
- 8) It is the responsibility of the director to inform the committee if anyone fails to meet this requirement.
- 9) Special awards from the Board of Directors and the President may be given on Hossscar Night.
- 10) A Director may, after rehearsals are underway, decide to request a change in category based on the use of the character.
- 11) When listing the technical nominations, please list the main person for that area.
- 12) Judges shall be chosen by the Hossscar committee prior to the upcoming season from a list of possible persons that have been compiled by the Board and finalized by the Executive Board.
- 13) The judges must meet the following requirements:
  - a) Not be related to any person that is a potential nominee or director of one of the shows during the season.
  - b) Not be directly affiliated with any of the shows during the season. (Example: actor, director, production team.)
  - c) No judge shall serve for more than two consecutive years.
- 14) No person involved in a production should be made aware of who the judges are.
- 15) Confidential ballot link will be emailed to the judges prior to opening night of the production.

## Key Checkout

- 1) All Board members are key holders.
- 2) Additional persons associated with the Barn Theater may also be checked out a key, with Board Approval.
- 3) Play directors and assistant directors will be checked out a key prior to their auditions. The following guidelines must be adhered to, or the key privilege will be revoked.
  - a) The Director(s) and Asst Director(s) must all sign the key check out form.
  - b) The key is not to be loaned out to any other party without approval from the Executive Board of Directors. If you need to lend a key out to another member of the production team, you will need to fill out a request form and turn it in to one of the Executive Board

members listed in your packet. They will review and will either approve the request or make arrangements for a Board Member to open the building as needed.

- c) The key will need to be turned in to the Board Member that will be present during the set strike.

## Production Budget

- 1) Rights and Royalties will be paid by the Barn Theater up to \$2000.00.
  - a) Any monies over \$2000 required for rights and royalties must be paid for by the production via fundraising.
  - b) If the Barn Theater has the funds available, they may contribute more to the full amount of rights and royalties if over \$2000.00 with Board approval. However, it is ultimately the responsibility of the production.
- 2) The Barn Theater will provide a stipend to the director according to the following:
  - a) Regular Play: \$500
  - b) Musical: \$1000
  - c) Fundraiser Show/Lobby Show: \$200
- 3) NOTE: Stipend amounts will be reviewed yearly and adjusted according to inflation and supply costs as needed and approved by the Board.
- 4) Stipends are to be used for sets, costuming, props, makeup, and other production costs. Receipts for all monies spent will be required to be submitted at the close of the show.
- 5) The production is required to fundraise for any additional monies that are needed.
- 6) Charge accounts opened in the name of the Barn Theater that are not Board approved are strictly prohibited.
- 7) Any monies from stipend left over at the close of show will be required to be returned to the Barn Theater. All monies spent are required to have a receipt.
- 8) The producer is required to turn in an itemized accounting of money spent and all receipts within a week of the closing of every show.
- 9) No volunteers, including cast members, are to be paid a fee of any kind.
- 10) No costumes are permitted to be sold to cast members unless prior Board authorization is obtained.
- 11) Fundraising cannot be publicized for any show until the rights have been purchased.
- 12) Fundraising needs to be submitted to the Board of Directors for approval. This can be done by submitting the request to [barntheatermedia@gmail.com](mailto:barntheatermedia@gmail.com). The request will either be discussed via email/text or added to an agenda for a Board Meeting if time permits.

## PROGRAMS

- a) Program costs are to be included in the shows budget and expenditures.
- b) Show Sponsors-1 page will be allotted to recognize general show sponsors. If sponsors require more space, they need to purchase an ad. Any additional program space for sponsors, needs Board approval.
- c) Selling of Ads as fundraising to cover program costs.
  - i) All monies from ads will be used to pay for programs and any leftover funds will be moved into the Barn Theater main account to help offset operating costs.
  - ii) Ad prices must be submitted to the Board for review and approval prior to implementation. This can be done by submitting the request to [barntheatermedia@gmail.com](mailto:barntheatermedia@gmail.com).

- d) Program Inserts - The Barn Theater will not pay for program inserts without approval from the Board. Program inserts that are needed shall be the responsibility of the production or organization that requires it.
  - e) The initial order from PSW Copy Center for each production will be 400. Additional programs will be ordered as needed. A QR code will be generated and will be encouraged throughout the production for Patrons to utilize in lieu of paper programs, to keep program costs down.
  - f) PSW Copy Center requires a minimum of 4-day notice for all orders.
  - g) The Board will place the order and a member of the Board will pick up the copies and handle any payment needed.
  - h) The producer is to submit the following via email to [barntheaterprograms@gmail.com](mailto:barntheaterprograms@gmail.com) no less than 4 weeks prior to opening:
    - i) Cast List and Character Names
    - ii) Cast Pictures
    - iii) Production Team List
    - iv) Stage and Tech Crew List
    - v) List of Show Sponsors
    - vi) Script Rights and Publishing Information
    - vii) Author of Script
    - viii) Description of the Production, Outline of the Plot and Settings
    - ix) Act/Scene Breakdown
    - x) Actor Bios
    - xi) Note from the Director
    - xii) Any Images that the Director wants in the program or for program cover. If there are none provided, the program director will utilize free images from the internet.
    - xiii) AD Sales-Wording and images for all ads that are sold.
- (1) NOTE: The programs team will not retype the information. Please submit everything via email.**

## Posters/Fliers

- a) Any posters and fliers made by the Barn Theater Publicity will be covered by the Barn Theater.
- b) Posters and Fliers made by the production with the intention of reimbursement must be submitted to the Board of Directors for approval prior to being made.
- c) Production is to communicate their publicity needs by emailing [barntheatermedia@gmail.com](mailto:barntheatermedia@gmail.com) no less than 4 weeks prior to opening.

## Additional Performances

Hold over performances and performance sale to Groups/Schools/Organizations:

1. Contact Licensing to ensure that additional dates can be added.
2. Get pricing for additional licensing, programs, and any other performance needs.
3. Confirm all cast and crew can participate in the added dates.
4. Confirm that there are sufficient funds in the budget to allow for holdover/additional dates.
5. Contact the Director of the following show to ensure that the stage can be used for the additional performance.
6. Get approval from the Board of Directors.

## Pricing for Group/Organization Sale:

- 1) Dramas - \$650
- 2) Musicals - \$800
  - a) Non - refundable deposit of 50% is required to book the performance.

## Publicity

1. The overall publicity responsibility of all shows lies with the publicity chair and any publicity committee that is in effect.
2. Once the cast list is decided, the Director and Producer must meet with the Publicity chair/committee to discuss publicity needs.
3. The Publicity Chair/Committee shall be responsible for mailers, social media, community calendar items, contacting the newspaper outlets to arrange interviews and photo shoots, preparation of any flyers, and posters.
4. The producer is responsible for arranging to get the exterior signage painted and having the stage crew secure it outside.
5. All production members, including cast and crew are encouraged to share and push the social media posts, hang fliers and posters if any are made.
6. Audition dates will be listed on the Website and announced on social media.
7. Publicity for productions cannot begin until the rights have been purchased.

## Facility and Equipment Use

The Theater Space is often rented out and/or used for events not associated with productions or Youth Program. It is the responsibility of all who use the space to clean the space after each use.

- 1) The play director/program director/reservations coordinator is responsible for submitting all theater use requests to the Board for approval before scheduling rehearsal times, set builds, theater use and event space reservations. Event space rental during a production must also be submitted to the director of the production for discussion and accommodations and/or approval. **No use of the theater is permitted if it has not been approved by the Board and then scheduled with the Corresponding Secretary.** Requests are to be submitted in writing to barntheatermedia@gmail.com.
- 2) The current production has priority over all other events, rehearsals, and programs. If use is needed of the theater and another director or program has space reserved, the director or program leader must be contacted to ask permission to share space. No reservations will be granted without their approval.
- 3) Since rehearsals may begin prior to the current production's closing, the Director should consult and obtain permission from the Director of the current production. The Director of the current production has final say and if the space is not available, initial rehearsals may need to be arranged to be held at a separate location.
- 4) No reservations may be made during rehearsal times and/or set build times the two weeks prior to any production, to allow for no distractions during tech week and dress rehearsals.
- 5) The Director/Youth Leader is responsible for making sure that all members and participants of the production follow all of the rules and guidelines of the Barn Theater.

