



## Technical Guidelines

For Producing Schools and Host Festival Venues

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## *Preface and Context*

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The National Theatre School Festival is an opportunity for students to discover the complex and rewarding work of the Production team. The skills that are acquired when taking on the role of the Stage Manager, Technical Director, Set, Sound, Lighting or Video Designer include developing better 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 production person or technician should enter into their roles 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, 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 with set, costume, props, lighting, sound and perhaps video in a collaborative way.

These guidelines are written to help you work through a technical process to support and further the work onstage. The outcome of these guidelines will be that you can assemble a 'tech package' related to your show requirements that can be used in 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.

Additionally, these guidelines provide information for Host Venues to be able to provide suitable technical requirements for each Festival.

The guidelines are meant to provide a pathway towards good work through an overall conversation about technical needs and requirements. They also provide a set rules and regulations that are written to act as a guide towards best practices in order to ensure that YOUR time onstage is no more important or considered than the time of another Ensemble. Your Ensemble should consider these rules important to follow and ideally everyone works toward those goals (rather than the responsibility falling squarely on the shoulders of any one individual). There are many ways to bring ideas to the work that go beyond these guidelines, but the 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. 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

## *General Comportment (behaviour) and related skills*

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

## Communication

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### *Guidelines for Ensembles and Hosting Festival Venues*

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1. All official communications concerning an Ensemble must be viewed and signed by the Ensemble's Staff Advisor and will originate from the Advisor's school email account
  - a. This includes information for public or media release
2. Clear communication is crucial to the overall success of the Festival – all parties should proceed with this understanding

## Set Design and Storage

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### *General Notes*

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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 (there are many factors to consider here, please refer to safety guidelines of your school and consult with the Festival Stage Manager for further information).



2. Soft Goods – any material used as part of your set design must be treated with a flame retardant before being used onstage.
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 provide a surface that is not slippery or otherwise unsafe

### ***Guidelines for Ensembles and Hosting Festival Venues***

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#### **1. Set Elements**

- a. All set elements are generally the responsibility of the Ensemble, not the Host Festival Venue.
- b. Some stock set elements may be made available by the Host Festival Venue – the Festival Stage Manager will be clear as to what could be made available to you
- c. The Festival Stage Manager has a duty to refuse to allow unsafe set elements onstage until repairs are made in order to make those elements safe for use
- d. Rigging of heavy scenic elements or special effects above the stage is prohibited

#### **2. Stage Deck**

- a. The stage deck must be a wooden surface and smooth (splinter free)
- b. The downstage edge of the deck must be marked with a single strip of glow tape or glow paint across the entire front edge
- c. **\*\*Is your stage accessible to members of an Ensemble with mobility issues or physical disabilities?** Ensembles should be clear if they require this, Hosting Festival Venues should be clear if this is a particular challenge for any reason

#### **3. Stage Drapery**

- a. Stage curtain control must be accessible to the Ensemble's running crew. The Festival House Crew will not operate stage curtains unless instructed to do so by the Ensemble's Stage Manager or Technical Director
  - i. In larger venues, if the Festival Stage Manager determines that, for safety reason, the stage curtains can only be operated by trained Festival House Crew than that crew member must be provided to the Ensemble and will operate the curtains under the instruction of the Ensemble Stage Manager or Technical Director. This would apply in larger theatres with fly galleries.
- b. The Host Festival Venue should provide sufficient masking to hide the backstage area from the audience's view.
- c. All stage curtains should be black. The exception would be the Main House Curtain.

#### **4. Set Storage Requirements**

- a. The Host Festival Venue must make every effort to provide adequate storage for all participating Ensembles.
- b. Storage areas should be allocated in order to allow an Ensemble to have complete access to their set.



