

**Welcome to the**



*Lane Cove  
theatre company*

# INDEX

About the Lane Cove Theatre Company .....	3
Membership Information .....	4
Production History .....	5
Getting Involved .....	7
Acting and Directing .....	9
The Director .....	10
Director Submissions .....	11
The Producer .....	12
Production Management .....	15
Stage Management .....	16
Lighting and Sound .....	18
Wardrobe and Costumes .....	19
Fundraising .....	20
Raffles .....	21
Publicity .....	22
Front of House Management .....	24
Ticketing Manager .....	25
Art Direction .....	26
Gifts .....	27
Archives .....	28
Photography .....	28
Catering .....	29
Rosters .....	30
Set Building and Construction .....	31
Props .....	32
Program .....	33
Executive Committee .....	34
President .....	35
Secretary .....	36
Treasurer .....	41
Public Officer .....	42
Constitution .....	44
Nomination Forms .....	46
Contact Us .....	47

# About the lane cove theatre company



Lane Cove Theatre Company (formerly Lane Cove Dramatic Society) was founded in 1995 with a grant from Lane Cove Council as part of Lane Cove Centenary celebrations.

A unique not-for-profit community group, LCTC aims to provide artistic, educational and recreational opportunities to residents in the local community with affordable and entertaining live theatre productions, encouraging appreciation of the performing arts.

LCTC wishes to ensure that local theatre is made accessible to all members of the community and remains community based in its approach and practice.

Lane Cove Theatre Company continues to go from strength to strength. As community awareness increases so does our audience patronage, membership and demands for participation in our productions. What keeps us going and growing stronger is the continual influx of new members and the energy and enthusiasm they bring.

We aim to present two or three productions each year; including plays or musicals and a traditional pantomime. We also conduct play-readings, where scripts are work shopped over about 6 weeks, with one performance only. These are specifically for members and are a wonderful opportunity to gain knowledge of various scripts and try a hand at directing.

During the January School Holidays we conduct a drama workshop program for children 8 years and over. The program offers children the opportunity to develop further self-confidence and personal skills of

expression through communication, voice development, movement and creative imaginative drama—characterization, mime and improvisation. Children have the opportunity to write their own original short plays as well as using practical elements of props and costumes.

**Are you interested in joining us?**

# Membership Application

## Cost

Full adult membership is \$35.00

Student/ Pensioner concession is \$25.00

Family Membership (2 or more) is \$50.00

■ Name: \_\_\_\_\_

■ Address: \_\_\_\_\_ Postcode: \_\_\_\_\_

■ Postal Address (if different): \_\_\_\_\_

■ Phone: \_\_\_\_\_ Mobile: \_\_\_\_\_

■ E-mail: \_\_\_\_\_

■ Tell us a little about yourself. Interests, previous experience etc.

---

---

---

■ What areas of Theatre practice are you interested in gaining experience? e.g. Acting, Stage Management, Lighting and Sound Operation, Lighting and Sound design, Set Construction, Wardrobe, Front of house, Publicity?

---

---

■ What are you looking to get out of joining the Lane Cove Theatre Company?

---

---

■ How can we best help you to achieve this?

---

---

Please print this document and send with application fee to;

**Post to:**

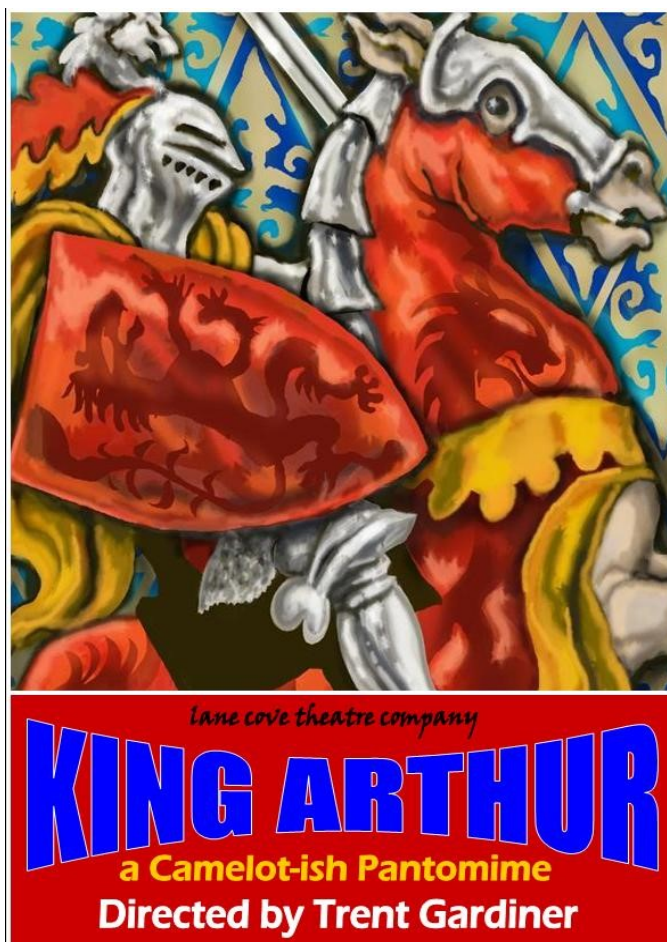
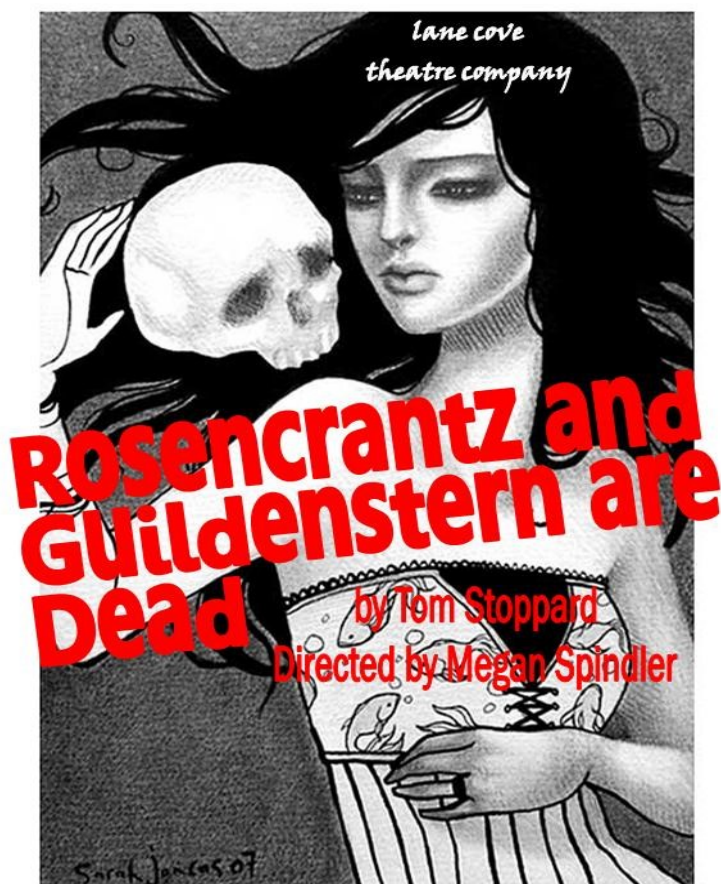
**The Membership Secretary  
Lane Cove Theatre Company  
P.O Box 1207  
Lane Cove, 1595**

- Membership is valid for one year after your initial joining date.
- Receipts and cards will be issued.
- Please make cheques payable to **Lane Cove Theatre Company**

# Production History

Season Date	Show	Playwright	Director
1995 Inaugural Production	Chamber Music	Arthur Kopit	Ian Evans
1996 Winter Season	The Hollow	Agatha Christie	Pauline Furlong
1996 Spring Season Pantomime	Cinderella	Matthew Ward	Margo Easton
1997 Autumn Season	Blithe Spirit	Noel Coward	Del Dines
1997 Winter Season	Murder at the Oscars	Trent Gardiner Kerry Sprigg	Trent Gardiner Kerry Sprigg
1997 Spring Season Pantomime	Sinbad the Sailor	John Morley	Christine Firkin
1998 Autumn Season	Stepping Out	Richard Harris	Val Stanton
1998 Winter Season	The Lady of Larkspur Lotion And A Kind of Alaska	Tennessee Williams Harold Pinter	Cleofe Puglisi
1998 Spring Season Pantomime	Mother Goose	Laurie Butler	Laurie Butler
1999 Special Presentation	World Premiere of <i>Jack the Ripper</i>	James Easton	Ken Laing
1999 Autumn Season	Rumours	Neil Simon	Del Dines
1999 Winter Season	Family Circles	Alan Ayckbourn	Michael O'Brien
1999 Spring Season Pantomime	Aladdin	Laurie Butler	Christine Firkin
2000 Autumn Season	Murder on The Nile	Agatha Christie	Pamela Whalan
2000 Winter Season	Charleys Aunt	Brandon Thomas	Peter Farmer
2000 Spring Season Pantomime	Red Riding Hood	Laurie Butler	Meghan Wyld
2001 Winter Season	California Suite	Neil Simon	Michael O'Brien
2002 Autumn Season	Cosi	Louis Nowra	Michael O'Brien
2002 Winter Season	Shadowlands	William Nicholson	Peter Farmer
2002 Spring Season Pantomime	Goldilocks and The Three Bears	John Morley	Christine Firkin
2003 Autumn Season	Rosencrantz and Guildenstern are Dead	Tom Stoppard	Caroline Moore
2003 Winter Season	Absurd Person Singular	Alan Ayckbourn	Pauline Furlong
2003 Spring Season Pantomime	Pinocchio	Doreen Moger	Trent Gardiner
2004 Autumn Season	Twelfth Night	Adapted by Brent Thorpe	Brent Thorpe
2004 Winter Season	Dimboola and Logan's Gold	Jack Hibberd Bill Gleeson	Heidi DeSilva Laurie Butler
2004 Spring Season Pantomime	Alice In Wonderland	Adapted from Lewis Carroll	Diana Chatfield Denni Prior
2005 Summer Season	The Vagina Monologues	Eve Ensler	Keira Daley
2005 Autumn Season	The Dream	Adapted by Brent Thorpe	Brent Thorpe
2005 Winter Season	Bang Bang You're Dead	William Mastrosimone	Megan Spindler
2006 Summer Season	The Vagina Monologues	Eve Ensler	Jenny Sullivan
2006 Autumn Season	Lady Windermere's Fan	Oscar Wilde	Christine Firkin
2007 Summer Season	World Premiere of <i>Devil May Care</i>	Rod Stewart	Kristie Stamford
2007 Autumn Season	Blackrock	Nick Enright	Anastassia Yanatchkova
2007 Winter Season	Move Over, Mrs Markham	Ray Cooney John Chapman	Christine Firkin
2007 Spring Season Pantomime	Snow White and the SevenDwarfs	John Morley	Bec Greensill