- 6) All members and participants of every production/program are required to sign a liability waiver and code of ethics. This includes all stage crew, leadership, outside choreographers, vocal coaching, hair, makeup, etc. **Forms are to be signed prior to the first rehearsal. If forms are not signed, the participant cannot remain on the premises.**
- 7) The production team/program leadership will be responsible for the general security of the theater during the run of their show.
- 8) The director/program leader is ultimately responsible for everything that occurs during the pre-production, show run, workshops, rehearsals and strike processes. Be aware that this includes anytime the cast/youth are rehearsing or even off-stage during performance in the director's/leadership's absence.
- 9) The Director/Leadership is responsible for having competent persons who are familiar with the Barn Theater rules and regulations in charge of the production or program in their absence. Absence does not excuse ultimate responsibility.
- 10) Once the production receives the stage, the production team is responsible for keeping the theater in a safe and orderly condition until the set strike is completed.
- 11) The production team/program leadership shall ensure that all food, drink, water bottles, and trash are cleaned up at the end of each use of the theater space for rehearsals, set builds, performances and any other facility use needs.
- 12) All trash containers, (backstage, lobby, restrooms), are to be emptied at the end of each use of the theater space.
- 13) Heaters and AC are to be turned off at the end of each use of the theater space.
- 14) The chairs are to be flipped up and the theater is to be inspected for any trash, food and/or leftover items at the end of each use of the theater space.
- 15) The consumption of any controlled substance is not permitted on the premises.**
- 16) Any valuable items not owned by the Barn Theater such as extra sound or music equipment, antiques, set pieces, or other items of value are not covered under the Barn Theater insurance and are the sole responsibility of the owner(s) of the items. The Barn Theater is not responsible for any of these items.
- 17) Adults over 21 Years Old:
  - i) No alcoholic beverages permitted outside of the lobby, main theater, or outdoor stage area (during an outdoor event).
  - ii) No alcoholic beverages permitted on or backstage.
  - iii) No outside alcoholic beverages are permitted on the premises.
  - iv) The only alcohol permitted for consumption on the Barn Theater property is the items that are sold at concessions.

### Event/Space Rentals:

- a) All requests for event space rentals must be submitted in writing to [barntheatermedia@gmail.com](mailto:barntheatermedia@gmail.com). The reservations person or committee, (or a designated Board member), will reach out to the person(s) requesting the space and will obtain information pertaining to their request and discuss pricing. Following that discussion, the information will be submitted to the Board and a request for volunteers. No reservations will be confirmed until all needs are discussed and approved by the Board. This will include volunteer needs, no conflicts with productions, facility needs, and equipment needs. These discussions may take place via text, email, or band app (preferred).
- b) A signed contract, liability waiver and deposit must be obtained after confirming the reservation.
- c) No text or verbal confirmations are to be permitted. All reservations are to be confirmed in writing, using the [barntheatermedia@gmail.com](mailto:barntheatermedia@gmail.com) account.
- d) Space rental fees may be waived by the Board for school or community events.

## Set Building/Shop Use

- 1) Only latex flat paint is to be used for flats, floors or to paint.
- 2) No Spray Paint is to be used on flats. Board approval is needed before spray painting props and set pieces that belong to the Barn Theater.
- 3) Painting of any props needs Executive Board Approval.
- 4) No permanent markers are to be used on flats. It shows through no matter how many layers of paint are added on top. Approval is needed for use on set pieces. A permanent marker is approved for use in signing the backs of flats.
- 5) Curtains are to be wrapped in plastic, normally large trash bags, and pulled up from floors and away from walls and flats. (Use of a clean, large trash can is normally used for this.)
- 6) Painter's tape is the only tape approved to join flats, use on floors, and on to attach items to flats. Any tape that leaves residue is not permitted.
- 7) Only screws are permitted to connect flats, platforms, or other permanent theater pieces.
- 8) Nails are not permitted. They are not easy to remove when taking apart sets.
- 9) Any hardware, materials, tools, and equipment gathered from the warehouse closet, cupboard or storage areas will be kept neat and returned in an orderly fashion.
- 10) Scrap wood will be neatly stored in the designated areas.
- 11) Tools that are brought in are the sole responsibility of the owners.
- 12) The paint room area is to be always kept neat and clean.
- 13) Rollers and brushes are to be completely cleaned and hung up to dry.
- 14) Paint trays are to be cleaned and well dried, then placed neatly in the storage closet.
- 15) Paint cans are to be cleaned off and lids tightened.
- 16) The date of purchase and paint color is to be labeled on the top of the lid.
- 17) Pieces borrowed from the bullpen are to be put back and stored neatly in the same area they were retrieved from.
- 18) All set pieces that were built will need to be dismantled and the pieces put back neatly. (Exception is if the following director makes arrangements to use your set pieces. Then it will be their responsibility to store and dismantle when completed. They must note and sign on the set strike list.)
- 19) The warehouse floor needs to be swept following each use for set builds and construction.
- 20) Work Lights should be used for general rehearsals and stage lights saved for the final weeks of rehearsals. (Tech week and Dress Rehearsals)
- 21) Barn Theater supplies black paint for flats, back wall, and floor.
- 22) The production team is responsible for painting the stage black prior to their opening, unless they are doing a different paint treatment. **If they choose to paint the floor something other than black, they will be required to return it to black at set strike.**
- 23) Barn Theater supplies red paint for the theater floor. The production team is responsible for painting the theater floor barn red prior to opening night, unless they choose to do another painting to enhance their set. **If they paint something other than the barn red for their show, they will need to return it to barn red during strike.**
- 24) Barn Theater provides simply green for cleanup.
- 25) The Barn Theater will supply disposable paint liners and disposable paint roller covers.
- 26) After each production, the production team/leadership is expected to paint the following:
  - a) Back wall painted with the Barn Black.
  - b) Remaining flats with Barn Black.

**\*Note-The Director of the following show can waive this requirement or part of this requirement if they plan on painting these areas differently. They must note and sign on set strike list.**

## Costume & Prop Use

### **In the event that there is no current lead costumer or the lead costumer is not available, a Board member is required to fill in the position/responsibilities.**

- 1) The play director/program leadership is responsible for all borrowed items.
- 2) All borrowed items must be returned and checked in at set strike.
- 3) The cost of all damaged or lost items and costumes will be charged to the production/program.
- 4) The lead costumer, (Board if position is not filled), for the theater must be consulted for all costume needs.
- 5) ***Costumes must be covered when eating or drinking apart from water and hot tea.***
- 6) ***There is no smoking while in costume.***
- 7) The lead costumer and/or Board members are the only persons allowed to unlock the costume loft.
- 8) A list of costumes and props used must be kept and turned in at set strike.
- 9) All costumes are to be placed on the standing closet at set strike.
- 10) The lead customer, (or appointed Board members), of the theater is responsible for the washing or dry cleaning of the costumes used.
- 11) Any repairs needed for a costume are to be done or arranged by the show costumer and reported to the lead costumer, (or Board of Directors), for the theater.
- 12) Any repairs to props that are needed will be submitted to the Director/Leadership and expenses will come out of their budget. The Director/Leadership is responsible for reporting any damage to the Board.
- 13) All items that are borrowed from other theaters or organizations for use in a production or youth program will need to be carefully tracked and taken care of. These items need to be returned in a timely manner.