- i. If set elements are not accessible when the allocated set-up time commences, allowances should be made to compensate for this loss of time
- c. Once a set is stored, no one should move or tamper with that set unless asked to do so by the Ensemble's Stage Manager or Technical Director.
- d. If access to set elements is required (to move, adjust, repair or otherwise modify) outside of the allotted time for rehearsal, set-up, strike or performance, Ensemble members must consult the Festival Stage Manager to arrange for the required access.
  - i. Access will not be allowed during the technical rehearsal, setup, strike or performance of another Ensemble.
- e. Ensembles need to carefully consider the size of set they bring to a Festival. If you have designed a set with large scenic elements, please discuss with the Festival Stage Manager to ensure that they are able to accommodate your needs.
- f. Ensembles must give a reasonable estimate in their technical specifications on the tech questionnaire of their set storage needs. If an Ensemble requires more space than requested in the tech questionnaire, the Festival Stage Manager is not required to provide additional space although every effort will be made to accommodate
- g. If there is not enough space within the Host Festival Venue to store all set elements, alternate arrangements should be made prior to the week of the Festival. If alternate storage facilities are required, adequate time should be allotted for the movement of set elements to the venue before the setup time commences

## General Staging

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### Guidelines for Ensembles and Hosting Festival Venues

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#### 1. Spike Tape

- a. Host venues must supply each Ensemble with spike tape during their technical rehearsal in order to mark where their set elements are placed
- b. Different colours of spike tape should be made available so that each Ensemble 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 Festival as part of the strike

#### 2. Sight Lines

- a. The Host Festival Venue will make every attempt to provide an unobstructed view of the entire stage from the majority of the audience seating area
- b. Backstage sightlines will be marked (i.e. with white tape) so as to delineate areas backstage where you cannot be seen from where you can be seen from the audience.



### 3. 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 Festival Venue must make it clear what the fire regulations are of the region/province.
- c. Assigned seats must be reserved for the Adjudicator, Festival Administration, participating directors, ensembles and sponsor
- d. \*\* Host Festival Venues are required by law to provide accessible seating for people with mobility issues or physical disabilities

### 4. Ground Plans

- a. The Host Festival Venue will provide each Ensemble with a blank Ground Plan of the stage area which will include stage measurements
- b. Every Ensemble 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 to scale. A hand drawn GP is all that is required, but you can also provide one that is drawn on CAD if you wish. Accompanying your GP with photos of your set onstage is very much recommended

### 5. Equipment Inventory

- a. The Host Festival Venue will provide each Ensemble with a list which details all lighting equipment beyond the house plot that is available for use.
- b. The Host Festival Venue will provide a list of sound equipment and video equipment that may be used including details of the house setup for each
- c. Every Ensemble Stage Manager and/or Technical Director should assemble a 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.
- d. Every Ensemble 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.
- e. Every Ensemble Stage Manager and/or Technical Director should provide a description of how they intend to use the sound and video equipment in the Host Festival Venue. This information should be included in the Technical Questionnaire.

### 6. Backstage Crossover

- a. Every Ensemble 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 Festival Venues are able to supply a backstage crossover.
- c. If a Host Festival Venue is able to provide a backstage crossover, they should endeavour to do so if it is requested by the Ensembles

### 7. Onsite tool kit

- a. Each Host Festival Venue should provide an onstage tool kit for use in setups and strikes as needed. The kit should include