2008 Autumn Season	Secret Bridesmaid's Business	Elizabeth Coleman	Gemma Harris
2008 Winter Season	Clue: A Murder Mystery Musical	De Pietro, Chiodo, Blum, Barker and Martucci	Rebecca Greensill
2008 Spring Season Pantomime	Hansel and Gretel	Rebecca Greensill	Solange Fauvet
2009 Autumn Season	Women Behind Bars	Tom Eyen	Brent Thorpe
2009 Winter Season	Rosencrantz and Guildenstern are Dead	Tom Stoppard	Megan Spindler
2009 Spring Season Pantomime	King Arthur	Trent Gardiner	Trent Gardiner
2010 Spring Season Pantomime	Sleeping Beauty	Trent Gardiner	Trent Gardiner
2011 Autumn Season	Up For Grabs	David Williamson	Rebecca Greensill
2011 Spring Season Pantomime	Robin Hood	Rebecca Greensill	Trent Gardiner Rebecca Greensill
2012 Autumn Season	Come Blow Your Horn	Neil Simon	Debbie Smith
2011 Spring Season Pantomime	Aladdin	Laurie Butler	Sarah Edwards



# Getting Involved

## You can be part of this!

It's a great buzz to be in a group of diverse people with diverse talents working together to create a work of art.

If you are experienced, you know this. Join us.

If you aren't, this is where you can get that experience.

The company encourages new members who can contribute new skills, new ideas or just be willing to lend a hand in any way they can! We welcome your interest and involvement, no matter what your level of experience or expertise.

We have two to three full productions each year and one or two fundraising or club nights. Casts for plays range from two to twenty, pantomimes ten to fifty, crew four to ten, and with many more people in pre-production. This takes a lot of people. There is a place for you if you are willing to become involved.

There are a varied number of roles that can be undertaken: lighting and sound operation, front of house, set design and set building, stage and production management, directing and acting.

As a member you will receive regular newsletters and invitations to all group social functions and club nights. If you feel you would like to become involved with a well-established local community theatre group, please contact us. We would love to hear from you. **Without a doubt, volunteers are the heart and soul of any community theatre group.**

There are three main areas to become involved in; on stage, off stage and company management.

**On the following pages you will find some of the many and varied jobs that make up our company. These portfolio descriptions will give you an insight into the many, varied roles that are required to mount any single production. Have a look and see if any of these essential jobs interest you.**



# Acting

Everyone joins a local theatre company because they want to be a star! Don't they?

All ages, all sexes, all physical types. Many productions need bit-parts and non-speaking roles. Start your career with one of those.

Look at our website and keep an eye out for audition dates. Some directors will ask for specific pieces or monologues for an audition. Turn up for an audition. Do what the director says. Nearly always you will be given a few pages of the play and asked to read one of the parts. Often the director will ask you to change the way you present the part. If you can take direction (that's what it is called) you can take nearly any role. This year The Housemaid or Second Policeman. In years to come, Hedda Gabler or Hercule Poirot. If you can't take direction your roles will be more limited, but they are there.

If you don't think you are up to a full season (many weeks of rehearsals, two or three per week, and 9 two-hour performances before an audience) you can try it out at our Club Nights, short pieces, few rehearsals and only two performances. If you don't know whether you can take direction or not, this is where to find out.

# Directing

Teacher, guru, traffic cop and cheerleader, the director is the creative commander of any production. We get directors from all over, but we also grow our own. The director is the problem-solver who is on hand to instruct, inspire, enlighten, coordinate and see to it that the audience gets the best show that a cast and crew can offer. A director's duties include ..

- Coming up with an overall production concept and communicating it to all members of the cast and production team.
- Scheduling and running fair auditions designed to encourage unknown talent to reveal itself.
- Finalising all casting decisions
- Scheduling and running effective cast rehearsals
- Helping performers develop their characterisations.
- Integrating all creative departments, making sure elements fit together.
- Creating a well-ordered, nurturing production environment.
- Teaching by example
- Encouraging the artistic growth of all cast and crew by creating opportunities for them to learn new skills and expand their personal and creative horizons.





# DIRECTOR

The Director's function is to ensure the quality and completeness of a theatre production and to lead the members of the creative team into realising their artistic vision for it.

The Director is hired by the show's Producer.

- Having read the script to understand the playwright's vision and agreed to direct a production for the Theatre Company, the Director should **attend the Pre-Production Meeting** to -
- Confirm your availability for all dates and venues - for the auditions, rehearsals and the Opening Night performance plus publicity Previews if requested by the Producer. Be quite clear about your attendance at (all or just some) of these. All rehearsal and performance dates, times and venues and any special notices or alerts you would like (e.g. *publicity photos, bring costumes*) will be printed on the Production Calendar, (written by the Producer and Production Manager) and distributed with a full list of contacts to you, all cast and crew ASAP.
- Let your Production Manager know if you require an Assistant Director, Musical Director, Choreographer or Prompt and exactly when they should attend.
- Discuss the playwright's vision and your interpretation of this vision at the Pre-Production meeting and if relevant at this time discuss any special requirements for set, props or wardrobe, sound or lighting. If a production crew has not already volunteered you may have to help find them, then arrange with these individual crew members to meet privately to discuss details. Let your Production Manager know the outcome of these discussions if he or she is unable to also attend. Please be aware of the show budget and consult with your Production Manager before personally purchasing anything for the show.
- Give the Secretary any set audition passages from the script you may want photocopying and brought to the auditions, how you would like the audition advertisement to read and how you would like the auditions to run.
- Attend the auditions. Email the names of the successful cast to the Committee within one week so they may be notified and scripts or relevant notices distributed as necessary.
- You may adapt a script only with the permission of the writer. Make sure a photocopy of your final working script is given to the Production Manager for distribution to cast and crew if appropriate (or instruct them to purchase their own) and especially to the Stage Manager with any special instructions you may want clearly written on it. Arrange a private meeting with your Stage Manager to discuss and confirm all the details, cc your Production Manager.
- Conduct all \*rehearsals or share with your AD if you have one. Help the actors understand the intentions of their characters. Block the actors, i.e.: tell them where to stand and where to move in each scene. As opening night approaches, incorporate any music, lights, costumes and sets so they all work together smoothly. Please train your cast, especially if you are directing children, in the discipline of quiet breathing exercises and focus during the last 10 minutes before going on stage.

Have strong leadership skills, help bring characters to life through the actors,  
be organized, creative and willing to work long hours.

\* Please stay in touch with your Production Manager for all your general needs during this time.

You may communicate directly with crew by email of course, but please cc all correspondence to your Production Manager.

- Attend the Dress Rehearsals and any Previews. Give detailed notes afterwards to your cast and creative production teams as you see fit or email them, always continuing please to cc to your Stage Manager and Production Manager.
- Discuss any further changes with your Stage Manager, cc to your Production Manager.
- A Director's job is essentially over once the show has opened. Attend the Opening Night. Your Stage Manager will run the show from this date. He or she also ensures that the show remains the same and leads rehearsals for understudies and replacement actors. The Director may visit the show of course to give notes to the actors and may be called back to a rehearsal if a replacement is taking over a leading role.
- Your Production Manager will let you know if there is an After-Party or Presentations.
- Please attend the Post Production Meeting if you can. Your input and suggestions for what worked and what did not would be greatly appreciated to help streamline our operations.

The Director is paid a nominal fee agreed upon by the Executive Committee to cover basic personal expenses.



# *lane cove theatre company*

## **Director/ Producer Submission**

Title of Project: \_\_\_\_\_

Playwright: \_\_\_\_\_

Genre of Project: \_\_\_\_\_

Cast Required: \_\_\_\_\_

Short Synopsis (is possible): \_\_\_\_\_

---

---

---

Any major staging requirements (if known): \_\_\_\_\_

---

---

---

Additional requirements: \_\_\_\_\_

---

---

Are scripts commercially available? yes / no

Are you aware of who holds the performance rights to the script? If so, do you know how much the royalty payments are per performance?

---

---

# **THE PRODUCER**

The **PRODUCER** is a person who oversees all aspects of mounting a theatre production. He or she manages the overall financial and managerial functions of a production and raises or provides financial backing. He or she initiates the production—finding the script and starting the process.

## **PERFORMANCE SPACE**

Producers are either associated with one specific theatre to which they bring all new shows and revivals or they seek out performance spaces that will best fit the theme, size and budget of each new production they want to launch. This not only involves finding an appropriate space but also locking down rehearsal and performance dates, negotiating hiring fees with the administration connected with that space, and negotiating policies for workers compensation and liability insurance.

## **CREATIVE TEAM**

The Producer hires personnel for creative positions - the director, designers, composer, choreographer, and in some cases, performers. It is NOT the role of the producer to instill his or her personal creative vision for the show.

## **PRODUCTION TEAM**

The Producer finds the production team, including the Production Manager, Front of House manager, Stage Manager, etc., at their discretion.

## **FOCUS**

The Producer pursues the primary goals, to balance and co-ordinate business and financial aspects, in the service of the creative realization of the playwright's vision.

## **CASTING**

While the casting of a production is generally the prerogative of the Director, the amount of money advanced and the clout of the investment team (if there is one) dictates whether the Producer participates in the audition process or can designate that certain roles be played by specific actors. Producers can also assume the role of scouts if an "A" list actor approaches them looking for a particular type of play in which to star.

