



NTS Festival Guidelines Summary

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FOR ALL PARTICIPANTS

Preface and Context

This document is an overarching guideline for The National Theatre School Festival (NTSF). Teachers, Festival participants and stakeholders should be familiar with all festival documents and the philosophies articulated within.

The National Theatre School Festival is an opportunity for students to discover the complex and rewarding work of creating theatre. The skills that are developed when taking on any role or responsibility include building on skills of communication and good working habits, a sense of how to collaborate with your peers and an enhanced understanding of the rigour and diligence required to perform these roles successfully. No individual should enter into their specific role with the goal of taking charge or micro-managing the work of others – on the contrary, you will be developing leadership skills that include being able to manage large groups of people, developing an understanding about how to schedule your time and the time of others efficiently and productively as well as skills related to supporting the work onstage in a collaborative way.

One of the many outcomes of these guidelines will be that you can assemble a ‘tech package’ related to your show requirements that can be adapted to any venue in which you perform. Flexibility is the key to many of the items you will put into your tech package – it is always wise to have a ‘B’ plan when putting together your technical requirements. These guidelines also provide information for Host Venues to be able to provide suitable technical requirements for each Festival. Additionally, the guidelines will also help you to prepare for adjudication as well as give you an understanding of the festival community process for awarding great work.

The guidelines are meant to provide a pathway towards good work through an overall conversation aimed at making the details about the general organization of the Festival clear to all participants. They provide a set rules and regulations that are in place to support the development of best practices in order to ensure that YOUR time onstage is no more important or considered than the time of another Company. Your Company should consider these rules important to follow and ideally everyone works toward the goals of the Company (rather than the responsibility falling squarely on the shoulders of any one individual). The overarching goal should always be to realistically develop ideas that are achievable in the time you have and with the resources you have available to you.

Above all, please try to

1. Communicate clearly and productively with each other
2. Find ways to solve differences constructively in order to keep moving forward
3. Be aware of each other’s roles in the process of creating work
4. Recognize that everyone is developing their understanding of what is required to be involved in the Festival so in light of that, mentorship and collaboration become an important part of the whole process

Guideline Summary

It should be noted that this is a SUMMARY of the Complete Festival Guidelines. All participating students must read this document. For those students who wish to read further and have access to more detailed information, you are encouraged to read the Complete Festival Guidelines available from your teacher or on the NTS Festival Website [here](#).

You will find more information in the Complete Guide on the following:

- The Adjudication Process
- Rights and Royalties
- Awards
- Roles and Responsibilities of Production Staff
- Detailed Set Design information
- Detailed Lighting information



- Detailed Sound information
- Detailed Video information
- Timing
- Technical Information Sheet
- Detailed Health and Safety considerations
- Awards Matrix
- Stage Management Assessment Forms

Minimum Requirements and Room to Grow

The purpose of these documents (Complete Guidelines and Guideline Summary) are to ensure that Host Venues are able to participate no matter what resources they have. These guidelines are meant to indicate the minimum that is required to host a Festival. For those venues that have more resources available to them which can be shared with visiting schools, there are additional options given as applicable. Pay attention to the information provided as there are required guidelines as well as optional guidelines if you have access to more resources that you wish to contribute to the Festival.

Participation is more important than fulfilling all the technical details within the whole of this document so do not hesitate to communicate when it is a challenge to fulfill some or all of the basic requirements.

The National Theatre School aims to ensure that any level of participation is encouraged and supported.