- 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

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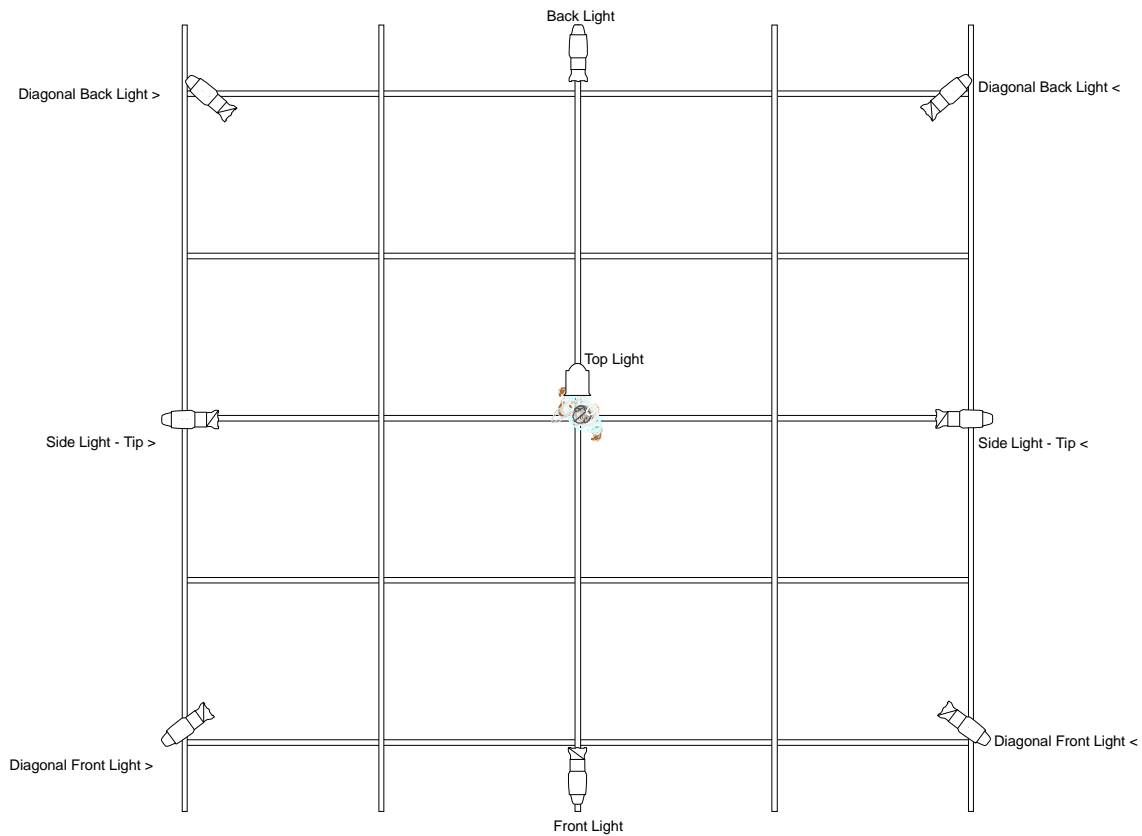
### General Notes

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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 some venues will be fairly limited in what you can do 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.

This chart illustrates basic lighting concepts that you can consider when thinking of your lighting design. Please note – this is NOT a lighting plot, but rather an illustration of specific angles of light that can be focused in any single area. For instance, Front light can be focused straight on toward the stage, or you can use 2 lights coming at 45° angles instead to allow for more depth in the lighting.



### ***Guidelines for Ensembles and Hosting Festival Venues***

1. General lighting will be set for the entire Festival and each Ensemble will share those resources equally
2. It is the responsibility of the Festival Coordinator to inform all Ensembles of the available lighting at the Host Festival Venue.
3. All lighting levels and cue operations are the responsibility of the Ensemble Crew
4. All lighting levels will happen during the tech time allotted to the Ensemble
5. **Control**
  - a. **Dimmers/Circuits**





- i. The Host Festival 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)

**b. Lighting Console**

- i. The Host Festival Venue should provide a memory-based Lighting Console that is straightforward to program and operate.
- ii. If the Host Festival Venue only has access to a preset-based Lighting Console, this must be made clear to the Ensemble Lighting Designers
- iii. A reference sheet or 1-page manual of the console should be provided to the Ensemble 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. House Plot**

**a. Acting Areas**

- i. The Stage must be proportionally divided into equally spaced acting areas
- ii. The acting areas should not be heavily coloured. The use of saturated colours should be kept for top light, backlight or other concepts coming from directions other than the front light
- iii. The use of warm or cool tones of light for acting area front light is generally encouraged
- iv. Instruments used to add front light to these areas must be in good condition and provide adequate light for the purpose.
- v. If the available inventory allows, it is recommended that area front light be designed from 2 directions (diagonal front light as shown in the diagram above) in order to reduce shadows and add definition.
- vi. It is recommended that each area also have a dedicated top light to allow for some more definition
- vii. Whenever possible each focused light should have a separate control channel assigned to it on the lighting console. If you must gang 2 lamps together on the same control channel, it should be done to continue to allow for as much Area definition as possible.