## **BUDGET AND MARKETING**

The Producer creates and oversees the budget, sets ticket prices, chooses performance dates and times, and develops a marketing and advertising strategy for the production. Hiring a publicist and marketing team is one of the most important responsibilities of the producer. These teams are generally in place before the show is cast. Producers work extensively in concert with the Publicist to generate a buzz about upcoming productions and assist in arranging interviews, coordinating photo shoots and scheduling pre-show parties for the media if they are invited to Previews.

Unlike the Director who hopefully brings out the best in the actors through rehearsals, a Producer's role is to generate enough interest and revenue in a project that it can actually open to a paying audience.

## **THE PRODUCTION CALENDAR**

The producer collaborates with the director and all the creative production team to plan a production timeline and deadlines for various aspects of the production to ensure a successful show opening and run. The producer and director oversee this timeline with the Production Manager, with periodic re-assessment and modifications as needed.

## **MONEY MATTERS**

The producer hires accountants, and perhaps already has legal representation. This is important, because of the liability issues mentioned above. All bills, including payroll, must be paid on time by the Treasurer, and performance royalties must be paid. The producer oversees the budget.

The producer works closely with the production team and cast to make all final decisions.

The producer, ultimately, is one of the most important roles in a theatrical production.



# PRODUCTION MANAGER

The Production Manager is **the cog of the wheel** - everything else runs around him or her!

Keep receipts. Treasurer will reimburse. General show budget \$1500.

Please work towards this as much as possible.

**\* All tasks may be delegated to other volunteers &/or company members, but it is the responsibility of the PM to remind and ensure that all tasks are done on time.**

- Read the play!
- Discuss the overall vision for the production with the Director and the Creative Team at the PRE PRODUCTION Meeting immediately following auditions & any special requirements the Director may have for the show e.g.: special effects for the Technical team, ideas for wardrobe or set.
- Make notes.
- Determine the basic "Time Line" for the production with the Director and Producer also at this first meeting - i.e. rehearsal venues, dates and times, Bump-In, Tech run, Dress Rehearsal, Performance dates and times, Bump-Out, etc. so the Production Calendar can be written.
- Add further details to the calendar e.g.: *publicity photo shoot* as these dates are arranged and given to you by the Producer.
- Draw up (spread sheet) the Production Calendar with the Producer, adding details of the general time-line for the Production - from the first rehearsal to the after-show drinks! If using a school hall, check with the Producer and the school office that the hall will be empty at least 1/2hour before a rehearsal or 1 hour before a performance is due to start.
- Email the finished copy of the Production Calendar to the Producer and the Director for checking, then email to all cast, crew and LCTC Committee.
- Other members of the Production Team may wish to arrange further meetings with the Director, make sure they cc all arrangements to you.
- During rehearsals keep in touch with all other members of the Production Team and the Committee re progress and any issues which may arise. Note any changes and make sure they are up to date. Be available to assist the Director as necessary.
- Come to rehearsals every now & then & offer lots of support & praise! Liaise if there is any conflict.
- Please be up to date with all OH&S (Occupational Health & Safety) & First Aid or identify people who are. Ensure someone with First Aid knowledge is in attendance at all rehearsals and performances. Make sure the First Aid kit is up to date and taken to all rehearsals and performances. (Delegate this to a "First Aid Officer" from the Production Crew)
- Go with the SET BUILDER & PROPS MAKER (& assistants if available) to get anything useful from the storage facility on Mars Road Lane Cove. Sign in at office first. Secretary will give you the combination number to unlock storage unit. Assist as necessary to find unusual props etc. if possible. Regularly check on everyone's progress - the wardrobe, the set, the props, the advertising etc. etc. !
- Assist the Producer to contact all the venues where potential AO large banners or posters will be placed on fences for their permission. When the Publicity Packages are being handed out to cast and crew, remind everyone, *especially for the children's show*, to always carry some postcards in their handbag or pocket or in the car, to give to parents with show-age children they see in the plaza or the supermarket or in a park or just on the street. Parents do not mind! You will almost always receive a *'thank you - that looks great!'* etc.

# STAGE MANAGER & ASSISTANTS

- Read the play. Make a photocopy of the script.
- Discuss any special requirements with the Director at the first Production Meeting immediately following the auditions. Arrange a private meeting if necessary for further discussion of details.
- Maintain a Stage Manager's book with the script on one half of the page and blank on the other half for notes. Include all cast, lighting and audio cues, entrance, exits + set or props movement if any.
- Work alongside the Director, Production Manager, Audio and Lighting teams as rehearsals proceed to see if any changes are being made - record in your book. Confirm with the Director at the end of rehearsal, particularly prior to the Tech run that you have all changes listed and understood & you know the show inside out. Liaise with the Director if you feel there are any problems with either Tech crew or cast for action - e.g.: extra rehearsals may be needed.
- At Bump-In check that a props table has been provided (if required) and that all set pieces and properties are in place. Take a FULL TOOL KIT to all Dress Rehearsals and all shows.
- Identify what your assistants do backstage + communication from FOH/Lighting/Audio desk to those backstage and/or in the dressing rooms.
- Once Opening Night arrives, **the Stage Manager runs the show** and calls all curtain, cast, scenery, lighting and audio cues. Stage Manager will run the show from this date. He or she also ensures that the show remains the same and leads rehearsals for understudies and replacement actors.
- Arrive at the hall at least 1 hour early. Unlock & turn on lights in hall, kitchen, toilets, dressing rooms and outside entrance. Check the hall and stage floors are clean. If not, sweep them.
- With your assistants place the set and props table.
- Give cast reminder calls at 15, 10 and 5 minutes ("beginners on stage")
- At 5 minute call, beginners cast offstage should do relaxation & breathing in silence.
- Check if Front of House is ready. Open show on time and on cue to lighting and sound desk.
- Proceed to call all cues during show - communicate with your assistants backstage + the techs
- At the end of the show, with your assistants pack away the set and props table. Note any repairs and communicate these to the SET BUILDER or the PROPERTIES MAKER ASAP.
- In an emergency e.g.: a fire, co-ordinate evacuation with the FOH Manager. Maintain security backstage, keep the area safe & in working order, repair things as necessary or find someone who can.
- Report back on each performance to the Director and the Committee. Motivate your team of cast and crew and keep them motivated and happy through the season!
- Please attend a Post Production meeting to advise us on what worked & what did not. Your advice will be greatly appreciated by the company to help streamline operations!
- All Stage Crew please wear black and wear your fabulous little caps with lights in them!
- If appropriate get keys needed from the Production Manager or person in charge of the Hall and Dressing Rooms. The Secretary will give you a complete cast, crew and Committee contacts list.

- Longueville Sporting Club Email: gm@longuevillesportingclub.com.au but a personal visit to ask permission is better. *This is a council building, therefore the normal procedure is to fill out the Application to Hang a Banner Form online from Council's website and pay \$165 to council.* If you visit the Manager in person, he most likely will grant permission. He tends NOT to answer emails.
- Supply 1 or 2 card tables and 1 or 2 black cloths and a bell to the FOH Manager for the sales tables. During the run of actual performances, make sure that the Front of House setting up is completed well before start time and put away afterwards. Check the toilets, kitchen and dressing rooms are left clean and tidy, that the audio and sound equipment is packed back into the cupboard and that all rooms, toilets and the hall are locked before you leave.
- For the venue - collect relevant keys at an appropriate time after discussion with Production Crew.
- Please attend a Post Production meeting to advise us on what worked & what did not. Your advice will be greatly appreciated by the company to help streamline operations!
- Secretary will give you a list of essential contacts - Director, Cast & Crew, LCTC Committee, venue (s) contact person(s)





# TECHNICAL TEAM

## LIGHTING DESIGNER / OPERATOR

- Discuss the overall concept with the Director at the first Production Meeting immediately following the auditions at Lane Cove on March 4.
- Arrange a private meeting if necessary for further discussion of details with your script.
- Purchase any specialty gels or lights as required - keep receipts, treasurer will reimburse.
- Make sure there are plenty of leads, adaptor boards etc.
- At Bump-In, rig your lights for the play plus -
  - \* please mount a ring of lights outside over the front door of the theatre if appropriate or up over the gable, and
  - \* a spotlight (portaflood) onto the outside banner if there is one
  - \* a spotlight (portaflood) or lights onto the entrance path, especially any steps .
- Attend at the hall approx. 1 hour before curtain up to set up & test all lights.
- Put all equipment away after each show.
- The Secretary will give you a contacts list for cast, crew and the Committee
- Please attend a Post Production meeting to advise us on what worked & what did not. Your advice will be greatly appreciated by the company to help streamline operations!

## AUDIO OPERATOR

- Discuss any sound requirements e.g.: music or special effects with the Director at the first Production Meeting immediately following the auditions at Lane Cove on March 4.
- Arrange a private meeting if necessary for further discussion of details with the script.
- Attend at the hall approx. 1 hour before curtain up to set up & test all equipment.
- Put all equipment away after each show.
- The Secretary will give you a contacts list for cast, crew and the Committee
- Please attend a Post Production meeting to advise us on what worked & what did not. Your advice will be greatly appreciated by the company to help streamline operations!

# WARDROBE DEPARTMENT & ASSISTANTS

Decide if you are the Costume **Designer**, the Costume **Coordinator** or the Costume **Maker** with assistants.