## Theater Clean Up, Maintenance and Access

- 1) The Production Team/Leadership is responsible for the cleaning of the house, stage, backstage, green room, lobby, and restrooms. Before each production opening, after use of the space, etc.
- 2) After each performance all trash and food items need to be removed from the theater.
- 3) Return programs left behind to the box office if they are in good condition.
- 4) Empty all trash cans and replace liners.
- 5) Sweep bathrooms as needed.
- 6) Stock bathroom supplies.
- 7) Turn off all AC and Heat before exiting the theater. \*\*\*Operation of heating and cooling is very costly. All use must be done sparingly. Notify your participants to dress accordingly and prepare for slight discomfort as they will only be used in extreme heat/cold and during performances.
- 8) Exits are not to be blocked for any reason.
- 9) Exit lights are to always remain on.
- 10) The Director/Leadership and Stage Manager are responsible for ensuring that nobody except cast and crew members are allowed backstage at any time.
- 11) Parents charged with the control of young cast members are considered as stage crew.
- 12) Injury and possible liability following the failure of the Director/Leadership to enforce these rules will be their sole responsibility.

- 13) Parking of cast and crew for all productions is behind the theater on the grass. The Production team is responsible for enforcing that rule.
- 14) Remind all participants not to leave any valuable items in their cars as the Barn will not be responsible for stolen items.

## Performance/Rehearsal Schedules

- 1) It is standard practice at The Barn to schedule Friday and Saturday performances for 3 or more weekends with at least 2 Sunday matinees.
- 2) Lobby/Fundraiser Shows generally run for two weeks with two matinees.
- 3) Production team, cast and crew should all be made aware of the possibility of hold over dates and submit availability for that possibility at the first week of rehearsals.
- 4) Rehearsals begin approximately two months before opening and are generally held Monday-Thursday Evenings for stage productions.
- 5) Rehearsals are to have a clear start and finish time that is relayed to the cast and crew at the start of production.
- 6) Occasionally Saturday rehearsals will be scheduled for choreography and musical needs.
- 7) Rehearsals should be no more than three hours long for adults and two hours for minors under the age of 13.
  - a) Sample Rehearsal Schedule
    - i) M-Thur 6:30 PM - 9 PM / 8:30-8:45 Director Notes/ 8:45-9 Clean Up and Dismissal.
- 8) Tech Week and Dress Rehearsal week rehearsals may run longer as needed.
- 9) It is strongly advised to not have a rehearsal on the Thursday prior to opening night to allow the cast to rest and for the production team and stage crew to complete the set up for the production. (Paint the stage floor, clean the theater, set up the lobby.)
  - a) Sample of the last two weeks of rehearsal:
    - i) (Week before opening) Tech Week: M-Thur. 5:30PM-9PM
    - ii) (Week of Opening) Dress Rehearsal: M-Wed. 5:30PM-9PM
    - iii) Thursday Production Team Final Prep-6:30-8:30PM
- 10) Pick up rehearsals will be held one day a week after the show opens for the run of the show.
- 11) The Director may invite guests to view the dress rehearsals to provide the cast with an audience.

## Box Office/Concessions Procedures

- 1) The box office and concession booth are managed by the Box Office Chair.
- 2) The Box Office Chair will secure and confirm the volunteers needed.
- 3) The Director and the Youth Program shall provide the Box Office chair a list of volunteers from their production team, crew and parents that are available during the run of the show.
- 4) Each performance should have the following volunteers assigned:
  - a) Box Office: 2 persons (1 Board Member and one Production/Youth Program Volunteer) Shift ends 30 minutes after performance starts - at least one needs to stay in lobby to watch for latecomers.
  - b) Concessions: 2 persons (1 Board Member and one Production/Youth Program Volunteer) Shift ends after intermission and the bar is closed and stocked for the next performance.
  - c) House Manager: Shift ends after closing of performance.
  - d) Security/Parking: Shift ends after closing of performance.
  - e) Ushers for large selling productions.
  - f) Box Office Key Holder



- 5) A Board Member with Box Office Keys will be assigned to open the cabinet and set up the cash boxes and point of sale for each performance.
- 6) Opening
  - a) Box Office and Concession Volunteers - Count the cash and initial the starting amount on the envelope.
  - b) Set up point of sale (Square)
  - c) Prepare Programs
  - d) Review Reservations
  - e) Set up the bar:
    - i) Put out candy and snacks.
    - ii) Put out coffee supplies.
    - iii) Place Donation Jar
    - iv) Make sure beverages are stocked in the fridge.
    - v) Place wine and wine cups
    - vi) Update concession menu if needed.
- 7) Closing
  - a) Box Office
    - i) Check off all reservations that arrived.
    - ii) Count money and leave the starting amount in the Box.
    - iii) Put remaining money in envelope, seal and write date of show, amount in envelope and box office volunteers sign the envelope.
    - iv) Place the cash box, envelope, and tablets/squares in the cabinet.
    - v) Put the lock on the cabinet but do not lock.
    - vi) Email [Barntheaterprograms@gmail.com](mailto:Barntheaterprograms@gmail.com) if more programs need to be ordered. Let them know the date and how many are left.
  - b) Concessions
    - i) Count money and leave the starting amount in the Box.
    - ii) Put remaining money in envelope, seal and write date of show, amount in envelope and box office volunteers sign the envelope.
    - iii) Place the cash box, envelope, and tablets/squares in the cabinet.
    - iv) Restock the snack baskets and fill the fridge to prepare for the next performance/event.
    - v) The Board member on duty should take note of any items needed to be restocked and message the Board group text.
    - vi) Lock the cabinet and close the bar and the box office.
- 8) Ticket prices are established by the Board of Directors.
- 9) Any special ticket arrangements and/or comp tickets need to be submitted and approved by the Board.
- 10) Group ticket purchases of 10 or more will receive a discount rate of \$5 per ticket. Payment must be made as a group.
- 11) Reserved seats not claimed by Curtain Opening may be sold to walk up patrons.
- 12) Latecomers will be seated by Box Office/Concessions volunteers at an appropriate time. Anyone later may be asked to come for another performance.
- 13) Pre-sold tickets that have paid a deposit: If the party has not shown and/or paid for the remainder price of the tickets within one half hour of opening, these reserved seats may be sold by the box office and any deposits that may have been received will not be refunded. IF there are more shows available in the production run that have seats available, the Box office may offer an alternate show date.
- 14) Opening Night Gala-the Board Members and Youth Program members will provide snacks and appetizers. It is customary for the Board Members to contribute by donating food items, champagne, and cider for the event.

## Youth Program Guidelines

(This is a “working” document and can be amended or revised with Board of Director approval. Once voted into place, changes are to be submitted to the Board for review by the Leadership and Parent Committee. The Youth Program must plan their seasons in accordance with these rules and guidelines.)