**b. Colour Washes**

- i. If a large number of Ensembles request a colour wash, the Host Festival Venue should make an attempt to meet this request
- ii. These lights will not replace other lighting elements. If the Host Festival Venue does not have sufficient dimmers to provide a colour wash, this request may be excluded from the final lighting setup
- iii. Specific colour wash colour choices will be made by the Festival Lighting Designer
- iv. If a cyclorama is available in the Host Festival Venue, this element will be considered when colour washes are requested (see below)

**7. 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 Ensemble only but each special will be made available for all Ensembles to use in their production



- b. The availability of specials is dependent on the Host Festival Venue and limitations they might have in providing specials
- c. Each Ensemble is allowed a **maximum** of 3 specials
- d. Specials must be setup during the tech time available to the Ensemble. This should be considered when requesting specials since it will use up some of your onstage time
- e. Any specials from other Ensembles used by another Ensemble are to be considered within their maximum count (i.e. if Ensemble A uses the DSC (downstage centre) special that has been hung by Ensemble B, it is to be considered one of Ensemble A's specials as well – they cannot add 3 other specials)

## 8. Set Lighting

- a. If the information provided in the technical questionnaires indicates that many of the Ensembles are using tall set pieces or elevations in their set design, the Host Festival Venue should make an attempt at lighting these areas.
- b. If the Host Festival Venue is unable to provide this lighting, the Festival Stage Manager should inform all effected Ensembles of the choices made to best accommodate these specific needs
  - i. The method of lighting special areas is left to the discretion of the Festival Lighting Designer
  - ii. Instruments should not be specifically focused to meet the needs of a particular Ensemble

## 9. Cyclorama

- a. If possible, the Host Festival Venue should be equipped with a cyclorama.
- b. When a cyclorama is provided, the Host Festival Venue needs to supply a black backdrop used to cover the cyc when not required.
- c. The cyc should be lit with a minimum of three colours.
- d. Colours should be determined through an examination of the requests of the Ensembles. Choices such as **Red-Green-Blue** or **Cyan-Magenta-Yellow** can allow for colour mixing options.
- e. Specific colours are to be decided by the Festival Lighting Designer and information sent to the Ensembles at least one week in advance of the Festival.

## 10. Follow spot

- a. The Host Festival Venue must be equipped with at least 1 Follow spot (with sufficient power to operate it)
- b. 2 Follow spots are preferred when available
- c. The follow spot must have sufficient candlepower to be effective from the installed location
- d. The follow spot must be located where it can effectively light the acting areas
- e. A follow spot that is independently powered (i.e., not operated through the Lighting Console) is not considered to be one of your specials.

## Sound Design and Technical Requirements

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### General Notes

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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 need sound to come from a specific place onstage, try to be specific about this with the Hosting Venue. Locating sound in space can be particularly challenging without correct speaker placement and other considerations.

If you are using music, please read carefully the Copyright guidelines provided by the NTS Festival. 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 Ensembles and Hosting Festival Venues***

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1. All sound levels and cue operations are the responsibility of the Ensemble.
2. All sound levels will happen during the tech time allotted to the Ensemble
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 setup time
4. Equalization of the room is determined by the Host Festival Venue and should not be adjusted
5. The Host Festival Venue will set a maximum sound level that cannot be exceeded by the Ensembles
6. Additional sound equipment must be setup during the tech time available to the Ensemble. This should be considered when designing the sound since it will use up some of your onstage time
7. Additional sound equipment brought in by any Ensemble should not interfere with any other production in the Festival
8. **Playback**
  - a. The Host Festival Venue will provide the following playback equipment
    - i. Sound console (mixer) – to be setup in the FOH in order to provide information about what the audience is hearing during the performance
    - ii. CD Players – if requested by Ensemble Stage Managers or Technical Directors
    - iii. Audio interface or DI Box for connection to a Laptop for Q-Lab playback
  - b. All sound console channels must be made available to all Ensembles in the Festival
  - c. If an Ensemble is operating sound cues through Qlab or other playback software, the Ensemble Stage Manager must provide the computer with the software installed and the cues already pre-programmed
  - d. It is recommended that the playback computer come with suitable cables to patch into the system audio interface