- Discuss the overall costume concept with the Director at the first Production Meeting immediately following the auditions. Arrange a private meeting if necessary for further discussion of details.
- If you are the **MAKER**, attend rehearsal or Registration Day for collecting measurement forms or measuring cast for costumes or fittings or arrange to do this privately. If you are the **DESIGNER**, once your costume designs have been approved by the Director within say **2 weeks** beyond the Pre-Production Meeting, then **no further changes** should be made, unless it is *absolutely* necessary.
- If you are the **COORDINATOR**, go to the storage facility in Mars Road with the **MAKER** to look for costumes or pieces which may be useful or arrange with COSTUME HIRE companies if necessary.
- The Coordinator will assist the Maker to find anything extra required for the costumes and arrange with the Maker to hold costume-making days with **helpers** for the production. Both Coordinator and Maker please attend the Tech run and Dress Rehearsals. Check with cast and the Director that everything is satisfactory, make adjustments as necessary, and always take a repair kit.
- Costume **MAKER** please be available for any major repairs during the Dress Rehearsals and the run of performances.
- Ask Principals and cast to please keep their costumes clean and ironed for all performances.
- At the end of the run, the **COORDINATOR** should collect all costumes, arrange for them to be cleaned with help from voluntary company members or committee members, cast or crew. Check and note any repairs needed, organise for the **MAKER** to do these repairs, then organise for assistance to return all costumes to storage. For a small adult cast, dry cleaning may be an effective solution.
- Please attend a Post Production meeting to advise us on what worked & what did not. Your advice will be greatly appreciated by the company to help streamline operations!
- The Secretary will give you a contacts list of all cast, crew & the Committee.
- Keep receipts. Treasurer will reimburse.

## **COSTUME HIRE**

[www.thewardrobe.net.au/](http://www.thewardrobe.net.au/)

312 High Street Chatswood NSW 2067, Australia  
(02) 9417 3499

info@thewardrobe.net.au 10am - 5pm Monday - Saturday 10am - 7pm Thursdays

**LCTC HAS A LONG-STANDING GOOD RELATIONSHIP WITH *The Wardrobe*.**

[www.costumecollection.com.au](http://www.costumecollection.com.au)

Costume Craze  
Toll Free: 1-888-922-7293

[www.costumecraze.com](http://www.costumecraze.com)

Thousands of Costumes.  
Millions of Smiles.™

## **FABRICS**

**he Remnant Warehouse Phone 9698 7855 490 Botany Road Alexandria**

[www.theremnantwarehouse.com.au](http://www.theremnantwarehouse.com.au)

**SPOTLIGHT stores**

# FUNDRAISING TEAM

Please attend the PRE-PRODUCTION MEETING to discuss your ideas for fundraising for the show and how many helpers you will need - PRODUCTION MANAGER needs to know this.

## SAUSAGE SIZZLES

**BUNNINGS** - need to book a year in advance.

**THOMAS DUX** - Usually can fit 2 in for children's show.

2 helpers to be there 8am to start the BBQ. Be cleaned up and gone by 4pm  
Arrange for helpers in say 2-hour shifts.

Charge \$2.50 for one (organic, gluten free) sausage with choice of sauce or mustard on one slice of white bread

## LIST of THINGS NEEDED

250 sausages, 20 loaves white bread (ordered through Thomas Dux)  
BBQ, Tomato, Chiili SAUCES & cream (Dijonnaise) MUSTARD  
PAPER NAPKINS  
chopped ONIONS (5 kg)  
MONEY BOX (inc some FLOAT)  
POSTERS & FLIERS  
COOKING OIL  
BBQ TOOLS/UTENSILS  
aluminum TRAYS/LIDS  
aluminium FOIL & GLAD WRAP  
WET WIPES & TISSUES  
TEA/HANDTOWELS

If pre-children's show, please try to wear the T-Shirt of the show.

**CHOCOLATES - Cadbury.** Ordered online and delivered to your home. Organise for distribution during the rehearsal period for the Children's Show - arrange this with the Production Manager. Keep a list of cast/parent/crew of who has received them and who has given their money to you. Be there to collect monies at Dress Rehearsals.

**RAFFLE** at Children's show - Prizes - drawn at presentations after the final performance.

Idea - A gingerbread house from the Bavarian Bakery in West Gordon shopping centre. \$60. Comes wrapped in cellophane ready to display. Discuss with the RAFFLES MANAGER.

Please attend the POST- PRODUCTION MEETING to tell us what worked and what didn't. Your input is valuable to us to help streamline the company's operations.

# RAFFLES MANAGER

- Please attend the Pre-Production Meeting for the Children's Show and discuss with the Committee your ideas for raffle prizes. Others at the meeting may be able to help with prizes as well.
- Buy at least 6 books of raffle tickets from the newsagent. Keep the receipt and give to the Treasurer with any others you have if you purchase prizes for the raffle.
- When you have confirmed all the prizes, email a list of them and the approximate total value to the Program Manager, for inclusion in the program.
- It may be your responsibility to collect the actual prizes before Opening Night, for example, bottles of wine from Porters Liquor at Northwood, or you may arrange to receive these prizes from others beforehand e.g.: gift certificates.
- Wrap all prizes in cellophane and tie with coloured ribbon. Keep them in a box for easy transportation to the performance venue for Opening Night. Take 2 or 3 pens.
- Display all the prizes on the Raffles Table which will be near the ticket sellers. Obtain the cash box with float from the Treasurer or Front-of-House Manager.
- Sell raffle tickets \$2 each or 3 for \$5 before each performance. Name and a contact phone number only.
- When the show is about to start, pack all the prizes into the box and either take them home or arrange for them to be stored (securely, as there are other hall users) in the kitchen.
- Add up the takings and write the amount on the piece of paper in the cash box for that night's sales.
- Following the sales at the final performance, fold up all the sold tickets, put them in a container, and when the presentations have taken place after the show, ask the Director to draw the raffle prizes. If the winners are not present, you must keep the tickets and take all the unclaimed prizes home with you.
- Telephone the winners the next day and arrange for them to come to your house to collect their prizes.
- Please attend the Post Production meeting to advise us on what worked & what did not. Your advice will be greatly appreciated by the company to help streamline operations!
- The Secretary will give you a contacts list of all cast, crew and Committee.

# PUBLICITY TEAM

## AUDITION NOTICES

- Collect at least 20 printed notices from the Secretary or Production Manager 2 weeks before Auditions.
- Ask Robyn Mah at the Music and Cultural Centre if she would be willing to put one in the locked case on the footpath and also at Centrehouse - into the noticeboard case on the footpath. Sticky tape one to the bus stop shelter nearby.
- Ask the Librarian at LC Library if she could please put one in the locked 'Community Groups' case in the plaza and the others onto the Community Noticeboards in and around the plaza (take pins and sticky tape). Tape some onto empty shop windows and blank wall spaces between shops.

## 2 weeks before show opens:

- Collect 6 large laminated AO size posters from the Production Manager, staple gun them to the plywood poster backing boards stored in the storage unit at Mars Road Lane Cove West then fasten them securely to selected fences around the community with cable ties.

Choose from:

- 1 - the fence at the Lane Cove Music and Cultural Centre 266 Longueville Road
  - 2 - the fence of the Longueville Sporting Club facing River Road West
  - 3 - the diagonal corner of York's Corner park fence corner Sofala Avenue & Tambourine Bay Road
  - 4 - the park fence facing River Road West at Best Street
  - 5 - the fence outside LC Community Aid facing Longueville Road
  - 6 - the fence outside LC Community Aid in the CBD
  - 7 - the railings near Napoli Pizza in Austin Street
- outside the venue for the play
- Collect 50 A4 fliers from the Production Manager or the Secretary -
    - Take one to the Librarian in LC Library to be posted in the **locked plaza council noticeboard** case
    - put one onto the public **community noticeboard** in the LC plaza (this will need to be replaced if taken)
    - **LC Music and Cultural Centre** locked noticeboard - ask Robyn Mah Director + leave a small bundle of postcards for the counter if possible. Put 2 on the bus stop glass near the Cultural Centre
    - **Centrehouse** noticeboard - ask in office + leave a small bundle of postcards for the counter if possible.
    - **York's Corner** store window noticeboard - cnr Hamilton St & Tambourine Bay Rd - ask owner
    - **LC Toy Library** at York's Corner - ask for an A4 flier (for Children's show) to be put on internal noticeboard & some postcards for counter.
    - **friendly shop windows** right through LC shopping centre - ask!
3. Postcards (bundles of about 20)
- in the community notice stand at Lane Cove Council foyer
  - on the front foyer table at LC Community Aid Centre
  - at The Meeting House (presently opposite Coles)

### **1 week before show opens-**

Stickytape some A4 fliers (up to 30) onto empty shop windows &/or blank walls around LC shopping centre

AT 9AM IN THE MORNING - Put postcards for the Children's Show under every 4WD vehicle windscreen wiper In the car park of Woolworth's. It takes 10 minutes per floor. These are the FAMILY vehicles.

### **GENERAL**

- 
- At the monthly *Lane Cove Alive* Art & Design Markets in the Plaza - hand out postcards.
- For the Cameraygal Festival Opening in mid-August - check with Faith Wieland at LC Council -700 postcards to go into the Cameraygal bags for distribution at the opening in the plaza.

*\*Team - Please make sure the posters are removed from walls, empty shop windows and fences following the final performance.*

The Secretary will give you a contacts list of all cast, crew and Committee.

Please attend a Post Production meeting to advise us on what worked & what did not.

Your advice will be greatly appreciated by the company to help streamline operations!

# *lane cove theatre company*

Neil Simon's Hilarious Broadway Comedy

# COME BLOW YOUR HORN

Directed by Debbie Smith

**May 4-20**

**BOOKINGS 1300 306 776 OR [WWW.MCA-TIX.COM.AU](http://WWW.MCA-TIX.COM.AU)**

St Aidan's Church Hall. Cnr of Christina and Arabella Streets, Longueville.

**[www.lanecovetheatrecompany.com](http://www.lanecovetheatrecompany.com)**

# FRONT OF HOUSE MANAGEMENT

The ROSTERS MANAGER will give you a list of rostered FOH helpers and their contact details.