### Leadership

- 1) Program Director
  - a) Duties
    - i) Plan Community Performance Opportunities
    - ii) Lead rehearsals for performances.
    - iii) Run regular parent and participant meetings.
    - iv) Provide direction in acting, song, dance, etc.
    - v) Plan workshop opportunities.
    - vi) Communicate with the Board Liaison and/or the Board Directly
    - vii) Utilize and follow the Barn Guidelines, Procedures and Director’s Guide
    - viii) Attend Board Meetings and report on the program.
  - b) Qualifications to Direct a Full Production
    - i) Must meet the qualifications of all Directors as laid out in the Barn Guidelines, Procedures and Director’s Guide.
- 2) Asst. Program Director
  - a) Duties
    - i) Assist the Program Director
    - ii) Lead the program in the Director's absence.
    - iii) Provide direction in acting, song, dance, etc.
    - iv) Attend Board meetings in the Director’s absence.
    - v) Utilize and follow the Barn Guidelines, Procedures and Director’s Guide
- 3) Program Secretary/Producer
  - a) Duties
    - i) Takes Minutes at Meetings
    - ii) Tracks Finances
    - iii) Handles Publicity
    - iv) Gets Information regarding the youth program to the Barn Program Coordinator so that they can be included in production programs (barntheaterprograms@gmail.com)
    - v) Provides Financial Reports to the Board Treasurer
    - vi) Provides Minutes to the Board
    - vii) Coordinates and Corresponds with the Board Liaison
    - viii) Utilize and follow the Barn Guidelines, Procedures and Director’s Guide
- 4) Board Liaison
  - a) A Board Member appointed by the Executive Board to communicate with the leadership and participants of the Youth Program.
  - b) Duties
    - i) Be a point of contact for any needs that the Youth Program Leadership has from the Board.
    - ii) Be a point of contact for any needs from the participants from the Board.
    - iii) Attend Youth Program Meetings
    - iv) Make periodic visits to rehearsals.
    - v) Attend community youth events that our program is participating in.

- vi) Report on the successes and challenges that have been observed within the program at Board Meetings.
- 5) Additional Leadership positions and candidates can be decided upon and submitted to the Board for approval by the Leadership and Parent Committee.
- 6) Leadership and Parent Committee
  - a) Made up of parents and leadership.

### Procedures for Leadership Placement

- 1) Submit a statement to the Board of Directors that includes:
  - a) Vision/Intent for the program.
  - b) Previous Theater Experience
  - c) Previous Youth Leadership Experience
- 2) The Board of Directors will review the submissions and will vote to place the individual on the Leadership Team.
- 3) The Leadership and Parent committee will vote to place the leaders into leadership positions.

### Finances

- 1) Accounts
  - a) The Barn Treasurer will manage the bank accounts.
  - b) The Secretary/Producer will track the program finances and will work closely with the Barn Treasurer
  - c) Separate accounting will be managed for monies raised and/or provided for individual accounts-to be used solely for program opportunities for the individual while they are a participant in the program.
  - d) Monies left in individual accounts at the end of participation by an individual will be rolled over to the main youth program account to be used for the running of the program.
- 2) Fundraising
  - a) Individual Accounts
  - b) Requirements
    - i) Participants will be expected to participate in fundraising for the program as a whole.
    - ii) Participants that will be involved in special workshops, competitions, community events, etc. will be expected to participate in fundraising for the particular event.
    - iii) Separate accounting will be managed for monies raised and/or provided for individual accounts-to be used solely for program opportunities for the individual while they are a participant in the program.
    - iv) Monies left in individual accounts at the end of participation by an individual will be rolled over to the main youth program account to be used for the running of the program.
- 3) Financial reports will be provided to the Board at every Board Meeting
- 4) Financial reports will be provided to the participants at every participant meeting.
- 5) Stipends are strictly prohibited.
  - a) The Board will pay for the needs of the program and participants directly as needed.
- 6) Participants will not be required or asked to take or pay for extra training or classes. (ex. Dance or vocal lessons.)
- 7) Additional workshops, competition opportunities or events can be paid out of fundraising specifically for the particular event or participant payment for the event. ***These opportunities will not be required to be involved in the program.***

### Program Operations/Guidelines

- 1) Follow the rules and guidelines as laid out in the Barn Guidelines, Procedures and Director's Guide

- a) Barn Theater Pre-Shows
  - i) Guidelines
    - (1) 10 Minute Set prior to Opening Night and Matinees
    - (2) 5 minute Vocal Warm Up stage time allotment prior to show
    - (3) 15 Minute set for Hossscar opening
  - b) Competitions
    - i) Not a requirement of participation. All Competitions will be optional and separate from the main program.
- 2) Productions
  - a) The Barn Play Reading Committee will be tasked with ensuring that at least one production each season will include opportunities for children and youth to be involved.
  - b) All full productions done on the Barn stage shall be open to all members of the community.
  - c) No pre-casting of youth program participants will be permitted.
  - d) In the event the Program Director is the director of a youth or children's production on the Barn stage
    - i) Auditions will be monitored and adjudicated by members of the Board to ensure that all who audition are given a fair chance at all roles.
    - ii) Production team should include members outside of the program if possible.
  - e) Youth program participants are to enhance the children and youth productions, not be the production.
  - f) No advertising of any production as a (name of program) production except for a pre-show, community performance or end of year recital/variety show.
- 3) End of Season Recital/Variety Show/Production Written by Students or Program Leaders
  - a) The youth program will be invited to plan and produce an end of season recital/follies/variety show/production that showcases what they learned during the year.
    - i) Awards and recognition for the youth program are given at this event.
- 4) Communication
  - a) All Group Texting/Messaging regarding the program and program activities must include the Board Liaison.
- 5) Theater Use
  - a) The program leadership and participants will be expected to follow all of the rules laid out in the director's guide/regulations handbook that all directors, actors, stage crew and technical help must follow.
  - b) Lobby Use During Productions
    - i) No lobby use permitted during production's tech and dress rehearsal weeks. Typically, the two weeks leading up to opening night.
    - ii) Must get director permission to use the lobby during production rehearsal time.
  - c) Stage Use During Productions
    - i) No stage use permitted without production director approval.
    - ii) No stage use permitted during production's tech and dress rehearsal weeks. Typically, the two weeks leading up to opening night.
- 6) Program Rehearsals
  - a) No rehearsals shall be over 2 hours without adequate breaks. Board approval needed for any rehearsals over 2 hours.
  - b) No rehearsals shall go past 8PM on weekdays for any youth under 16.
  - c) No more than two Saturday/Weekend Rehearsals per month shall be permitted without prior Board approval.
- 7) Ethics

- a) All participants are to receive a copy of the Barn Theater Code of Ethics and shall sign that they have received it.
  - b) Absolutely no bullying, hazing, and/or shaming will be tolerated.
  - c) No exclusion of youth from activities, performances, etc. will be permitted unless it is a result of a rule or guideline violation, and it has been brought to the Board and necessary communications have occurred.
- 8) Liability
- a) All participants are required to sign the Barn Theater's liability waiver.
- 9) Infractions
- a) All infractions to the Program Guidelines and/or the Barn Guidelines, Procedures and Director's Guide will be handled in the following manner:
    - i) First Violation-Executive Board Meeting and Warning
    - ii) Second Violation-Executive Board Meeting/Review of issues at the next Board Meeting
    - iii) Third Violation-Temporary removal from leadership team/production/board/event pending Board Review.
    - iv) Fourth Violation-Removal from leadership team/production/board/event.
    - v) If the violation involves harm to a child, (emotional, mental, physical), a Board of Director Review will take place immediately and all parties involved will be asked to not participate until the situation has been resolved.