- e. The Host Festival Venue should be notified in the tech questionnaire about any other source of sound playback brought in by the Ensemble
- f. \*\*Please refer to documentation provided by the NTS Festival regarding Copyright and use of pre-recorded music and sound effects

## 9. Speakers

- a. The Host Festival Venue should endeavour to provide the following equipment
  - i. 2 FOH main stereo speakers
  - ii. Amplifiers (if speakers are not self-powered)
  - iii. Backstage monitors in suitable locations for the playback of onstage effects and sound
- b. The PA System should be as noise free as possible
- c. The FOH PA System should be setup to avoid blocking the view of the stage from the audience

## 10. Microphones

- a. The Host Festival Venue will 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 Festival Venue if available instead of the equipment listed above
- c. Adequate sound patching should be provided to the stage for the number of microphones and backstage equipment required
- d. It is not recommended that you use microphones to amplify the voices of your actors. The setup and use of this gear is simply not practical given your limited setup and strike time as well as the tech time. The use of microphones should be limited to the following
  - i. For special effects that need to be played through the sound system
  - ii. To amplify an actor's voice with special enhancement (echo, reverb etc.)
  - iii. When specifically called for in the script (radio announcer, newscaster etc.)
  - iv. Backstage voiceover
  - v. An essential artistic reason determined by the Director
- e. Microphones should be tested during a sound check prior to each performance during your setup time

## Video Design and Technical Requirements

### General Notes

Some Ensembles 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 in to 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 cyc.



If adding a projections 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 a short technical rehearsal. You are encouraged to consider the fact that Video often takes a lot of time to setup and operate successfully. Is this element required for your design? Can you imagine achieving some of the aspects of a video design in other imaginative ways?

### **Guidelines for Ensembles and Hosting Festival Venues**

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#### **1. Video Projector and Equipment**

- a. If an in-house projector is available at the Host Festival Venue, the following information must be provided
  - i. Location of the projector(s)
  - ii. Focus of each projector (where are they focused, what size image is projected etc.)
  - iii. A list of additional equipment required in order for the Ensemble to connect to the available projectors
  - iv. Type of video connection to the projector(s) (VGA, HDMI, S-Video etc.)

#### **2. Content Playback Equipment**

- a. The Ensemble is required to provide the computer and software for playback of video content
- b. The Ensemble Stage Manager should include a list of computer equipment and cables that they will be bringing in the Technical Questionnaire
- c. The Ensemble 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 Ensemble

4. All video cues will be set during the tech time allotted to the Ensemble

### **Special Effects and Weaponry**

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#### **Guidelines for Ensembles and Hosting Festival Venues**

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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 herbal cigarettes and e-cigarettes
3. Live flame of any kind (including candles and lighters)
4. Real or replica firearms – whether firing or non-firing
5. Other weaponry that require a special license and/or special training to use (rapiers, knives, swords etc.)
6. Flying effects or Stunt Rigging
7. Rigging of heavy scenic elements or special effects above the stage



## Production Communications

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### Guidelines for Ensembles and Hosting Festival Venues

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1. The Host Festival Venue is to be equipped with a headset communication system
2. There should be one headset in each of the following locations
  - a. Backstage left
  - b. Backstage right
  - c. At the sound console
  - d. At the lighting console
  - e. At the Follow spot location
  - f. At the Stage Manager's location
  - g. At the video console/computer (if required)
  - h. In the FOH during technical rehearsals for the Director
3. The headset system is to remain dedicated to the Ensemble's use only. Festival crew should find alternate means of communication (two-way radios are highly recommended to allow for added mobility and flexibility)
4. The Festival Stage Manager should be able to monitor the headset system so that they can be reached at any time during the technical rehearsal or performance
5. **Headset and radio protocol**
  - a. Appropriate use of the headsets and radios is essential for good communication. All members of the Ensemble 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
6. **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
  - c. Be careful of your headset cord and where it is located, especially if you are backstage
  - 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
7. **Radio specifics for Festival crew**