General Comportment (behaviour) and related skills

All members of the company should strive to meet these basic guidelines for comportment

1. Maintain regular attendance in the overall process
2. Be on time when you are called for a rehearsal or technical work
3. Be present and attentive to the work during rehearsals and technical work
4. Participate to the best of your ability
5. Value your own input and respect and value the input of others

Related skills that you are encouraged to strengthen

1. Openness to collaboration
2. Professionalism
3. Development of your own artistic sensibility
4. Self-motivation
5. Ability to motivate others
6. Ability to delegate tasks well
7. Development of excellent listening skills
8. Development of excellent communication skills
9. Ability to retain and apply what you learn throughout the process
10. Originality of thought
11. Imagination
12. Energy for the work



Policy to Prevent Harassment

Anti-harassment and anti-bullying policies are written in the spirit of the Charter of Human Rights and Freedoms, which enshrines the right of every person to be treated with dignity at all times. It follows that all forms of harassment, bullying or abuse of authority constitute a violation of fundamental human rights. The National Theatre School (NTS) declares that no form of harassment, bullying or abuse of authority will be tolerated from any party whatsoever, in the aim of ensuring everyone is free to study and work and create in a healthy, safe environment conducive to the personal and professional development of all concerned. You are encouraged to read the specific policy to prevent harassment adopted by your school and/or school board in an effort to ensure safe work and school environments.

Health and Safety

First and foremost, we must consider the safety of ALL people involved in productions and Festivals to be our primary concern and responsibility. Safety is not a concept that is only commented on at the end of a process. Rather it is a daily discipline that must be considered when approaching each aspect of the work. There are no shortcuts around safety. Attached to these Guidelines is an Appendix on safety measures which aims to give you basic concepts on how to approach the work on stage with safety in mind. The information in the Appendix is to be considered an outline only and cannot possibly cover every scenario. In light of that it is expected that the person responsible for Health and Safety at each school will have the final word on issues surrounding safety. However, you are expected to foster a safe environment, ask questions when you are not sure and seek information and advice on how to proceed so that you learn more about valuing Health and Safety on a daily basis, no matter what you do. If it isn't safe – it doesn't happen.

For more information please refer the Complete Guidelines APPENDIX B: HEALTH AND SAFETY

Smoking, Special Effects, Rigging and Weaponry

For the safety of all Festival participants as well as invited audience, the following is not permitted at any Festival Event

1. Pyrotechnics of any kind
2. Smoking onstage – including tobacco, cannabis, herbal cigarettes (Please refer to Provincial Laws regarding the use of e-cigarettes onstage as regulations vary per province)
3. Live flame of any kind (including candles and lighters)
4. Real or replica firearms – whether firing or non-firing. Please note the following regarding replica firearms from the RCMP Canadian Firearms Program

To be prohibited as a replica firearm, a device must closely resemble an existing make and model of firearm. If it is an antique firearm, as defined by the *Criminal Code* and corresponding regulations, it is not prohibited.

The Royal Canadian Mounted Police Canadian Firearms Program (CFP) receives many enquiries from people wondering whether an imitation firearm would be considered a replica if it resembles a real firearm in many ways, but is made of clear or brightly coloured plastic, or has significant dimensional differences. Many of these devices need to be assessed on a case-by-case basis. As a general rule, however, devices significantly smaller or larger than the real version are not classified as replica firearms.

5. Other weaponry that require a special license and/or special training to use (rapiers, certain knives, swords etc.)
6. In the event that knives or axes or other sharp instrument are required the blades of these tools must be dulled sufficiently so that they do not cause harm to anyone on stage or backstage
7. Flying effects or Stunt Rigging
8. Rigging of heavy scenic elements or special effects above the stage that does not take into account an adequate safety factor. Use of this equipment requires specific knowledge regarding safe rigging practices as well as rated rigging hardware



Stage Combat

Stage combat onstage requires access to training and the expertise of Fight Directors or people who are qualified to choreograph and execute combat requests. Without training and proper knowledge of how to ensure safe combat practices it is difficult to ensure the safety of young people during scene combat.

Adjudication

Requirements

1. Each production must submit for the adjudicator(s) an **artistic statement** (of 250 words or less) that includes a **student** response to the following questions:
 - Why are you working on the play/ subject matter/ material you have chosen? (Why this piece here and now?)
 - What has been the most challenging part of your process so far?
 - What are you most excited by in this work that you are making together?