## General Rules and Guidelines to Hand Out

- Complete Liability Waiver & Review and Sign Code of Ethics

**NOTE: You will not be able to participate in rehearsals/activities until the forms are signed.**

***The Barn Theater is run by volunteers. There are no paid janitorial, maintenance and upkeep staff. It is the duty of all participants and volunteers to keep the theater clean and orderly.***

1. Properly dispose of all food and beverage containers.
2. Remember to take all items brought in with you at the end of rehearsals.
3. The Barn Theater will not be held responsible for any lost or stolen items.
4. Do not leave water bottles lying around the theater. Write your name on them and keep track of where you place them. Take them with you or properly dispose of water bottles before leaving the premises.
5. If you see trash, pick it up and properly dispose of it.
6. Keep the green room and backstage areas picked up and orderly.
7. Human waste and toilet paper are the only things that should be flushed down the toilets. Properly dispose feminine hygiene products, wipes, paper towels and napkins in waste receptacles or trash cans.
8. There is no smoking allowed in the theater and all smoking needs to be done away from open doorways. Smoking debris needs to be properly disposed of and not left on the ground around the theater.
9. No smoking in costume.
10. No eating or drinking in costume unless costume is covered, with the exception of water or hot tea.
11. All costumes and prop items are the responsibility of those that are using them. Hang up and put away costumes and props after each use and/or end of rehearsal.
12. No illegal substances are to be consumed on the premises.
13. Adults over 21 Years Old:
  1. No alcoholic beverages permitted outside of the lobby or main theater.
  2. No alcoholic beverages permitted on or backstage.
  3. No outside alcoholic beverages are permitted on the premises.
  4. The only alcohol permitted for consumption on the Barn Theater property is the items that are sold at concessions.
14. The actors, stage crew and participant parking for performances is in the back, behind the theater.
15. Minors:
  1. No drop off or outside pickups permitted for minors under 16 years old. All minors under 16 years of age need to have an adult come inside the theater/rehearsal space to sign in and sign out the minor.
  2. Two deep leadership is always required. (No adult is permitted to be alone with one minor who is not related to your family or that you do not have written permission from the guardian to be alone with them. Always make sure there are other adults and/or others present for all conferences, rehearsals, rides to and from, etc.)

## Director Qualification Checklist-Once Completed, Can Submit for a Mentor Production

Assistant Director, Musical Director, Stage Manager (Under two different Directors)

Show Season	Name of Show	Position	Name of Director
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### Stage Performance

Perform on the Barn Theater main stage, Lobby or Outside Stage in some capacity at least once.

Show Season	Name of Show	Character/Part	Name of Director
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Complete a combination of at least 3, from different groups and in different shows, of the following in different Barn Theater productions:

- i. Sound, Lights, Tech
- ii. Costuming
- iii. Stage Crew (script, backstage, dresser, prop manager, makeup/hair)
- iv. Set Decor, Set Design, Set Painting, or Set Construction
- v. Producer

Show Season	Name of Show	Position	Name of Director
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Name \_\_\_\_\_ Production or Event Name \_\_\_\_\_  
(Version Passed and Adopted 02/15/23)

## Code of Ethics

It is the intent of the Barn Theater to strive for the highest ethical conduct from all Board Members, Volunteers, Production Team Members, Cast, Crew, Leadership and Jr Company Parents/Guardians. All persons that participate in productions or programs that operate under the Barn Theater are required and expected to exercise the highest ethical standards of conduct and practice fundamental honesty at all times.

**Every participant is expected to treat everyone that enters our doors with kindness and respect at all times.**

**The following behaviors and/or actions are absolutely prohibited:**

1. Any sort of harassment, bullying, hazing, retaliation or shaming of any person.
2. Violence of any kind.
3. Sexually inappropriate behavior.
4. Use of the Barn Theater financial resources for personal benefit.
5. Violation of any applicable laws or ordinances while representing the Barn Theater or on the premises.

**The following is strongly discouraged, and the Barn asks that every participant use good judgment and care in these situations:**

6. We ask that everyone use care when speaking about others and take into consideration who may be present or within earshot of the discussion. If there is a chance that someone may be upset or offended by the conversation, it is not advisable to continue.
7. Inappropriate or offensive behaviors in the presence of minors and youth. Please use good judgment when there are minors present.

Infractions of this statement of ethical behavior are encouraged to be reported to the Board of Directors via the [barntheatermedia@gmail.com](mailto:barntheatermedia@gmail.com) email or directly to any Board Member. The Board will then complete the following steps:

1. Take immediate action.
2. Research the validity of the report by talking with all involved.
3. The Board will then convene to discuss what further steps may be necessary.

Participant \_\_\_\_\_ Date \_\_\_\_\_

Acknowledgement of Receipt

Parent/Guardian of Minor \_\_\_\_\_



## Liability Waiver

Date: \_\_\_\_\_ Production or Event Name: \_\_\_\_\_

Name of Participant: \_\_\_\_\_

Minor-Parent or Guardian Name: \_\_\_\_\_

Contact Phone: \_\_\_\_\_ Emergency Contact: \_\_\_\_\_

Address: \_\_\_\_\_

Email: \_\_\_\_\_

### **Circle all that apply:**

Event Participant	Volunteer	Director	Asst Director
Co-Director	Producer	Sound/Music Tech	Stage Crew
Set Construction	Stage Manager	Production Team	Actor
Choreography	Music Director		
Youth Program Leadership	Youth Program Participant		

**Does the Barn Theater have permission to use photos/images of you for advertising and publicity?**

Yes    No

### **Required Safety Form**

1. Never step off the front of the stage unless there is a stairway with a handrail.
2. Never move on a stage unless you can clearly see where you are going or unless you can safely feel your way, as may be necessary when exiting or entering a blackout.
3. Never move on a stage unless you are absolutely convinced it is safe to do so. Remember you are more important than the show. Your safety is your first concern.
4. Never go barefoot or sit or lie down on the stage or in any area around the stage, in the house or lobby unless required by the show you are in, and if you are sure the area is free of dangerous materials. Making sure the area is safe is your responsibility. Remember that a theater is a construction area filled with nails, screws, splinters, bits of wood or metal, pins, staples, or other types of materials may be lingering where you don't notice and may injure you.
5. Never sit or stand on any platform, level, stair unit, rail, furniture piece, stool, or other object unless you are sure it was constructed in a manner that makes it safe for the use you intend. Take no chances!
6. Always clean up after yourself after any activity so no one is injured by anything left behind.
7. Never use power equipment alone and always observe all safety features for that usage.
8. Always wear safety goggles when there is a chance that foreign objects of any kind could enter your eyes.

9. Never use a ladder alone. Be sure the ladder is placed evenly and firmly on a substantial surface.
10. Be sure that anything which is raised or fastened above the head level in any part of the theater is attached in such a way that cannot break free and fall on someone.
11. Do not touch anything unless you have full knowledge of its use and function.
12. Never leave tools or equipment of any sort lying around where injury could occur, or where it is not under some responsible persons control.
13. Never leave electrical cords where someone could trip on them.
14. Always report to the person in charge any accident or injury, no matter how small.

I have read and understand the foregoing.  
(Parent or Guardian to sign for any Participant under 18.)

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**Liability Release Form**

I, the undersigned, hereby agree to defend, indemnify, and hold harmless The Barn Theater, their officers, employees and agents from and against any and all loss, liability, charges and expenses (including attorney fees) and cause of action of whatsoever character which may arise by reason or participation in a Barn Theater Program/Service or be in any way connected herewith. The Barn Theater does not provide accident, medical, liability or any other insurance or compensation for program participants.

**I have read and agree with the above.**

(Parent or Guardian to sign for any Participant under 18.)

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## Set Strike List

Meet with the director of the production following and go over any flats, set pieces, painting, etc. that they would like to keep for their production.

Disassemble all set pieces.

Take down flats.

All usable wood is to be put away in the warehouse.

All flats are to be stored in the warehouse with the other flats.

All props borrowed from the Barn are to be properly stored in the warehouse with the other props.

All props and set pieces that were brought in or borrowed need to be removed from the theater and/or returned.

Costumes that were borrowed from the Barn are to be hung neatly on the portable closet rack. A Board member needs to be notified to come and inspect them before they are put away in the costume loft.

All costume pieces that were brought in or borrowed need to be removed from the theater and/or returned.

- Actor's Bathrooms:
  - Clean the toilets, mirrors, and sinks.
  - Sweep and mop the floors.
  - Stock the toilet paper and paper towels.
  - Empty the trash cans and replace the bags.
- Lobby Bathrooms:
  - Clean the toilets, mirrors, and sinks.
  - Sweep and mop the floors.
  - Stock the toilet paper and paper towels.
  - Empty the trash cans and replace the bags.
- Green Room Make Up Area
  - Clean off the counters and wipe them down.
  - Put away and/or dispose of all items.
  - Clean the mirrors.
  - Sweep and mop the floors.
  - Empty the trash and replace bags.
- Green Room
  - Remove all items from the cubbies. Wipe out the cubbies.
  - Pick up all trash and leftover food items and properly dispose or remove.
  - Make sure all costume pieces are hung for the costumers to inspect. (Portable Closet)
  - Clean out the fridge and unplug any coffee makers/tea kettles.
  - Sweep and mop the floors.
  - Empty the trash and replace the bags.