- a. When initiating a conversation over radio, always identify the person you are calling first, followed by identifying yourself (“Steve, this is Anne”)
- b. Upon the completion of a conversation, the person initiating the call should clear the call (“Anne, clear”)
- c. Carry the radio safely on your belt or in a case at all times. Never leave it unattended.
- d. Monitor battery use and recharge batteries once you replace with fresh ones
- e. During a performance you will be required to wear a headset with your radio to avoid radio noise from making its way onstage or in to the auditorium

### *Technical Rider and information*

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### *Guidelines for Ensembles and Hosting Festival Venues*

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#### **1. Festival Stage Manager’s Report**

- a. Each Ensemble 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 Ensembles as it becomes available
- d. All Reports will be dated and signed by either the Production Co-ordinator or the Festival Stage Manager
- e. The report will contain (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 Ensemble 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 as soon as possible
- c. The Host Festival Venue should attempt to fulfil every request made by the Ensembles if it is within the parameters set out within the current guidelines
- d. The Host Festival Venue is ultimately responsible to the National Theatre School Festival organizers regarding its communications. This oversight is to ensure best practices between Festival Venues for all Festivals.





- e. Ensembles 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 Festival Venue to do so.
- f. The Festival Co-ordinator should oversee the creation of the form to be issued as the Technical Information Sheet
- g. The Technical Information Sheet should contain information to be found in **Appendix A**

## Timing

### General Notes

**Ensembles must complete their activities during their allotted times for setup, technical rehearsals and strike. You will not be permitted to go overtime since it would greatly affect the work of the Ensemble that follows you. Please remember to respect the work and time of other Ensembles as you would want your work and time to be respected.**

**It is the Festival Stage Manager's responsibility to stop all onstage activities at the end of the 2-hour technical rehearsal in order to begin the strike and load out. In the event that an Ensemble has not completed what they planned during their technical rehearsal, you simply will not be allowed to continue. Respecting the allotted time is not only necessary for the fair treatment of all Ensembles but using your time well will ensure that your performance in the Festival is not adversely affected because you were unable to complete the technical elements of your production during your technical rehearsal.**

### Guidelines for Ensembles and Hosting Festival Venues

1. Under no circumstance, except in the event of an emergency or when specifically asked to by the Ensemble Stage Manager, Technical Director or Director, will the Festival House Crew assist or interfere during the setup, technical rehearsal or strike of any Ensemble
2. The Ensemble will not be permitted to ask the Festival House Crew for assistance unless it is a specific Facility-based safety concern that has been previously identified
3. **Timing allotments**
  - a. **Load in time – 30 minutes**
  - b. **Setup time – 10 minutes**
  - c. **Performance running time – minimum 15 minutes, maximum 50 minutes**
  - d. **Technical Rehearsal time – 2 hours**
  - e. **Strike time – 5 minutes**
4. **Timing specifics**
  - a. There will be 2 stopwatches running during the setup, technical rehearsal, strike and performance
  - b. These stopwatches will be held by the Festival Stage Manager and their assistant.





- c. The Festival Stage Manager will notify the Ensemble Stage Manager as to when the timing commences
  - d. The Festival Stage Manager will indicate the start of time with a verbal 'GO' (with the exception of a performance) and **ALL EFFORTS** will be made by the Ensemble and the Ensemble Stage Manager to ensure that the activity is completed in the time allotted.
  - e. The Festival Stage Manager will announce to the Ensemble Stage Manager when the time remaining in the setup or strike is 2 minutes and when the time remaining in the technical rehearsal is 15 minutes to be followed by a call at the 2-minute mark.
  - f. All Ensembles will be issued a time recording sheet by the Festival Stage Manager. Timings from activities will be recorded here.
  - g. The time recording sheet will be signed by both the Festival Stage Manager and the Ensemble Stage Manager
5. **Stopping during timing** – the timers will stop timing for the following conditions
- a. Timeouts
    - i. In the event of a house-related concern affecting the Ensemble, the Festival Stage Manager must stop the work of the Ensemble as well as the timing clock
    - ii. Safety concerns may also stop the timing clock
    - iii. The specific concern must be solved before work can commence, and timing continues
  - b. Setup - the set is onstage and ready to use. All Properties are in place. All Safety concerns are met. The cast and crew are off the stage
  - c. Technical Rehearsal – the set, cast and crew are off the stage
  - d. Strike – the Stage is clear of sets, properties, and anything else that belongs to the Ensemble.
  - e. Performance – at the pre-established end of the performance