FOH TEAM (minimum of 2 helpers) please be at the hall at least 1 hour before each Friday show and at least 40 minutes before each Saturday and Sunday show:

- Carry out all the chairs from the store room.
- Set up the hall with chairs in rows with written letters taped to the floor & numbered as required.
- Receive 1 card table and 1 black cloth and the bell from the Production Manager and the box of programs from the Program Manager.
- Set up card table, cover with black cloth. Place 2 chairs to operate door tickets & program sales (\$2)
- For children's shows add another table with cloth and chair for raffle sales ( \$2 per ticket or 3 for \$5).
- Collect the cash box with float from the Treasurer. Does all cash go into the one tin? Even raffle sales?
- Receive the toilet paper and paper towel rolls from the Catering Manager. Check the toilets before every performance to ensure adequate supplies. Retrieve any left-over paper towel rolls after each performance and use to start at next show. Maybe keep the supplies in a (secure) place in the kitchen (NB other hall users) or the audio cupboard.
- Ring the bell on signal from the Stage Manager. When the show starts, put any unsold programs away.
- Add up the door & program/raffle cash takings & write the amount on the paper in the cashbox for that date's show. Give the cash box to the FOH Manager or Production Manager or Treasurer as arranged.
- At Interval put the table & tablecloth away. Leave the bell on the audio table to ring again after Interval.
- During Interval assist the CATERING MANAGER to sell refreshments.
- At the end of each Friday and Saturday show, straighten up all chairs and pick up any rubbish in the hall. Check that the lettering on the floor for the rows is still intact. Check bathrooms are left tidy and empty the paper towel bins.
- After the Sunday show, retrieve the left-over paper towel rolls from the toilets to start the following week-end.
- Pack up all chairs and return them to the storeroom.
- Pick up the row letters taped to the floor and keep for the next weekend. Sweep the hall

During performances all FOH team please wear smart black and carry a small torch for showing latecomers to seats.

Please attend the Post Production meeting to advise us on what worked & what did not.

Your advice will be greatly appreciated by the company to help streamline operations!

Membership details & general Theatre Company information brochures can be given out with programs please. Secretary will give you these if they are available.

The Secretary will give you a contacts list of all cast, crew and Committee.

# TICKETING MANAGER

- Confirm at the venue how many rows of seats will be available and how many seats in each row on either side of a central aisle. Work out a capacity seating number.
- Reserve (an amount) of seats for "on the night" door sales then send the row details and remainder number to -  
MCA Ticketing Ph 1300 306 776 www.mca-tix.com.au Contact: Karen Peaston
- MCA Ticketing emails us (to the Hotmail address) the bookings lists for ticket sales on the day of the show.
- Friday lists are emailed by 5pm, Saturday and Sunday lists are emailed by 1pm on the Saturday.
- These bookings lists then need to be printed, then identify & mark the complimentary ticket holders' names as Comps on the list for that night's sales.
- Take the bookings list to the hall for each night's ticket sales and give to the FOH folk on duty for that night.

**COMPLIMENTARY VOUCHERS** (a postcard with a "Complimentary" label on it - to redeem a seat ticket)

3 WEEKS BEFORE SHOW OPENS - These 'complimentary vouchers' need to be posted to all our sponsors and to selected guests to attend a special Invited Guests' Only Preview Performance (the night before Opening Night) with supper for an adult play and for the Opening Night of the Children's Musical Play. Ask them to phone MCA Ticketing to confirm their attendance. They then hand in their vouchers at the door to redeem their seat tickets for the show.

**MAILING LIST** for 2 complimentary 'tickets' or email 'complimentary' voucher (postcard) for same.

Ask patrons to please phone MCA Ticketing on 1300 306 776  
or email [www.mca-tix.com.au](http://www.mca-tix.com.au) to confirm they will attend.

Enclose or attach advertising material (eg postcard) and a note asking *would they be willing to organise a group booking* for members at the discount price of \$18 per head for a group of 10 or more.



# ART DIRECTOR

- Please keep receipts - Treasurer will reimburse.
- Design graphics for banners, postcards and fliers for adult plays, children's shows and advertisements for newspapers. Send the Director a copy of the art work before printing to make sure he/she is happy with it. Note required sizes of advertisements for the papers.
- Email art work for postcard to Litho Art Printing in Brisbane - their contact details are  
**Anthony Testa (Sales Manager)**  
**sales@lithoart.com.au**  
**36 Fienta Place**  
**PO Box 3216**  
**Darra, Qld, 4076**

with a request that **2,500/5000** postcards please be posted to

The Secretary

Lane Cove Theatre Company

PO BOX 1207

Lane Cove NSW 1595

- Take art work for big banners to Officeworks with request for 6 posters size AO and laminated (generally \$50 each including lamination) Give these banners to the Production Manager who will pass them on to the Publicity "On the Ground" team. Plus print 30 A4 colour fliers for distribution around the CBD 2 weeks before Opening Night. Add 2 more A4 fliers for each cast member for the children's show for their publicity package. Give everything to the Production Manager.
- Email copy of advertisement to company Publicist who will forward on to newspapers.
- For TVO a standard 185 x 58mm ad pdf is required.
- Please attend a Post Production meeting to advise us on what worked & what did not.
- Your advice will be greatly appreciated by the company to help streamline operations!



# GIFTS MANAGEMENT

- Please keep all receipts, Treasurer will reimburse.
- Check the program and confirm names and numbers of gift recipients with the Production Manager -  
Usual gifts are -  
A single bottle of (usually) red wine (Pinot or Shiraz) for all Principals and members of the Production Crew.  
Chocolates for the under-18s  
"Certificate of Participation" for the children's show cast plus a small bundle of chocolates wrapped in cellophane with a ribbon.
- Purchase, wrap (cellophane), ribbon and label "With compliments from the Executive Committee" as required.  
The cast may choose to all throw in and purchase a separate gift for the Director.
- Give out to all children's show cast at Presentation Time following the Final Performance (AFTER all costumes have been returned to the hall, names ticked off and Dressing Rooms checked!) The raffle is drawn at this time also.
- The adult play cast may be presented individually backstage as well as the crew if so desired. Have lots of helpers for this so it doesn't take too long.
- Please email any feedback to the Production Manager who will take it to the POST PRODUCTION MEETING. Your input is important to us and will help us to streamline the company's operations.



# ARCHIVIST

- Please keep receipts - Treasurer will reimburse.
- Scan any ongoing monthly or otherwise newspaper articles pertaining to the Theatre Company, (ask the Newspaper Publicist what papers have been sent copy)
- Ask the Art Director to email you a copy of the advertising poster and pickup a copy of the program at one of the performances.
- Ask the photographer to email you a selection of photographs from each production.
- Add a Word file of the President's Annual Report (from the President) and the Annual (audited) Financial Report (no need to scan financial break-downs of individual plays) from the Treasurer.
- Scan all the above items onto a year-dated disc, place into a case (not slimline), write LC THEATRE CO and the year on the spine with a permanent marker and submit to the archives department of the Lane Cove Library, where all our Foundation documents and some records are already stored (originally called LANE COVE DRAMATIC SOCIETY founded 1995). It is important that the Library hold a true and accurate record of the history of the Lane Cove Theatre Company.
- The Secretary will give you a list of committee and crew contacts.

# PHOTOGRAPHER

For the PROGRAM -

- Take portraits of all cast members + Director, put on a disc or email to the Art Director.

For the COMPANY ARCHIVES -

At the Dress Rehearsal -

- a) Discuss show standout moments with director to take during the full run or ask everyone to stay afterwards and take selected character 'action' groups - maybe director choose the moments.
  - b) One Full Cast photo with Director & Assistant Director
  - c) On Opening Night - candid: Include outside hall sign with lights, stage crew, FOH team, catering ladies, dressing room fun etc.
  - d) Put all photos onto a labelled and dated disc and give to the Company Archivist.
- If possible please attend a Post Production meeting to advise us on what worked & what did not. Or email your thoughts to the Production Manager. Your advice will be greatly appreciated by the company to help streamline operations!

The Secretary will give you a contacts list for all cast, crew and the Committee.

Please keep receipts. Treasurer will reimburse.

# CATERING

Please keep receipts. Treasurer will re-imburse.

## **SUPPLIES**

Purchase: 1 large (200) box of Lipton teabags and large jar freeze dried Moccona coffee, 1kg white sugar, packet wooden stirrers (popsticks), & several packets of Arnotts Assorted Cream biscuits or similar. A few boxes of (inexpensive) water bottles. A large supply of toilet paper e.g. 24 rolls. Give the toilet paper to the Front of House Manager on Opening Night. Juice - poppers?

Purchase a large plastic storage box with a lid to keep all supplies in - easy to transport.

**DURING REHEARSALS** - cast & crew must supply their own.

## **DURING PERFORMANCES**

- 1) Please be at the hall ½ hour before show starts. Bring 2L fresh full cream milk.
- 2) Fill the hot water urn & start heating.
- 3) Set out cardboard cups for tea (put teabags in) and coffee (put in 1 spoon of coffee)
- 4) Set out cold drinks near to Interval, jugs of milk, sugar & stirrers & plates of biscuits.
- 5) Locate CASH BOX from Treasurer with float for sales during Interval.
- 6) Everything \$2. Tea, coffee, cold drinks. Bottles of cold water \$4?
- 7) Refreshments are free to Principals, adult cast and crew at any time during performances

## **AT INTERVAL**

- 1) Sell refreshments to patrons.

## **AFTER INTERVAL**

- 1) Pack everything up and clean up. Put rubbish into bins. Wipe down bench tops.  
Sweep floor if necessary.
- 2) It will probably be ok to leave supplies (secured) in the kitchen area after the Friday night show, but after a Sunday performance please take all left over supplies home with you, including left over cold drinks from fridge.
- 3) Add up the cash takings and make a note of the amount on the notepaper in the tin for that date's show. Return the cash box to the Treasurer or take it home with you.

## **FOR THE CHILDREN'S SHOWS**

There is no catering during rehearsals. All cast are encouraged to supply own.

Crew may have complimentary refreshments at any time during performances.

## **HELP THE HOST SCHOOL**

To assist the host school with their own fundraising (e.g.: for their 6th Form Farewell), suggest they organise some home-baked biscuits for us to buy to include with our Interval sales. Let them know what quantity you would need for the run of the show.

# ROSTERS MANAGEMENT

The financial members of the Theatre Company will have been contacted by the Secretary asking for assistance with an upcoming adult or special production.

The parents of children in the Children's Show will have offered their names for production assistance at the Children's Show Registration Day immediately following the auditions.

The Secretary will give you a list of helpers who have offered to assist and their email contacts.