- Warehouse
  - Put away all tools.
  - Clean off the prop table and put away and/or remove all props.
  - Put away and/or remove all set pieces, flats, wood, etc.
  - Sweep the warehouse floor.
  - Empty trash and replace bags.
- Paint Room
  - All paint is to be properly stored with lids secured.
  - Paint brushes and rollers are to be cleaned and properly put away.
  - Mops and brooms are to be properly put away and stored out of the way.
  - Make a list of any of the following items that need to be replaced and turn it in to the Board of Directors:
    - Disposable Paint Tray Liners
    - Disposable Roller Covers
    - Barn Red Paint
    - Flat Black Paint
    - Paint Brushes
- Stage
  - Take down all flats that the following director does not want up.
  - Paint back wall black.
  - Paint all remaining flats black-unless the following director requests otherwise.
  - Sweep the stage.
  - The stage needs to be returned to black if it was painted another color for the show.
  - Paint the front of the stage floor barn red if it was painted as anything else for the show.
- Theater
  - Put all chairs up.
  - Clean up all trash.
  - Sweep and mop all the concrete floors.
  - Vacuum the aisles.
- Lobby
  - Remove all lobby decorations.
  - Remove all table cloths and place in the kitchen.
  - Put away all tables and chairs.
  - Vacuum the floors.
  - Empty all the trash and replace the bags. -Recyclables, if full, tie the bags and put in the kitchen near the back door. Replace the bags.
- Booth
  - Remove batteries from mics and/or headsets.
  - Organize and put away all mic packs and supplies.
  - Turn off all equipment, lights and fans.
  - Cover boards.
  - Pick up all trash and empty trash cans in booth. Replace bags.
  - Lock up the booth.

Revised and Adopted 1/8/2024

List Any Items that need to be replaced (Light bulbs, trash bags, paper products, paint supplies, mic tape, batteries...)

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List all agreements with the following director.

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Director of Following Production Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Current Production Director Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Submit to the Board with your closing receipts and final budget. Purchase orders need to be submitted for all reimbursements. See the treasurer for more information.

## HOSSCAR JUDGING RUBRICS

### ACTING CATEGORIES-Juvenile or Adult-Lead, Major Support, Minor Support, Bit Part, Ensemble-12 pts possible

Criteria	1-Proficient	2-Skilled	3-Advanced	4-Mastery
<p><b>Acting Mechanics</b></p> <ul style="list-style-type: none"> <li>• Memorization</li> <li>• Focus/Active Listening</li> <li>• Projection</li> <li>• Diction &amp; Enunciation</li> <li>• Pacing</li> </ul> <p><b>Character Development</b></p> <ul style="list-style-type: none"> <li>• Vocal</li> <li>• Physical</li> <li>• Giving Character Life</li> <li>• Inflection</li> <li>• Emotion</li> </ul>	<p>*Gave focus by facing the prominent moments of the story.</p> <p>*Used a voice appropriate for everyday interaction.</p> <p>*Attempted to create a character with inflection and physical features.</p> <p>*Contained few facial expressions, gestures or movement.</p> <p>*Could not understand what was being said due to poor enunciation and lack of projection.</p> <p>*Needs to face the audience.</p> <p>*Script was not well memorized; no evidence of improvisation when mistakes were made.</p> <p>*Not believable-either broke character or displayed little character development.</p>	<p>*Script was partly memorized; awkward attempts to cover mistakes.</p> <p>*Gave focus by listening and visibly responding.</p> <p>*Picked up cues to create a good pace.</p> <p>*Basic projection and diction.</p> <p>*Presented character through distinct and consistent vocal/physical choices.</p> <p>*Some facial expressions, gestures and movement.</p> <p>*Appeared to have a basic understanding of the character.</p> <p>*Enunciation and projection were not consistent; it was difficult to hear some of the dialogue</p> <p>*Could have used more of the stage; must concentrate on facing forward.</p> <p>*Inconsistent. Some character development present, but still some breaks in character.</p>	<p>*Delivered lines naturally.</p> <p>*Dynamically engaged in the world of the play.</p> <p>*Provided interesting physical and emotional responses.</p> <p>*Knew when to give and take focus.</p> <p>*Supplied brisk cue pick up to enliven the story.</p> <p>*Spoke clearly in a full stage voice.</p> <p>*Added a sense of internal life, (thinking before speaking, using gestures to accent ideas, reacting to a changing environment.)</p> <p>*Utilized actions throughout.</p> <p>*Began to show ways in which the character evolves.</p> <p>*Actors spoke clearly and projected well; Most of the dialogue could be heard.</p> <p>*Most of the stage used; actor turned away from the audience only once or twice.</p> <p>*Script was mostly memorized; some basic improv used to make up for missed lines.</p> <p>*Facial expressions, gestures and movement were good, but somewhat inconsistent.</p> <p>*Mostly believable. Characters were</p>	<p>*Technique was evident, but so well executed that it appeared to be second nature.</p> <p>*Created strong partnerships on stage by active listening and reactions.</p> <p>*Uplifted the story to a new level.</p> <p>*Voices were loud and clear; words were easily understood throughout the play.</p> <p>*Good use of stage and movement; no back to the audience unless it appeared to be clearly directed.</p> <p>*Script was fully memorized; actor improvised well around missed lines if needed.</p> <p>*Great, consistent use of facial expressions, gestures and movement.</p> <p>*Believable. Characters were very well developed and stayed consistent throughout the play.</p>

			developed, with no character breaks.	
<p><b><u>Movement &amp; Dancing</u></b>            Storytelling            Choreography            Precision</p> <p><b><u>Singing</u></b>            Tone/Quality/Projection            Diction            Melodic/Rhythmic            Accuracy</p>	<p>*Moved around the stage somewhat.            *Attempted to meet the movement and dance requirements.            *Actor exhibited a straightforward understanding of the blocking.            *Needed more blocking; needs to always face the audience and use the stage.            *Concentrated on the steps/movement more than telling the story.            *Followed music direction.            *Comfortable with simple melodies and rhythms.</p>	<p>*Utilized blocking and movement to interact with other actors.            *Could have used more of the stage; must concentrate on facing forward.            * Could move and dance to beat.            * Executed steps while appearing to be spontaneous and natural.            *Tone is accurate, but without texture.            *Lyrics were typically clear.            *Mostly in tune.            *Attempted to meet more difficult challenges of melody and rhythm.</p>	<p>*All movement and blocking seemed natural, not forced.            *Most of the stage used; turned away from audience only once or twice.            *Moved and danced with accuracy.            * Accomplished each step with flair.            * Enhanced the mood of the story or dance by adding character.            *Strong voice.            *Tone was rich and resonant.            *Integrated the style of the song with the lyric.            *Could execute more complex melodies and rhythms.            *Consistently in tune.</p>	<p>*The movement was flawless and natural.            *Good use of stage and movement; no back to the audience unless clearly directed.            *Dance and movement was technically accurate.            *Created an emotional response from the movement, dance or action.            *Intrinsically wove character traits within movement and/or dance, making the viewer feel they were not separate.            *Used a strong, resonant voice, effortlessly reaching all corners of the theater.            *Achieved flawless diction with a unified sense of style that gave the lyric clarity and pizzazz.            *Displayed precise accuracy with the melody and rhythms.</p>
<p><b><u>Stage Presence</u></b>            Poise            Facial Expressions            Energy            Enthusiasm</p>	<p>*Persevered through nervousness.</p>	<p>*Was mostly free of unconscious nervous habits.</p>	<p>*Appeared at home on stage.            *Exhibited confidence.            *Appeared to be well prepared.</p>	<p>*Appeared to be relaxed.            *Communicated the joy of performing.            *Steals the scene, you cannot help but watch them, even when they are not speaking, singing or dancing.</p>