These questions should be discussed and answered as a company. *The group's* thoughts on these matters can be *summarized* by the director, the writer, another member of the creative team or, ideally, composed collectively. **Please indicate the authors of your artistic statement.** Teachers are expected to *guide* and *participate* in the process of generating artistic statements but *should not* be the lead or sole author.

Please consult your District Rep/Regional Coordinator regarding deadlines by which to submit your script materials and artistic statements. Materials may be sent to either via the District Rep/Regional Coordinator, or directly to the Adjudicator – the specific channels of communication vary district to district or region to region. Ask your District Rep or Regional Coordinator where and when to send these items electronically. Please make sure to submit your materials in a timely fashion to respect the Adjudicator preparation time.

If you move on to the Festival Regionals or Provincials, you will be expected to *revisit* your artistic statement and create a new draft to submit to the next adjudicator.

2. If you are working from a previously published or original script, you will need to send a copy of the script to the adjudicator(s). Some productions are more movement/ score / improvisation based: in these cases, you may send text for your piece with accompanying notes as you deem appropriate.

Production evaluation

Adjudicators will consider all elements of a production: scenic design/ lighting/ sound/ directing/ performance/ new writing/ music/ choreography... And, most importantly, how those elements work together! That said, no production will be penalized for more or less or the absence of any of these elements. For example: one company may choose, for artistic reasons, to use a bare stage and employ no set pieces at all, while another company may create a set that is a crucial element to the point of feeling like another character in the piece! There is no point system and there are no 'marks' to lose in this way. The adjudicators feedback is qualitative not quantitative.

Note: It is important that students know that while adjudicators have been selected for their expertise and have insight to offer, each adjudicator will have her/his/their own points of view. Teacher-advisors or directors should model receptiveness to feedback for their students while communicating that the participant's job is to listen to the adjudicator, consider the feedback and determine for themselves and as a company what is most valuable.



District, Regional and Provincial Awards

It is a valued and important tradition of the Festival that students are recognized and receive awards for their achievements. For specifics about what awards are given, please see the Complete Festival Guidelines.

FOR PARTICIPANTS INTERESTED IN INFORMATION RELATING TO PRODUCTION ELEMENTS

General notes on Set, Costume, Sound, Lighting and Video Design

Students are encouraged to explore set, costume, sound, lighting and projections design in order to enhance and support the work onstage. Designing sets and costumes provide important opportunities for students to learn how to work on elements with a direct connection to the physical work of actors onstage. Creating music, effects, lighting states and projection elements that are specific to the thematic arc of a play can provide students with important growth and understanding of general areas of design. Students should also be encouraged to explore how their design ideas support the work of the Director, the Playwright and the actors. Additionally, the collaboration between all of these design elements should be expected and encouraged in order to achieve cohesive design choices.

Set Design and Storage

General Notes

Your set design should function in a number of ways. Using materials that are available, you should strive to provide a theatrical space that is relevant and supportive of the play and the work of the actor onstage. You should follow safety guidelines at all times so that all members of the company remain safe throughout the process. There are certain things to consider when looking at safe or unsafe elements of your set design, some are listed below but this list does not cover every consideration.

1. Height of playing spaces – areas that are constructed to be higher than 3’ should be carefully considered as railings could be required beyond this height
2. Soft Goods – any soft goods that are used near a heat source must be treated with a flame retardant before being used onstage. If you are unsure of these specific regulations, your Festival Stage Manager should be able to help you determine if you must treat material this way. Soft goods that are hung on a system pipe (curtains, scrim, sheets etc.) must be treated since they would be situated near 1 or more heat sources.
3. Scenery that is free standing should be stabilized with stage weights, or stage jacks
4. Any additional flooring material used on top of the venue stage floor should be secured appropriately and provide a surface that is not slippery or otherwise unsafe