- Ask the Production Manager which areas of the production need assistance - e.g.: Front of House, Catering, Set Building, Wardrobe, Stage Management or for the Children's Show, add dressers or security etc.
- Email the volunteer helpers with lists of tasks where assistance is needed and the dates. Ask them to choose a task and a date or dates and to let you know ASAP.
- When the replies come back, draw up rosters for all those production areas needing assistance, helpers taking 1 or 2 nights each.
- Email the rosters to the Managers of the various areas - e.g.: the Catering Manager, the Front of House Manager, and also to the helpers and adjust as necessary. Please ask the helpers to let you know immediately if they cannot fulfil their task on an appointed day. Ask them to try to find someone else and if this is impossible, you must try to find someone else and let the Production Manager know immediately.
- Email the final copy to all the helpers, the area Managers, the Production Manager, the Production Crew, the Producer and the LCTC Committee.
- Please attend the Post-Production Meeting to advise us on what worked & what did not. Your advice will be greatly appreciated by the company to help streamline operations!

**Lane Cove Theatre Company**

**Aladdin**

A Magical Pantomime Spectacular!  
12th -28th October

Written By Laurie Butler  
Directed by Sarah Edwards  
Choreographed by Margo Easton

Mowbray Road Public School, Mowbray Road, Lane Cove  
BOOKINGS 1300 306 776 OR [WWW.MCA-TIX.COM.AU](http://WWW.MCA-TIX.COM.AU)  
[www.lanecovetheatrecompany.com](http://www.lanecovetheatrecompany.com)

# SET BUILDER

- Attend the first Pre-Production Meeting for the show to discuss with the Director or Set Designer exactly what is needed for the set. Make preliminary drawings, confirm sizes and materials required. The Secretary will give you a complete cast, crew and Committee contacts list.
- Confirm a set building day either at a private venue, the performance venue or maybe the storage unit car park (pieces can then be stored in the company's storage units until required at Bump-In).
- Check the final list with the Director and the Production Manager. Go to the storage unit at Storage King in Mars Road Lane Cove West and see if there is anything there you can use - lengths of wood, coloured fabric etc. This may also include taking large black drapes to use for a backdrop and their hooks, plus a selection of other blacks to use for masking other areas of the stage. Take the 4 sandbags from the storage unit to stabilize any standalone pieces.
- Go ahead now and purchase all materials needed to construct and paint the set or the major set pieces, whatever is required.
- Construct and paint the set and/or set pieces. It is preferable to construct pieces with screws which can be removed at Bump-Out following the final performance so the whole set or set pieces can be flat packed and returned to the Storage King as soon as is practicable.
- On Bump-In day, hire a truck or utility from Kennards if needed and transport all pieces for the set to the performance venue, including all drapes, hooks etc. Take a full kit of tools, battery chargers, paint, drop sheets, rags, etc. for any adjustments which may need to be done on site.
- The set should be in situ and complete before the cast arrive for their Tech Run, so lighting levels can be finalized prior to the first Dress Rehearsal.
- Be available if necessary for any running repairs or changes which may have to be made.
- At Bump-Out immediately following the final performance, dismantle the entire set and/or pieces, flat pack them, fold all drapes, put hooks into a container, take the sandbags and put everything into a hired truck or utility with any portable props (Properties Manager/Stage Crew should help pack everything up) and return them to the storage unit as soon as is practical to do so with the opening hours of the storage facility.
- Please attend a Post Production meeting to advise us on what worked & what did not. Your advice will be greatly appreciated by the company to help streamline operations!

## SMALL PROPS

- Attend the first Pre-Production Meeting for the show to discuss with the Director or Set Designer exactly what small portable props are needed for the show. Make preliminary drawings, confirm sizes and materials required. The Secretary will give you a complete cast, crew and Committee contacts list.
- Confirm a props making day (or days) either at a private venue, or maybe the storage unit car park (pieces can then be stored in the company's storage units until required at Bump-In)
- Check the final list with the Director and the Production Manager. Go to the storage unit at Storage King in Mars Road Lane Cove West and see if there is anything there you can use - lengths of wood, coloured fabrics etc.
- Go ahead now and purchase all materials needed to make all the portable props whatever is required.
- Make all the portable props. Store them in the company's storage unit if required until Bump-In. Re-check with the Director and Production Manager that there are no extras.
- On Bump-In day, transport all portable props to the performance venue. Place them on the props table backstage and report to the Stage Manager that all props are on the table or nearby. All props must be in place before the cast arrive for their Tech Run, so they can practice using them. Please stay for the Tech Run rehearsal and have a tool or repair kit in case any changes need to be made.
- Be available if necessary during the run of the show for any repairs or changes which may have to be made.
- Please attend a Post Production meeting to advise us on what worked & what did not. Your advice will be greatly appreciated by the company to help streamline operations!



# PROGRAM MANAGER

- Ask the Photographer to give or email you the file of portrait photographs of the cast as soon as is convenient. Presume these are to be printed in black and white unless directed otherwise.
- Email the Director for his/her CV, plus any information about the play he/she may wish to include in the program. Request also a cast list, a list of Musical Numbers (if any), a synopsis of the play, a list of Scenes, descriptions of each Act etc.
- Email the Production Manager cc the President for a Production Crew list, a list of Acknowledgements and any other company notices they may want put into the program e.g.: notice of the next production, the AGM date, a Show History of the company, the Committee's names etc. Ask what size paper the program is to be printed on and are they to be printed on coloured (matte or gloss) paper or black and white
- Email Principals for their CVs. Give them a maximum word count. Edit as you see fit.
- Prepare a draft of the program on a Word file. Email to the President, committee, Director and Production Crew for checking that everything they want has been included. Also ask everyone to check the spelling of all names.
- Ask the Production Manager how many programs are to be printed - for the whole run of the show, or just for the opening weekend? Perhaps liaise with the Ticketing Manager to compare advance ticket sales and print copies each week according to sales.
- If all is correct, convert the file to a PDF, put it onto a memory stick, take it to Officeworks and have the required number printed. Email or give the Invoice to the Treasurer.
- If there are several pages to be folded and collated, take these to a (Dress) Rehearsal and enlist help from anyone around to fold and collate the programs.
- On Opening Night deliver all the programs ready to sell to the Front of House Manager. If you have a box of the printed programs to last the whole run, give the whole box to the FOH Manager to store safely for the rest of the shows.
- Please attend a Post Production meeting to advise us on what worked & what did not. Your advice will be greatly appreciated by the company to help streamline operations!



# PRESIDENT/ VICE PRESIDENT

**Be aware** of local community cultural development. This is achieved through regular and consistent contact with Lane Cove council - their website - for notices of events, arts committees, Lane Cove Alive and other arts groups' activities in your local area.

**Read** local and near suburban publications for "What's On", what's happening in the arts community.

**Browse** arts websites for possible grants to the arts and continually **relay information** to your committee.

**Check** the company's Hotmail for news and views. **Forward** anything of interest to your committee.

**Develop** strategies to present to your committee for future programs or productions.

**Have a plan** & be sufficiently prepared to say what it is.

## ANNUAL PROGRAMS

**In JANUARY email** your committee an agenda for the first meeting of the year. Request any additions before the meeting.

**Assist** your committee to formulate programs for the year. Encourage them to organise and try out new programs for LCTC - workshops, holiday programs, even special one-off presentations to the community, e.g.: a reading of the Sonnets in the Gallery during the new October "Vocennale" program?. Perhaps a theatrical collaboration with Lane Cove Youth Orchestra at LC Public School or (at) the Music and Cultural Centre? Are there any budding composers in the community who could develop some short original works to accompany, for example mime and/or mask presentations possibly on the rotunda during any of the council arts festivals during the year? Solo theatrical presentations in Gallery Lane Cove (interspersed) with chamber music?

**Royalties payable on plays** - find out these details and communicate them to your committee.

**Determine dates** for all productions, the pre and post production meetings and the AGM if possible.

**Take responsibility** for the calibre of the productions presented to the community. Set the standard.

**Be prepared** to say NO sometimes!

**Contract** directors for your productions after consultation with your committee.

**Visit** administrators of performance venues in person if applicable. Keep in touch and develop a good reliable working relationship with those in charge.

**Supervise** the general production management - keep a fairly regular check (via the PM) that everyone is attending to their jobs.

**Write the Annual Council Grant Application** with assistance from the Treasurer and give to Secretary for submission to council.

**Submit a statement to LC Council** (on request) with assistance from the Treasurer, indicating how funds have been expended and activities to date, before 2nd Financial Assistance payment is made.

## COMMUNITY PRESENCE - THE COMPANY'S PUBLIC PROFILE

**Attend** the annual Grants cheque presentation ceremony at Lane Cove Council and speak for 1 or 2 minutes on behalf of LCTC plus attend **any other functions or openings** held by other community arts groups if possible with other members of your committee. Use the opportunity to network, advertise your next production, your company's status in the community and its needs.

## **GENERAL MEETINGS :**

### **PRE-PRODUCTION, PROGRESS MEETINGS, POST PRODUCTION, AGM**

**Email** agendas for all meetings to your committee for any additions prior to a meeting being held.

For the AGM, email Notice, Agenda and Nomination Forms to Secretary to be sent out 1 month prior.

At the PRE-PRODUCTION meeting all aspects of, and all jobs for, the production, should be

listed on the Agenda - exactly who does what and when. Take one photocopy of each production management portfolio you consider will be needed for the upcoming production and hand them to people who offer to do the job. The Production Manager will then be able to go ahead with the production calendar. If all production crew jobs are not filled at this meeting, then ask the Secretary to email all Financial Members again and put out a call for urgent assistance with the production then to email them their individual portfolio.

**Prepare** a progress report for all executive committee meetings and an annual report for the AGM.

**Email** these reports to your Secretary for photocopying and distribution if applicable prior to the meetings.

**Chair** all committee meetings including the AGM.

**Encourage** all crew to give feedback on each production at the Post Production Meetings, what worked and what did not. Make notes to amend the portfolios at the end of the year or for the next production.

**Engage** your committee in reviewing and streamlining the company's operations by redefining the Management Portfolios at the end of each year and redistribute responsibilities or create new positions (portfolios) to spread the workload if deemed necessary. The more diluted you can make each portfolio the easier each job becomes.

## **TEAM BUILDING**

**Attend** if possible with other members of your committee any relevant information sessions or workshops provided by council or others which may increase your knowledge of arts administration.