**DIRECTION-20 pts possible**

Criteria	1-Proficient	2-Skilled	3-Advanced	4-Mastery
<p><b>Interpretation of Story</b></p>	<p>*Presented a story so the events logically transpired but without impacting the characters. *Produced a story without genuine representation of culture.</p>	<p>*Created a layered story so the main events plainly changed the characters. *Central themes began to emerge.</p>	<p>*In addition to clearly showing how characters genuinely changed, the story was given a fresh look through a distinctive concept or by advancing nuanced themes.</p>	<p>*Shaped a story so detailed and fresh that as the characters changed and evolved, the audience felt a change within themselves. *The approach was both meaningful and memorable.</p>
<p><b>Character Coaching &amp; Ensemble Work</b></p>	<p>*Characters were distinguishable from one another through physical differences, but more internal work could be done. (i.e. thinking before speaking, being fully physically and mentally engaged, creating a backstory, etc.) *Ensemble members/extra actors on stage provided a sense of time and place but needed more work to supply energy and engagement. *Could not understand what was being said due to poor enunciation</p>	<p>*Actors showed evidence of internal character work (i.e. thinking before speaking, being fully physically and mentally engaged, creating a backstory, etc.). *Ensemble members /extra characters used purposeful focus to engage in the story. *Enunciation and projection were not consistent; it was difficult to hear some of the dialogue *Ensemble is in and out of engagement; focus</p>	<p>*Characters were complete, believable and there were strong partnerships between various individuals on stage. *Characters stayed consistent through song and dance as well. *Ensemble/extra characters actively listened to one another, focused, and contributed equal energy. *Actors spoke clearly and projected well; Most of the dialogue could be heard. *Few ensemble/ focus breaks during entire production. *Mostly believable. Characters were developed,</p>	<p>*In addition to strong acting, the singing and dancing naturally sprung from character motivation and rising action in the story. *Whereas each individual character was fully-drawn, it would be impossible to imagine the story without the interaction of the whole cast. *Voices were loud and clear; words were easily understood throughout the play. *Entire ensemble engaged throughout entire production. *Believable. Characters were very well developed and stayed consistent</p>



	<p>and lack of projection.                  *Ensemble struggling to remain engaged/focused throughout production.                  *Not believable. Actors either broke character or displayed little character development.</p>	<p>during the production .                  *Inconsistent. Some character development present, but still some breaks in character event.</p>	<p>with no character breaks.</p>	<p>throughout the play.</p>
<p><b>Pacing/                  Transitions</b></p>	<p>*The scenes moved at a reasonable pace.                  *Transitions slowed the action</p>	<p>*The show had effective, intentional pace.                  *Transitions from scene to scene were efficient.</p>	<p>*The show set a strong pace at the outset and never let up.                  *The transitions were seamless.</p>	<p>*There was bold pacing throughout that supported the action.                  *The scene shifts not only moved well but helped to tell the story.</p>
<p><b>Blocking/                  Staging</b></p>	<p>*Good traffic flow with little upstaging                  *Actors exhibited a straightforward understanding of the blocking.                  *Needed more blocking; always face the audience and use the stage.</p>	<p>*In addition to efficient blocking, the stage pictures were varied, rarely static, and made use of all levels.                  *Could have used more of the stage; must concentrate on facing forward.</p>	<p>*The captivating stage pictures were further enhanced with business (i.e. use of props) that illuminated character traits.                  *Most of the stage used; actors turned away from audience only once or twice.</p>	<p>*Wherever an audience member looked, there was a textured picture that was reached through astute blocking and clever business, all executed with panache.                  *Good use of stage and movement; no backs to the audience unless clearly directed.</p>
<p><b>Coordination of                  Technical Elements</b></p>	<p>*All technical elements served the basic requirements</p>	<p>*An attempt was made to present a unified concept</p>	<p>*A clear vision of the concept for the production was carried out with creative</p>	<p>*Technical elements were fully integrated into the concept such that each</p>

	<p>outlined in the script. *Set design and costumes were not consistent with the direction of the play.</p>	<p>with input from all technical components. *Set design and costumes were somewhat consistent with the direction of the play.</p>	<p>contributions from each technical area. *Set design and costumes were mostly consistent with the direction of the play.</p>	<p>visual image within the production was gratifying. *Set design and costumes were completely consistent with the direction of the play.</p>
<p><b>Honorable Mention</b> <b>Musical Direction</b> <b>BALANCE/BLEND</b> Leads/Chorus Musicians/Singers Sound Production Strong balance allows the audience to hear all elements. A strong blend implies a pleasing mix of those elements. <b>ACCURACY</b> Diction Rhythm Pitch Harmony Cue Pick-Up</p> <p><b><u>MUSICAL DIRECTION POINTS DO NOT COUNT TOWARDS OVERALL DIRECTION</u></b></p>	<p>*An effort was made to balance the sound created by the leads and chorus but sometimes one overpowered the other. *Music and singers could usually both be heard but further effort could be made to create balance. *Singers exhibited skills in basic diction, rhythm and pitch. * Simple harmonies were attempted.</p>	<p>*Chorus and lead singers blended well most of the time. *Lead voices were usually in the foreground when appropriate. *Lyrics were intelligible. *Cast could navigate simple or more demanding rhythms with little trouble. Singers and musicians produced sound that was rarely sharp or flat. *Cast was comfortable with basic harmonies.</p>	<p>*Transition from leading voices to chorus were seamless and all voices blended to produce a rich, pleasing sound. *Cast reliably executed the necessary diction, rhythm and pitch requirements. *Singers were adept at producing simple and complex harmonies.</p>	<p>*A full and satisfying sound was achieved by deftly balancing each of the elements. *The music resonated, filled the room and uplifted the story. *The music direction subliminally directed attention to the important action of the story. *The accuracy of the music as written was so effortlessly accomplished, the content and message of each song was clear.</p>

		<p>*Singers and musicians were familiar enough with the music to confidently attack entrances and cutoffs.</p>		
<p><b>Honorable Mention</b>  <b>Choreography</b>          Movement          Dance Technique          Stage Presence</p> <p><b><u>CHOREOGRAPHY POINTS DO NOT COUNT TOWARDS OVERALL DIRECTION</u></b></p>	<p>*Actors understood the basic requirements of the choreography and endeavored to meet the challenge.          *Actors had good posture and body awareness.          *Dancers persevered through nervousness.</p>	<p>*Actors executed the choreography with ease.          *Exhibited strength, flexibility and control.          *Presented evidence of dance vocabulary (i.e. specificity of steps, turn-out, etc.)          *Dancers appeared focused and aware of surroundings. Generally comfortable.</p>	<p>*Moved with precision. *Imbued the sequence with animation and the character's intentions.          *In addition to strength, flexibility and control, dancers could freely add style to suit the type of music.          *In addition to being at ease on stage, performed expressively with, rather than to, the music.</p>	<p>*Flawlessly executed the sequence.          *Used character's age, social status and motivations with sophistication.          *Exceeded all technical requirements to dance with personal interpretation.          *Gestures and movement naturally flowed as a response to character and the situation. *Dancers were merged with the music.</p>

**Set Design -8 pts possible**

Criteria	1-Proficient	2-Skilled	3-Advanced	4-Mastery
<b>Functionality and Use of Space</b>	*Set and Scenery established the different places in the story.	*The set was well-built and sturdy. *The furniture and other set pieces were practical and sturdy. *The set gave the performers adequate playing space and levels to vary the picture.	*In addition to complete functionality, the set was proportional to the space and did not impede natural movement (i.e. actors did not have to edge sideways around furniture or crowd into a too small area). *Although some audience members may have seen into the wings, everyone could see pertinent playing spaces.	*Above and beyond complete functionality and clear sightlines, the designer transformed the space by creating multiple choices for staging along with dynamic entrances and exits.
<b>Transitional Efficiency</b>	*Shifts from scene to scene were accomplished but sometimes slowed the forward motion of the story.	*Smooth and brief transitions were made between scenes with minimum visible distractions.	*Transitions were well organized, nicely choreographed and in line with the pacing of the scene work.	*Scene shifts were organic—integrated into the overall look and feel of the show. *The shifts helped to tell the story.