Guidelines for Companies and Host Venues

1. Set Elements
 - a. All set elements are generally the responsibility of the Company, not the Host Venue
 - b. Some stock set elements may be made available by the Host Venue – the Festival Stage Manager will be clear as to what could be made available to you
 - c. Rigging of scenic elements or special effects requires that you collaborate with qualified individuals who understand how to ensure that all equipment used has the required safety factor

2. Ground Plans
 - a. The Host Venue will provide each Company with a blank Ground Plan of the stage area which will include stage measurements
 - b. Every Company will be expected to provide a ground plan of their set and playing space. A ground plan is a view of the set from above, ideally drawn to scale. A hand drawn Ground Plan is all that is required, but you can also provide one that is drawn on CAD if you wish. Accompanying your ground plan with photos of your set onstage is recommended

General Staging

Guidelines for Companies and Host Venues

1. Stage Deck
 - a. The downstage edge of the deck must be delineated with either white tape or pieces of glow tape
 - b. **** Accessibility - Is your stage accessible to members of a Company with mobility issues or physical disabilities? Companies should be clear if they require this, Host Venues should be clear if this is a particularly challenging to provide for any reason**
2. Stage Drapery (if applicable)
 - a. It is not a requirement to provide stage curtains, but it can be helpful to the overall use of the stage when it is available
 - b. Stage curtain control must be accessible to the Company's running crew. The Festival House Crew will not operate stage curtains unless instructed to do so by the Company's Stage Manager or Technical Director
 - c. Ideally the Host Venue can provide sufficient masking to hide the backstage area from the audience's view.
 - d. If possible, all stage curtains should be black. The exception would be the Main House Curtain
3. Spike Tape
 - a. Host venues must supply each Company with spike tape during their technical rehearsal in order to mark where their set and prop elements are placed
 - b. Different colours of spike tape should be made available so that each Company receives its own colour
 - c. It is recommended that set elements be spiked in the upstage corners only to avoid covering the entire stage with spike marks. The tape should be secured as well as possible to avoid losing any spike marks
 - d. When sweeping and mopping the stage floor, the Festival House Crew should use great care so as to avoid removing spike tape
 - e. Spike tape should be removed at the end of each evening in the Festival as part of the strike
4. Audience Seating Area
 - a. The audience seating area must be safe and in presentable condition
 - b. Fire regulations in regard to the layout of seats, aisles and exits must be strictly followed. Each Host Venue must make it clear what the fire regulations are of the region/province
 - c. **** Accessibility - Host Venues are required by law to provide accessible seating for people with mobility issues or physical disabilities**
5. Equipment Inventory
 - a. Every Company Stage Manager and/or Technical Director should assemble a full list of elements that are used in the production. This will include set elements, properties and costumes used during the course of the performance. This list should be included in the Technical Questionnaire
6. Backstage Crossover
 - a. Every Company should indicate whether they would like to request a backstage crossover – a way for the cast and crew to cross from the one side of the stage to the other side without being seen by the audience.
 - b. It should be understood that not all Host Venues are able to supply a backstage crossover.



7. Onstage Tool Kit
 - a. Every Company should provide their own onstage tool kit for use in setups and strikes as needed. Host Venues should also have a kit available as a backup. The kit should include the following:
 - i. A tape measure
 - ii. A hammer
 - iii. A set of screwdrivers
 - iv. A pair of pliers (Linesman)
 - v. A pair of cutters
 - vi. A Power drill - if available
 - vii. Extra spike tape
 - viii. Extra glow tape
 - ix. A staple gun
 - x. Scissors
 - xi. An adjustable wrench (“Crescent” wrench)

Lighting Design and Technical Requirements

General Notes

Lighting for your show should be imaginative and thoughtful but also achievable in the time you have and the equipment available for you to use. Some venues will have a large stock of instruments and the ability to control each concept specifically, but other venues will be fairly limited in what can be done with lighting. Plan for both options. Make a priority list for lighting that would include specials that you feel you need as well as options that, if available, would enhance your production.

