



## **JOINT VENTURES**

### **Partnerships with Outside Theatre Professionals**

#### **ADVICE SHEET ON INDIVIDUAL ROLES AND RESPONSIBILITIES FROM THEATRE PRODUCER, TO DIRECTOR, TO DESIGNER**

#### **NOTES**

This is a discussion document. It is not a legal document. It is designed to assist the youth theatre and an outside theatre professional make an agreement where both sides are clear about their roles and areas of responsibility and should be used prior to drawing up a letter of agreement. It was drawn up in consultation with professional theatre and youth theatre artists and hopefully will assist in the development of a clear and fruitful partnership.

There are a number of sections to cover Producer, Director, Production Manager, Set, Costume and Lighting Designers. Writers are covered under a separate document. It is also a good idea to contact another youth theatre who may have engaged an outside theatre professional before, to find out what advice they can offer from their experience. There is also an advice sheet on drawing up letters of agreement PDF.

#### **The roles and responsibilities of the youth theatre producer:**

1. You are responsible for informing the outside theatre professional of the youth theatre's child protection policy, reporting procedure and artistic ethos.
2. You are responsible for informing them of your priorities within a production, i.e. balancing of process over product, profile raising, skills building.
3. You are responsible to put in place a grievance procedure prior to engaging an individual. See Grievance Procedure PDF.
4. You are responsible for drawing up the rehearsal/work schedule in consultation with the production manager, director and designer and disseminate that information to the cast. It is then your responsibility to monitor attendance and reprimand where required.

5. An individual from within the youth theatre should be appointed to be responsible for this and supervision.
6. You are to advise the outside professional on casting the play and assist in the casting of any replacements that may be required.
7. You are responsible for selecting individuals for potential mentorships, subject to consultation with the designer and reasonable consideration being given to the designer's views.
8. You, in consultation with the production manager are responsible for engaging the artistic team (including set constructors, lighting and sound operators, stage managers and technicians). You should talk to the director/designer about engaging such personnel.
9. You should ensure that all relevant personnel engaged on the play (including all members of the cast and artistic team) are available for rehearsals and production meetings.
10. You should provide an adequate rehearsal/work space and endeavor to ensure that the ventilation and ambient noise levels allow rehearsals to take place in reasonable comfort. The rehearsal space should where possible be the size of the stage or performance space. The workspace should have access to water, electricity, floor that can be damaged by paint and large doors to ensure that the set once built can be removed without damage.
11. In the case of a new play you have a responsibility to produce the play to the best of your ability.
12. Discuss your right to alter the text or title of the play of commissioned play in consultation with the writer. You should ensure that the writer/director are aware that you may need to get parental approval on the script prior to performance and have issues about language and subject matter. These need to be discussed.
13. You are responsible for your members physical and mental safety within the rehearsals.
14. You are responsible for the individual being afforded the respect an outsider should expect when visiting your youth theatre.
15. You are responsible for being covered by public liability insurance.

## **The roles and responsibilities of the outside director:**

You are responsible for the achievement of the overall artistic conception of the production.

### **Depending on the project:**

1. You are to work with the writer or translator to develop the script of a new or newly translated play for production purposes and approve, after consultation with the youth theatre, the final draft of a new script;  
**or**
2. You are to prepare and if necessary edit the script of an existing play in order to produce an appropriate text for a youth theatre production;  
**or**
3. You are to devise or script a text for production, with or without other company members.
4. You will recognise that the youth theatre may need parental approval on any text to be performed by young people.
5. You shall endeavour to attend all production meetings and assist with efforts to market the production.
6. You are **not** responsible for drawing up the rehearsal schedule and the transfer of that information to the cast, though you should be involved in drawing up that schedule.
7. Supervision of young people is **not** your responsibility.
8. It is your responsibility to inform yourself of the child protection policy of the youth theatre, its reporting procedures and artistic ethos.
9. You should inform yourself of the developmental concerns of the young people they will be working with. The youth theatre would be delighted to answer any questions you may have.
10. You have a responsibility to recognise that the young people that they are working with, depending on their age, may not be responsible for their schedules or transport.
11. You should examine and adapt their working methodology to working with the client group.
12. You must recognise that as those young people involved in youth theatre are not of an age to make a decision as to whether they are professional or amateur theatre practitioners, these categorisations are not appropriate to them. They can however apply to those who are working with them.
13. You have the right to expect to be treated in a professional manner by all the youth theatre members and personnel. You in turn are

responsible that your behaviour is courteous and respectful to the contribution of all involved in the production.

14. You are **not** responsible for the hiring of other production personnel. However, it is good practice for you to be informed about the rest of the production team they will be working with .
15. You should take advice from the youth theatre producer on the best way to conduct auditions or cast the piece.
16. It should be made clear whether you are expected to work with a non-professional production manager.