### **Production Staff - Definitions and Responsibilities**

**Festival Co-ordinator** – Performs administration tasks as stated in the Festival Guidelines. Does not participate in any technical production aspect of the Festival. Remains an impartial consultant to be involved as needed by the Ensembles or the Festival Stage Manager

**Production Co-ordinator or Technical Director** – reports to the Festival Co-ordinator and is responsible for co-ordinating all technical elements of the Festival in accordance with the Festival Guidelines

**Festival Stage Manager** – Reports to the Production Co-ordinator or Technical Director. Supervises the Host Venue at all times during its use and ensures that all equipment is functioning correctly. Is responsible for timing when applicable as well as noting all production details for which the Festival Crew may be responsible. The Festival Stage Manager should be considered to be the lead resource of the venue and all participants should be aware of who they are

**Assistant Festival Stage Manager** – reports to the Festival Stage Manager and is responsible for supervising either backstage left or right at all times. They are also responsible for timing and acting as general crew when required

**Ensemble** – All collective members of the Producing schools' show. This includes crew, actors, designers, director, Stage Managers and anyone else involved in the performance in any way.



***Festival Lighting Designer*** – reports to the Production Co-ordinator or Technical Director. Is responsible for creating the lighting plot to be used in the Festival in accordance with the Festival Guidelines. Oversees the installation and focus of the lighting plot. They may be required to arrange lighting equipment rentals if applicable

***Festival Lighting Crew*** – Report to the Festival Lighting Designer during pre-production and load in and to the Festival Stage Manager during the Festival week. Responsible for installing the Festival lighting plot to the specifications set by the Festival Lighting Designer. Responsible for maintaining the system throughout the Festival week. Will hang and focus specials for the Ensembles, explain the use of equipment to the Ensemble's crews and operate the lighting console if necessary

***Festival Sound Operator*** – Reports to the Festival Stage Manager and is responsible for installing and maintaining the PA system as well as the communication equipment. They explain all equipment to the Ensemble's crew when required and will operate the sound console if necessary. They may also be required to arrange for equipment rentals if applicable.

***Festival Video Technician*** – Reports to the Festival Stage Manager. They install and maintain any projectors and video systems requested by the Ensembles. Involvement in maintaining closed circuit camera systems may be necessary if specific to the Host Venue.

***Festival Stage Crew*** – Report to the Festival Stage Manager. The crew will perform task onstage as assigned

***Festival Front of House Co-ordinator*** – Reports to the Production Co-ordinator or Technical Director. Acts as a liaison between the Festival Crew, Festival Stage Manager and FOH Crew. Co-ordinates all FOH setup and ticketing.

***Festival Host Services*** – Report to the FOH co-ordinator and carry out duties as assigned, acting as Hosts to the participating Ensembles.



## Appendix A - TECHNICAL INFORMATION SHEET

Please include the following when you build your Technical Information Sheet

1. Title of play
2. Company contact list
3. Length of play
4. Size of cast
5. Size of crew including Stage Managers, Directors, Designers
6. Set Design parameters
  - a. Including a ground plan of the set design
  - b. Including photos of the set design and general stage setup
  - c. Storage requirements
  - d. Details of set elements (height of platforms, placement of soft goods etc)
  - e. Number of entrances and exits requested – being specific as to onstage entrances as well as FOH entrances
  - f. Backstage crossover requests
7. Lighting requirements
  - a. colours requested to be considered in the Festival lighting plot
  - b. effects requested
  - c. if available – a lighting plot
  - d. colour requests for a cyclorama (as available)
8. Lighting specials requested
  - a. including specifics about focus and use
9. Sound information
  - a. including computer equipment brought in by the Ensemble
  - b. Sound Playback specifics
  - c. Microphone requirements
  - d. Information on special effects
10. Video requirements
11. Piano requirements
12. Specific needs such as accessibility needs onstage or in the FOH, other special considerations