Consider the use of specials to enhance certain moments of the performance. Think about how colour can shift the feeling of the play and give an audience a sense of time and place. Lighting design can provide focus within the storytelling that can aid the audience in understanding intentions and themes.

Guidelines for Companies and Host Venues

1. General lighting will be set for the entire Festival and each Company will share those resources equally
 - a. General lighting consists of front light to the acting area, top light whenever possible and any other concept of lighting that will provide light in a general way to the stage
2. All lighting levels and cue operations are the responsibility of the Company Crew
3. All lighting levels will happen during the technical rehearsal time allotted to the Company
4. Equipment Inventory
 - a. The Host Venue will provide each Company with a list which details all lighting equipment beyond the house plot that is available for use
 - b. Every Company Stage Manager and/or Technical Director should assemble a list of lighting equipment they request for their production beyond the house plot. This list should be included in the Technical Questionnaire
5. Control
 - a. Dimmers/Circuits
 - i. The Host Venue should have an adequate number of dimmers and circuits available in order to provide enough control and power for as much specified lighting as possible (including house plots and specials)
 - ii. The Host Venue should provide paperwork that represents how the lighting plot is organized. This can be a Channel Hookup or a Magic Sheet – the goal being to provide each Company Lighting Designer with straightforward information about how the lighting plot is set up

- b. Lighting Console
 - i. Ideally the Host Venue can provide a memory-based Lighting Console that is straightforward to program and operate
 - ii. If the Host Venue only has access to a preset-based Lighting Console, this must be made clear to the Company Lighting Designers
 - iii. A reference sheet or 1-page manual of the console should be provided to the Company Lighting Designer at least a week before the Festival
 - iv. The console should be located in the Front of House with an unobstructed view of the stage

- 6. Specials
 - a. A single instrument added to the general plot OR a refocused instrument that is part of the general plot is considered a special. Specials are generally focused for a specific purpose for one Company only but each special will be made available for all Companies to use in their production
 - b. The availability of specials is dependent on the Host Venue and limitations they might have in providing specials
 - c. Each Company is allowed a maximum of 3 specials (when the Host Venue inventory allows)
 - d. Specials must be setup during the technical rehearsal time available to the Company. This should be considered when requesting specials since it will use up some of your onstage time

- 7. Follow spot
 - a. While not a requirement it is helpful if the Host Venue is equipped with at least 1 Follow spot
 - b. 2 Follow spots are preferred when available
 - c. A follow spot is not considered to be one of your specials.

Sound Design and Technical Requirements

General Notes

A sound design that you provide for your performance can be approached in a number of ways. Often there are sound effects required to bring specific and realistic sounds into the performance (i.e. a clock ticking, a bird, an offstage crash). You can also provide music or soundscapes underneath scenes to enhance the overall momentum of the scene. If you are taking this approach, you should do so carefully with the Director and actors so as to bring the sound design into the work onstage, rather than imposing something on top of the play. Transitional sound (sound cues that take us from one scene into the next) could also be considered in your sound design.

If you are using music, please read carefully the Copyright guidelines provided in this document. If you are bringing musicians, please remember to ask for adequate space for your band/orchestra plus their instruments to be placed onstage or offstage – and always take into consideration the balance between live sound and the actors.