### **The roles and responsibilities of the outside set, costume, lighting and sound designer:**

1. As the set designer, you have the responsibility for the visual conception of the production as part of achieving the director's overall artistic conception of the production.
2. You are to work with the director on design ideas and be familiar with their vision before presenting a model box, lighting plan or sound scape.
3. You should endeavour to ensure that the design you propose will be achievable within the budget.
4. You are expected to attend all production meetings .
5. You have the right to expect to be treated in a professional manner by all the youth theatre members and personnel. You in turn are responsible that your behaviour is courteous and respectful to the contribution of all involved in the production.
6. You are **not** responsible for the hiring of other production personnel. However, it is good practice for the youth theatre to inform you of the rest of the production team that you will be working with.
7. It should be made clear whether you are expected to work with a non-professional production manager.

### **If you are engaged in a mentorship capacity;**

- You are **not** responsible for the scheduling of sessions and the transfer of that information to the young people involved. Though all schedules need to be done in consultation with you.
- Supervision of young people is **not** your responsibility.

- It is your responsibility, if working with the young people, to inform yourself of the child protection policy of the youth theatre, its reporting procedures and artistic ethos. You should inform yourself of the developmental concerns of the young people you will be working with. The youth theatre would be delighted to answer any questions you may have.
- It is your responsibility to examine and adapt your working methodology to the client group.
- You must recognise that as those involved in youth theatre are not of an age to make a decision as to whether they are professional or amateur theatre practitioners, these categorisations are not appropriate. They can however apply to those who are working with them.
- You have a responsibility to discuss crediting young people and professional standards.

### **Further points for clarification:**

#### **Set design**

It should be made clear whether as the set designer, you are expected to be responsible for:

1. Building of the set.
2. The budget of the set.
3. Supervision of non-professional set builders.
4. Maintaining artistic standards while working in the capacity of mentor to others.
5. The get-in, where the set is installed in the performance space.
6. the safety of the set.

#### **Sound design**

It should be made clear whether as the sound designer, you are expected to be responsible for:

1. The purchase or hiring of any equipment required for the creation of the sound-scape.
2. The sourcing, purchase and hiring of equipment for the venue.
3. Supervision of non-professional operators.
4. Maintaining artistic standards while working in the capacity of mentor to others.
5. Liaising with the venue about the equipment required.

## Lighting design

It should be made clear whether as the lighting designer, you are expected to be responsible for:

1. The hiring of any equipment required for of the design and the installation of that equipment into the venue.
2. maintaining artistic standards while working in the capacity of mentor to others.
3. Liaising with the venue about the equipment required.
4. Discuss the issue of non-professional riggers and operators.

## The roles and responsibilities of the outside production manager:

1. You are responsible for managing the achievement of the directors artistic conception of the production.
2. You are responsible for the scheduling of production meeting and the attendance of all personnel.
3. You are **not** responsible for the scheduling of rehearsals and the transfer of that information to the cast, unless you are acting as stage manager which should be established prior to the signing of any agreement.
4. Supervision of young people is **not** your responsibility.
5. It is your responsibility to inform yourself of the child protection policy of the youth theatre, its reporting procedures and artistic ethos. You should inform yourself of the developmental concerns of the young people you will be working with. The youth theatre would be delighted to answer any questions you may have.
6. It is your responsibility to examine and adapt your working methodology to the client group.
7. You should recognise that as those involved in youth theatre are not of an age to make a decision as to whether they are professional or amateur theatre practitioners, these categorisations are not appropriate. They can however apply to those who are working with them.
8. You have a responsibility to recognise that the young people that you are working with, depending on their age, may not be responsible for their schedules or transport.
9. You have the right to be treated in a professional manner by all the youth theatre members and personnel. You are responsible that your

behaviour is courteous and respectful to the contribution of all involved in the production.

10. You are responsible for the hiring of other production personnel in consultation with the youth theatre.
11. You are responsible for liaising with all key personnel, excluding the performers, to ensure the smooth mounting of the production.
12. You are responsible for the overall budget for the production and ensure that the production is within that budget.
13. You are responsible for ensuring that the set gets built in liaison with the producer and set designer.
14. You are responsible for the sourcing and hiring of lighting equipment and sound equipment as required in consultation with the lighting and or sound designer.
15. You are responsible for liaising with the venue regarding the technical requirements of the show, the get in and out of the set.
16. You have to discuss the disposal or storage of the set once it has left the venue.
17. You have a duty to note potential problems regarding the set/ venue/ rehearsal/work spaces, such as health and safety requirements, and bring those concerns to the producer that they may be addressed.
  
18. You have a duty to ensure with the producer that all key personnel and cast are covered by public liability insurance. It is the company's responsibility to have them covered.

**Points for clarification:**

It should be made clear whether as the production manager, you are expected to be responsible for:

- Building the set.
- Acting as a Stage Manager during the production. These roles are often duplicated in youth theatre.
- Supervision of non-professional set builders, lighting and sound operators and stage-management.
- Working in the capacity of mentor to others. See mentorship notes above.
- The get-in, where the set is installed in the performance space.
- It should be made clear whether you are expected working with non-professional personnel.