**Socialise** with your team but maintain a respectful barrier.

**Be adaptable** and flexible through constantly prioritizing. Be ready to change tack. Assume the best intention.

**Rally** team spirit if disaster strikes or a serious problem arises.

**Analyse** how it happened, this helps to avoid pitfalls in the future.

**Stay** in authority. Set goals and boundaries and check on progress. Assist if floundering. Redesign the brief if required. Encourage and praise.

Do you want to be **liked or respected?**

**Take ownership.** Work with authority. Take pride in your company's achievements and encourage your committee to do the same. Praise often and give constant feedback.

# SECRETARY/ ASSISTANT SECRETARY

## FOR ORDINARY COMMITTEE MEETINGS:

- 1) Upon receipt of the agenda from the President, add any further items if applicable & return it.  
**Print copies of the final agenda** if necessary for the meeting.
- 2) **Take the Minutes** at all meetings, email to President for any late notices to be added then distribute same to committee members preferably by email within 2 weeks.

## FOR THE AGM:

- 1) **Email** 4 weeks notice, agenda & nomination forms to all committee and all financial members.
- 2) **Request** email copy of the President's Report & Audited Financial Statement (from Treasurer).
- 3) Take these on a memory stick or email to Officeworks. Make enough **photocopies** for the meeting plus copies of the Agenda, Nomination Forms & any other information needed for the meeting, e.g.: one copy of all the Management Portfolios for people to read if they are interested.
- 4) **Take the Minutes** at the AGM, email to President for any late notices then distribute same to committee members & all financial members preferably by email within 2 weeks. Include as an attachment the President's Annual Report & the Financial Statement (to those members absent at the AGM).

## ONGOING:

- 1) Compile a **contacts list** of all financial members of the Company and email to the committee.
- 2) Add new members or contact organizations to the general company email data base as they occur.
- 3) Have a Membership/Information brochure/**Welcome booklet** on file to email to enquirers.
- 4) **Deliver bundles** of say 10 brochures for display to the Library, Council foyer community brochures stand, Community Aid Centre foyer tables, Centrehouse & the Music and Cultural Centre. Check maybe once a month please & replace as needed.

## JANUARY

The first committee **planning meeting** of the year to decide the year's programs, audition and performance dates, directors, venues, pre and post-production meetings dates, etc. This meeting date would have been decided at the previous AGM.

- Upon receipt of the agenda from the President, add any **agenda** items if applicable.
- **Take Minutes** at this meeting.
- **Ask for 2 volunteers** from the committee at this meeting to display 20 Audition Notices for the adult play around the CBD two weeks before the auditions - on empty shop windows, noticeboards, etc.
- **Email Minutes** to President for any late notices to be added then distribute same to committee members preferably by email within 2 weeks.

## FEBRUARY

### AUDITIONS FOR ADULT PLAY

- ASAP **print out** at least 20 A4 audition notices & give to 2 committee members for distribution.
- Bring a bundle of Membership forms & **Information Brochures/Welcome Booklets** to the audition venue. Ask the Director to please make sure each person is given them or do this yourself.
- Supply a bundle of Name/Address/Mobile /Email **contacts sheets** for the auditionees to fill in before they audition. Check with the Director if he/she intends to phone all successful cast and should you contact those who are unsuccessful. If yes, then the Director needs to contact you ASAP after the auditions.
- Note: Remind successful cast members to join as members & pay fees at the first rehearsal.  
(Public Liability)

### ASSISTANCE GRANT APPLICATION FOR COUNCIL

- Meet with and assist the President and the Treasurer if necessary to write and submit the annual **Grant Application** to Lane Cove Council - usually due in 1st week March.
- **Take or post 2 copies** with required attachments to Council by due date.

## MARCH - APRIL - MAY

### PRE-PRODUCTION MEETING FOR ADULT PLAY

*(the pre-production/post-production 'routine' applies for all shows)*

- **Please attend** this meeting which could/should follow immediately after the auditions with the Director.
- **Please notify** all financial members of the Theatre Company who may be interested to be part of the Production Team for the play to be present at this meeting to meet the Director & discuss how to help. Ask all interested parties to look on our website in the Welcome Book for details of all the tasks needed for a play. Individual meetings with the Director can be arranged privately if needed.
- **Big Banners** . Ask the Committee if you should apply to council for permission to hang a banner (\$165) on a council property - e.g.: the fence of Longueville Sporting Club. (the Application Form is on the council website - Council Services -> Popular Services.)
- **Contacts List**. In consultation with the Production Manager, please make sure everyone has a full Production Crew contacts list at this time, to be followed by a full cast contacts list as soon as it is finalized.
- **Email the Minutes** of the meeting to the committee and production crew, with contacts lists attached. For ease of contact set up email groups for cast, crew etc.

### HALL BOOKINGS - REHEARSALS AND PERFORMANCES

As soon as rehearsal & performance dates are set (if possible) at the first January Meeting of the committee, **book the venues** for these if it is appropriate to do so. The Director or Production Manager may wish to book rehearsals weekly. Ask the Treasurer to forward monies if payment is required for advance bookings.

PERFORMANCES - Please give any Theatre Company brochures or **Information Booklets** to FOH people at the Dress Rehearsal for distribution to members of the audience.

A DIRECTOR should be confirmed for the Children's Musical Play and the June auditions date confirmed, venue booked etc..

**Send out show details and auditions notice** for Children's play to online contacts.

**Mail an A4 Auditions Notice** to local Dance and Drama Schools in Lane Cove.

### End of MAY -

#### POST PRODUCTION MEETING

(This date should be set at the first January meeting of the year if possible).

- President will write the **agenda** and send out to the committee for any further items - the Executive Committee should attend, plus the entire Production Crew should also attend if possible. The Treasurer should present a financial review for the production plus give the opportunity for each member of the Production Team to give feedback on the show and their own particular jobs portfolios.
- **Take Minutes**, email them to the President for amendments then **email** to the committee and the Production Crew with thanks for their input.

### Early JUNE

- **Send notice to all online contacts** that a Production Crew is needed for the children's show - encourage members to look at the "Welcome Book" on our website to see the sorts of activities and help that is needed.
- Encourage all interested parties to attend the -
- PRE-PRODUCTION Meeting - to confirm all dates & determine exactly what parent/member (roster) help is needed for the children's show. NAMES alongside all Production Crew jobs!
- The Production Calendar can be written out at this meeting and confirmed asap with the Director and Production Manager & **print copies** at Officeworks - enough to distribute to all cast at Registration Day.
- Determine at this meeting who the **2 committee members** will be to put auditions notices for the Children's play around the CBD 2 weeks before the date.

### MID JUNE

#### AUDITIONS for children's show

- ASAP **print out** at least 20 A4 audition notices & **give to two members of the committee** to clearly display around the CBD 2 weeks before the audition date.
- **Send out show details and auditions notice reminders** for Children's play to online contacts.
- Bring a basic **Show Information Sheet** to the auditions for all parents & adult auditionees, explaining Registration Day (the next Sunday) and what is required - cast contact details, payment of fees (outline these), measurements for costumes, & especially explain the required parent roster systems, and note that if any cast member is unable to attend Registration Day, they are not in the play.
- Also bring a bundle of **Membership forms** & Information Brochures/Welcome Booklets if available.
- Make sure each adult auditionee & parent is given them.
- Supply Name/Age/Address/Mobile /Email **contacts sheets** for auditionees to fill in before they audition.
- Check with the Director if he/she intends to phone all successful cast and should you contact those who are unsuccessful. If yes, then the Director needs to contact you ASAP after the auditions.

Email all new cast members (including new parents of cast) a welcome note from the President (remind him/her please to write it!) alerting everyone to the expectations and commitment required to be a member of the cast and/or crew. This note will include a reminder of the date and time of Registration Day. Attach a body measurements form and any other pre-Registration forms required.

## **END OF JUNE**

**REGISTRATION DAY** - the first Sunday following Auditions.

**Assist** with the organisation of this day - contact the Committee and Assistants to confirm their specific duties for the day. Help set up the hall in an organised and logical fashion for writing rosters, costume measuring, fees collection, photography, distribution of notices etc.

**Make copies** of the Production Time-Table and any other notices required for distribution to all cast & parents & crew at this Sunday Registration Day if you have not already emailed them a copy prior to this (not a bad idea as a backup anyway!).

## **JULY**

**Early-** First 2 weeks of July - school holidays

**Mid** - REHEARSALS begin.

Receive **5000 postcards** from the printers in Brisbane. Deliver or post 700 to Faith Wieland for inclusion in the Cameraygal Opening bags.

Photocopy enough A4 fliers for the show and assemble the **Publicity Packages** (with helpers) for the cast and crew ready for distribution 2 weeks before opening.

**Supply** the Ticketing Manager with 1000 postcards to post to Karen Peaston at MCA Ticketing

**Late** - Attend to your personal distribution of fliers and postcards for the production.

## **AUGUST**

**Mid** - Opening of the Cameraygal Festival. Short appearance by selected Principals in costume on the rotunda. Plus as many children from the cast in T-shirts to hand out **postcards** to the crowd.

### **Late**

Assist the Production Crew if required with Bump-In or Dress Rehearsal **notices**, etc.

The Children's Show Performances begin and continue for 3 weeks.

## **SEPTEMBER**

### **Early - Mid**

Performances continue

### **Late**

Please **contact the Committee** to remind/set a date for the Post Production meeting - **email the agenda** sent to you by the President.

## POST-PRODUCTION MEETING

Please attend (see above) and take the Minutes, email them within 2 weeks to the committee.

**OCTOBER** Assist the committee or crew if possible with any post-production tasks, such as re-packing the wardrobe etc. into the storage unit.