Guidelines for Companies and Host Venues

1. All sound levels and cue operations are the responsibility of the Company.
2. All sound levels will happen during the technical rehearsal time allotted to the Company
3. Sound levels for any loud sounds (gunshots, explosions, other sound effects) must be precisely set and tested so as not to cause harm. Any such loud effect should be tested during a sound check prior to each performance during your setup time
4. Equalization of the room is determined by the Host Venue and should not be adjusted
5. The Host Venue will set a maximum sound level that cannot be exceeded when setting levels



6. Additional sound equipment brought in by any Company that has been pre-approved by the Host Venue should not interfere with any other production in the Festival. This equipment must be setup during the allotted technical rehearsal time
7. Equipment Inventory
 - b. The Host Venue will provide a list of sound equipment that may be used including details of the house setup for each
 - c. Every Company Stage Manager and/or Technical Director should provide a description of how they intend to use the sound equipment in the Host Venue. This information should be included in the Technical Questionnaire.
8. Playback
 - a. The Host Venue will provide the following playback equipment whenever possible
 - i. Sound console (mixer) – to be setup in the FOH in order to provide information to the operator about what the audience is hearing during the performance
 - ii. CD Players – if requested by Company Stage Managers or Technical Directors
 - iii. Audio interface or DI Box for connection to a Laptop for Q-Lab (or other) playback
 - b. The Host Venue should be notified in the tech questionnaire about any other source of sound playback brought in by the Company
 - c. **Please refer to the section in the Complete Guidelines document regarding Copyright and use of pre-recorded music and sound effects
9. Speakers
 - a. The Host Venue should endeavour to provide the following equipment
 - i. 2 FOH main stereo speakers
 - ii. Amplifiers (if speakers are not self-powered)
 - b. The Host Venue can provide the following if they are equipped to do so
 - i. Additional FOH speakers to fill in sound to the audience
 - ii. Amplifiers for extra speakers (if speakers are not self-powered)
 - iii. Backstage monitors in suitable locations for the playback of onstage effects and sound
10. Microphones
 - a. The Host Venue should provide the following equipment
 - i. 2 microphones
 - ii. 2 stands
 - iii. 2 – 50 to 100' runs of XLR cable
 - b. Wireless microphones can be provided by the Host Venue if available
 - c. Microphones should be tested during a sound check prior to each performance during your setup time

Video Design and Technical Requirements

General Notes

Some Companies would like to incorporate Video or Projections into their production. When considering adding this element, please remember to consider the following. Video is a design feature that is both a lighting element as well as a scenic element. In both of these cases, the placement of the video projector is a key factor in how successful your projections design will be executed. Most schools will have a video projector in the Front of House but the image from the projector will come into the playing space directly from the front – this often means that the actors create shadows in the projection. Some schools will have an onstage projector that can project onto a set element or the cyclorama. The position and available lens of this projector will determine the size of image you will see on your scenery or cyclorama.

If adding a projection element to your production – it is recommended that you keep the overall design simple to ensure that you have adequate time to realize your ideas in your technical rehearsal. You are encouraged to consider the fact that Video often takes a lot of time to setup and operate successfully. What can you do with the tools and time that you have available to you?



Guidelines for Companies and Host Venues

1. Video Projectors
 - a. Providing a projector is not considered a minimum requirement for Host Venues. For some schools this is simply not possible
 - b. If an in-house projector is available at the Host Venue, the following information must be provided
 - i. Location of the projector(s)
 - ii. Focus of each projector (where it is focused, what size image is projected etc.)
 - iii. A list of additional equipment required in order for the Company to connect to the available projectors
 - iv. Type of video connection to the projector(s) (VGA, HDMI, S-Video etc.)
 - c. If an in-house projector is not available at the Host Venue, the Festival Coordinator will make this clear in all communications and will provide a list of video equipment that may be used including details of the house setup for each
2. Content Playback Equipment
 - a. The Company is required to provide both the computer and software for playback of video content
 - b. The Company Stage Manager should include a list of computer equipment and cables that they will be bringing in the Technical Questionnaire
 - c. The Company Stage Manager should attempt to describe the desired outcome of the video design to provide as much information to the Festival Stage Manager as possible
3. All video levels and cue operations are the responsibility of the Company
4. All video cues will be set during the technical rehearsal time allotted to the Company