**Set Decor-8 pts possible**

Criteria	1-Proficient	2-Skilled	3-Advanced	4-Mastery
<b>Time and Place</b>	*An effort was made to establish the story in a consistent time and place whether real or imaginary.	*The play's time and place were accurately represented in soft surfaces (backdrops, wallpaper, curtains, etc.) and hard surfaces (walls, architectural elements, staircases, etc.).	*If realistic, set dressings— furniture and props—were historically accurate. *If imaginary, furniture and props accurately echoed the design concept.	*If realistic, the design included the historical elements required by the story and reflected the personality of those who inhabited the environment. *If imaginary, the design boldly supported the director's concept.
<b>Artistry</b> Painting Storytelling Decorations- plants, pictures, functional items, etc	*Set surfaces were painted, but did not strengthen the connection between the story and the set design.	*Set surfaces were painted with textures and colors in harmony with the show's entire palette (costumes, props, lighting). *Set accurately established the world of the play.	In addition to appropriate colors and texture, details such as trim and decorative painting were used to further enhance the picture. *Some decorative items were added throughout the sets. *Set provided a mood.	*In every corner of the set, there was visual interest and aesthetically pleasing balance. *Scenery contributed to and helped define themes within the story. *Decorative items were prominent throughout the set to create visual interest and storytelling.

**Lighting & Sound Design-16 pts possible**

<b>Criteria</b>	<b>1-Proficient</b>	<b>2-Skilled</b>	<b>3-Advanced</b>	<b>4-Mastery</b>
<b>Functionality</b>	<p>*Set and performers were mostly visible with few unintentionally shadowy places. *An effort was made to balance the sound.</p>	<p>*Stage and performers were well-lit with a uniform wash. *Minimal spill onto nonessential spaces (i.e. proscenium, curtains, house). *Sound was blended well most of the time.</p>	<p>*Lights illuminated clearly defined playing spaces with no spill. *Entrances and exits were highlighted. *Practical light sources on stage (lamps, fires, sconces, etc.) operated successfully and were at the right intensity, if used. *Ambient sounds were used to give the story depth.</p>	<p>*The functionality itself was invisible and fully supported the world being created. *Sound was used to help embellish scenes, create time and place, move story along.</p>
<b>Technical Execution</b>	<p>*Cues were generally well timed. *All technical elements served the basic requirements outlined in the script. *Mics were utilized.</p>	<p>*Light cues were built with sensitivity to timing (i.e. quick "lights up" on lighthearted scenes, longer fades on dramatic moments, etc.). *Minimal delays in cues for spotlights. *An attempt was made to present a unified concept with input from all technical components. *Sound transitions sometimes cut off abruptly. *Mic volume is mostly controlled and minimal crackling and feedback.</p>	<p>*All cues were well-timed and included crossfades, light changes within songs to intensify mood or key changes, and other subtle elements. *A clear vision of the concept for the production was carried out with creative contributions from each technical area. *The sound transitioned smoothly. *Mic volume is set well and the feedback/crackling is addressed promptly.</p>	<p>*Light cues were built and executed to creatively move the story along at a pace reflective of the general tempo of the show. *Technical elements were fully integrated into the concept such that each visual image within the production was gratifying. *Use of fading in and out and smooth transitions were executed flawlessly. *Volume is balanced and vocals are not overpowered by music or ambient sounds. *Minimal to no mic issues detected.</p>
<b>Establishing Setting</b>	<p>*Lights conveyed the basic time of day. *Sound was basic and no added elements were added.</p>	<p>*The intensity of the light changed if the scenes were indoors or outdoors. *Some sound elements were added to contribute to the setting.</p>	<p>*In addition to communicating time of day and environment, the lighting accurately underscored the mood of the scene. *Sound elements were added to move the story along.</p>	<p>*Lighting was so well integrated into the setting as to be an extension of it. *Sound was so well integrated that you got a sense of each time and place through added elements and layering of sounds.</p>
<b>Artistry</b>	<p>*Lights were more to illuminate the stage than to</p>	<p>*To further the look, the design included appropriate use of</p>	<p>*Additionally, specials and special effects were added to highlight dramatic intensity and otherwise contribute to the</p>	<p>*With lighting, the designer subliminally directed the audience's</p>

	illuminate the story. *The only sound used seemed to be what either came with the rights/royalties or none at all.	color, gobos and other textural elements. *Sound was used to create a setting.	storytelling. *Transitions from one look to another were seamless. *Sound was used to create an ambience.	attention to the important action, set a mood and moved the story forward seamlessly and cohesively. *With sound, the designer directed the audience's attention to important actions, set a mood and moved the story forward.
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**Costume Design-16 pts possible**

Criteria	1-Proficient	2-Skilled	3-Advanced	4-Mastery
<b>Functionality, Fit and Maintenance</b>	*Most of the cast was costumed. *Costumes were mostly complete—few missing pieces (i.e. belts, appropriate footwear, etc.).	*Cast was costumed with a finished look (i.e. hems completed, appropriately accessorized, etc.). *Fit allowed for freedom of movement throughout scene work and dances. *Costumes were cleaned and pressed.	*In addition to being neatly finished, with allowance for required movement and choreography, costumes were generously accessorized and tailored to fit individual performers. *Look of costumes stayed intact throughout the show (i.e. shirts tucked in, hats remained on, seams held, etc.).	*Beyond functionality, the well-fitted costumes enhanced the choreographic elements of the production and added to characterization and the story as a whole.
<b>Costume Changes</b>	*Design provided a basic look for everyone to which small additions were made to accommodate needs of different scenes.	*An effort was made to provide different costumes to signify a new day or change of character.	*In addition to providing a variety of looks, shifts from one costume or set of costumes to another did not delay the show.	*The variety of costumes and well organized transitions helped the dramatic build of the story.
<b>Time and Place</b>	*Costumes suggested the world of the play by attempting to historically reflect the time and place. *If the play was in an imaginary or abstract setting, costumes helped to illuminate that world.	*Costumes defined the world of the play by accurately reflecting the historical time and place of the play. *To complete a satisfying imaginary world, costumer clearly collaborated with	*In addition to being historically accurate, actors were coached in how to properly wear the clothing from the period (i.e. hats on top of heads, pants worn at correct waistline, good posture to carry elegant clothing, or even making sure costumes that looked alike were worn alike, etc.). *In the imaginary world of the play, actors were given	*For realistic settings, design not only included the historical elements required by the script but reflected the personalities of the characters. *For imaginary settings, design boldly supported the director's concept and reflected the

		set designer to make a unified visual.	costume flourishes (piping, gloves, fringe, hats, etc.) to further enhance the visual picture.	personalities of the characters.
<b>Artistry</b>	*Color was used to help distinguish between characters.	*The color palette of the costumes was coordinated with the other design elements (set, lighting, props). *Costumes stood out against the backdrop of scenery.	*The total look of each character was fully realized between costuming, hair and make-up.	*Design gave insight into characters' status, personality and relationships.