Production Communications

Guidelines for Companies and Host Venues

1. Whenever possible the Host Venue should be equipped with a headset communication system consisting of at least 2 headsets
2. If there are only 2 headsets, they should be located
 - a. At the Stage Manager's location
 - b. Backstage Left or Right for the Assistant Stage Manager(If only 2 headsets are available, the Host Venue must ensure that the Stage Manager is closely situated next to the Lighting, Sound and Video Operators so that cue call points can be communicated)
3. When more headsets are available, they can be located
 - a. Backstage (left or right depending on above)
 - b. At the sound console
 - c. At the lighting console
 - d. At the Follow spot location(s)
 - e. At the video console/computer (if required)
 - f. In the FOH during technical rehearsals for the Director
4. Headset and radio protocol
 - a. Appropriate use of the headsets and radios is essential for good communication. All members of the Company as well as the Festival Crew who communicate this way are expected to maintain a high level of discipline and protocol when communicating
 - b. Communications over headset should be brief and to the point. Neither technology is private so if a longer conversation is required it should happen in person
 - c. Polite and courteous language must be used at all times
 - d. Sensitive information should never be communicated over headset or radio

- e. Before beginning to speak over headset or over radio all users are expected to listen for a short period of time in order to be sure that they are not interfering with a conversation already in progress
5. Headset Specifics
- a. Please secure the belt pack to your belt or similar location where it can be safely used
 - b. Never leave a belt pack or headset on the floor or elsewhere where it can be damaged
 - c. Be careful of your headset cord and where it is located, especially if you are backstage. It can be a tripping hazard if not minded carefully
 - d. Be mindful at all times of where your headset and belt pack are – in the dark it is easy to kick or step on equipment like this that is left unattended
 - e. Remember to TURN OFF your headset before removing it or putting it down

Technical Rider and information

Guidelines for Companies and Host Venues

1. Festival Stage Manager's Report
 - a. Each Company will be provided with a Festival Stage Manager's Report which will provide up-to-date information about the facility and the configuration of the technical equipment
 - b. This report will be provided as early as possible and will be updated a week prior to the Festival
 - c. The Festival Stage Manager should provide additional information to the Companies as it becomes available
 - d. All Reports will be dated and signed by either the Production Co-ordinator or the Festival Stage Manager
 - e. Whenever possible, the report will contain the following information (but is not limited to)
 - i. A Ground Plan of the stage and auditorium – including location of stage drapery
 - ii. A Section Plan of the stage and auditorium
 - iii. An Elevation of the stage
 - iv. A Festival Lighting plot
 - v. A list of lighting equipment used in the house lighting plot as well as for specials
 - vi. A list of sound equipment being used in the PA System
 - vii. A list of available video equipment and a description of the standard setup
 - viii. A list of stage drapery available for use
 - ix. A list of stage information that is relevant to the venue
 - x. A list of specific procedures to be considered when using the venue
 - xi. A map and directions to the venue
2. Technical Information Sheets
 - a. Every Company Stage Manager and/or Technical Director will receive the Technical Information Sheet with the Festival Stage Manager's Report
 - b. Technical Information Sheets should be completed and returned two months before the Festival.
 - c. The Host Venue should attempt to fulfil requests made by the Companies if it is within the parameters set out within the current guidelines
 - d. It is important to note that NOT being able to fulfill a request made by a Company does not make the Host Venue ineligible to participate. Participation is more important than having a fully equipped venue
 - e. The Host Venue is ultimately responsible to the National Theatre School Festival organizers regarding its communication practices. This oversight is to ensure best practices between Festival Venues for all Festivals
 - f. Companies who do not provide a completed Technical Information Sheet should not expect that their requests will be granted – nor should it be considered the responsibility of the Host Venue to do so
 - g. The Festival Co-ordinator should oversee the creation of the form to be issued as the Technical Information Sheet
 - h. The Technical Information Sheet should contain information to be found in Appendix A