## **NOVEMBER**

**Confirm** the date for the AGM and **send out notices**, nomination forms & agendas to all Financial Members.

**Attach** the President's Annual Report and the audited Financial Statement to the notice.

**Receive** the nominations for positions on the Executive Committee - all positions are declared vacant.

## **DECEMBER**

- **Early** - **AGM** - **Supply (some) printed copies** of the Agenda & the President's Report and the audited Financial Statement. Executive Reports are given on the year that was and Election of Officers for next year. **Take Minutes**.
- Followed by an **Ordinary Meeting** of the new Committee.
- **Supply (some) copies of the Agenda** - to
- Set the **date** for first Committee **Planning Meeting** for late January next year. NB: TVO can be used if needed for February notices. Deadline for copy is January 20th.
- **Suggestions for adult plays** for next year. Possible performance **dates**? Recommend within the dates of the Lane Cove Harmony Festival for free Council advertising.
- **Suggestions for children's plays** for next year. Possible performance **dates**? Recommend within the dates of the Lane Cove Cameraygal Festival for free Council advertising & plaza appearance.
- **Suggestions for a Major Fundraising** or Event? - dinner theatre at the Lane Cove Country Club? May also fall within Harmony Festival dates.
- Set a **January date** for the complete **empty-out and re-pack of our storage units** at Mars Road LC West. Volunteers needed for this rather large task.
- If asked, **send out notices** online for Directors and call for submissions for plays for next year.
- Suggest if possible stay with single set plays.



# TREASURER / ASSISTANT TREASURER

- Please have 3 small tin cash tins clearly marked FOH Door Sales, Raffles & Suppers with plenty of float. Most people these days seem only to deal in \$50 notes!
- Please email an invoice for fees (mention it's for their Public Liability Insurance) to all successful new cast members (for a play) with the company's BSB & account # for a direct payment, or attend the first rehearsal and collect cash or cheques. Please issue receipts.
- 2) Arrange for a cash box and float with a notepaper and pencil included to be available for FOH at least  $\frac{3}{4}$  hour before curtain up.

*Do you need to know what the cash door sales, raffle & supper takings are for each night's show, or just the weekend?*

Ask the FOH folk to quietly count the door takings after the show starts and to fill in the amount for that date on the notepaper in the cash tin.

- Arrange for safe collection of the door take after the start of each performance.
- Give a cash box and float with a notepaper and pencil to the catering folk to sell refreshments at Intervals. Ask them to please count the refreshment takings after Interval and to fill in the amount for *that date* on the notepaper in the cash tin.
- Arrange with them for the safe return (or take home?) of the cash box after each show.
- Reimburse all costs (as appropriate) incurred by the Director and Production Team during rehearsals or after. Pay only on receipts submitted. Keep receipts.
- Pay all accounts - Performance Royalties, hall hire, costume hire, printing, advertising, the Accountant, Public Liability Insurance, etc. and make bank deposits as required.
- For the Children's show - Please attend Registration Day, set up a table and collect all fees due - use one of the cash tins and have float. Secretary will give you a list of cast members, their contact details and you mark off fees as paid. Plus give the Raffles cash tin to the FOH team on Opening Night - *do you want the raffles money counted each performance or just each weekend?*
- Assist the President and the Secretary to write and submit the annual Grant Application to Lane Cove Council. This includes a copy of the annual Financial Report.
- Present an up-to-date Financial Report of the Theatre Company's Income and Expenditure at each Executive Committee meeting and present the (audited) Annual Report at the AGM.

## **AUDITOR/ACCOUNTANT is**

Foster-Raffan & Co

Level 6, 8 West Street

North Sydney NSW 2060

Email: [email@fosterraffan.com.au](mailto:email@fosterraffan.com.au)

Phone: 99567500



# THE PUBLIC OFFICER

The Public Officer of the Theatre Company holds the *Common Seal* of the Association.

When the Seal is affixed to any document, it must be signed by the Public Officer & one other member of the Executive. He or she advises the Executive Committee on any matters pertaining to the Common Rules of the Association.

All records, journals & other documents pertaining to the Company must be kept in the custody of the Public Officer.

He or she may advise & assist the Committee in formulating ideas for the annual grant application to Lane Cove Council.

The Public Officer may attend any meeting of the Executive & the AGM, where the position will become vacant.

The Public Officer is welcome to attend all performances and to become involved with all aspects of the productions.

An association's committee must appoint a public officer who is over 18 years of age and a resident of New South Wales. The public officer is, by virtue of that office, an authorised signatory for the association.

The committee must fill any vacancy in the office of public officer within 28 days of that vacancy and the new public officer must advise Fair Trading the details of the appointment within 28 days of taking office.

A former public officer must ensure that all documents of the association in their possession are delivered to a committee member within 14 days of vacating office.



# **The Executive (Management) Committee**

The Lane Cove Theatre Company is an Incorporated Association and is run by a committee to manage its affairs.

The committee must include three or more members, over 18 years of age and at least three of whom reside in Australia. The public officer may be a member of the committee.

Members of the management committee must disclose any interest in a matter that conflicts with their ability to perform their duties. They must not use their position or information acquired as a committee member dishonestly.

A former committee member must ensure that all documents of the association in their possession are delivered to the public officer within 14 days of vacating office

## **Nominating for the Executive Committee**

In Accordance with the Articles of Incorporated Association, nominations are invited from members who are interested in offering themselves for election to the Executive Committee of the Lane Cove Theatre Company for 2012.

### **ELIGIBILITY**

All financial voting and Life Members are eligible to stand for election.

### **NOMINATIONS**

The nomination must be made on the appropriate form, signed by both the nominator and nominee who must be Lane Cove Theatre Company members. The nominations should be mailed or handed directly to the Secretary.

### **A BIOGRAPHY**

A biography of the nominee of not more than 100 words should be enclosed with the nomination.

### **Please keep in mind:**

Nominations should be accompanied by a biography of 100 words or less. Your biography may consist of anything that you feel makes you a good candidate. Please highlight any relevant skills or areas of expertise that you feel would make you a suitable candidate for the position. e.g., past experience, skills, ideas to improve the Theatre. Your biography should be typed or printed.

Please do not leave your nomination until the last possible moment. Last minute nominations run the risk of not making the cut off time and therefore not being accepted. When a nomination is received, where possible we will advise the nominee of its receipt. If you have not heard from us in what you consider is a reasonable time then please contact us. We will under no circumstances accept late nominations. Proof of posting is not proof of receipt. It is the obligation of the nominee to see that his or her nomination arrives on time.

Give your nomination serious thought. We are always in need of new ideas and expertise. Almost each year sees a nominee withdraw because after thinking it over, they decide they do not have the time to devote to the Committee. If you do not know what being a committee member entails, then discuss it with a current or former committee member. It is considerably more than attending a meeting once a month or simply voting on the program for the coming year. It can be demanding at times; but very worthwhile.

Please understand the requirements of being a committee member. It is considerably more than just attending regular meetings and voting on plays for the coming season. The committee meets regularly at least once a month and is responsible for the day to day running of theatre. You cannot simply take part when you see fit. It requires a level of commitment towards the society and **each** production the society stages.

# Constitution

The Lane Cove Theatre Company is a non-professional, non profit community theatre group proudly based on the Lower North Shore of Sydney.

## **Mission Statement**

The Lane Cove Theatre Company aims to provide artistic, recreational, educational and employment opportunities to residents in the local community. It aims to provide affordable and entertaining live theatre opportunities and to further the appreciation of the arts within the community of Lane Cove and its surrounding environs.

The Lane Cove Theatre Company wishes to ensure that local theatre is made accessible to all members of the local community and remains community based in its approach and practice. Local community knowledge and expertise is applied to the task of planning for the societies programs for the long term benefit of the company and the local community.

## **NAME OF THE COMMITTEE**

The name of the Committee is: The Lane Cove Theatre Company Executive Committee

## **STATUS AND TERM OF THE COMMITTEE**

The Committee is formed as part of the Department of Fair Trading's Associations Incorporation Act (NSW) 1984. It is a community based committee constituted to achieve the objective stated hereunder.

The committee commences at the date of the Annual General Meeting. This date is established by the President or other designated committee representative.

## **OBJECTIVE**

To represent the membership of the Lane Cove Theatre Company and oversee the implementation and practice of its annual community theatre program.

## **FUNCTIONS OF THE COMMITTEE**

The committee has the following functions;

- To provide advice and expertise to the membership of the Lane Cove Theatre Company on the development and implementation of its annual community theatre program.
- To consult with key stakeholders in Lane Cove about arts and cultural issues including;  
Arts and cultural practitioners, Representatives from a variety of arts and cultural organizations, Community workers, and Interested members of the community.
- To consider and advise on applying for arts and cultural funding opportunities.
- To encourage and promote community theatre events and activities within the local community. These may incorporate and foster a sense of local identity, distinctiveness, respect for diversity and community spirit which enriches the quality of life in Lane Cove.
- To utilise cultural mapping processes to develop an understanding of the ways in which people experience Lane Cove as a place and its unique cultural significance.
- To encourage strategic partnerships for arts and cultural development projects and enterprises.
- To encourage and promote a "whole community" approach to culture and the performing arts through live theatre opportunities.
- To promote a sense of community and value within the local area of arts and cultural activities.

## **MEMBERSHIP OF THE COMMITTEE**

The Lane Cove Theatre Company is formed with the culmination of an Executive body and a number of community representatives.

### **Community Members (Voting)**

At least five (5) representatives of local community minded people who have been a member of the Lane Cove Theatre Company for at least one (1) year. These people should have displayed a commitment to the Lane Cove Theatre Company over the course of their first year of membership.

These five (5) representatives are drawn from expressions of interest to the Executive body of the Company, by the submission of a nomination form and accompanying biography. The biography may consist of anything that the candidate feels makes them a good representative of Community theatre e.g., past experience, skills, ideas to improve the Theatre. Submitted biographies should be typed or printed.

### **Temporary Positions**

The committee has the power to co-opt additional temporary members on to it. Co-option can be used to provide input of expertise connected with the functions of the committee or any issues being addresses by the committee.

It is envisaged that temporary members will be drawn from the existing membership of the Theatre Company, local members of the public, Lane Cove Council officers, theatrical experts or representatives from external agencies.

## **EXECUTIVE POSITIONS**

The Executive Body is made up of the following positions;

President, Vice-President (optional), Secretary/ Assistant Secretary,  
Treasurer/ Assistant Treasurer, Public Officer

The committee can also include up to five (5) ordinary Committee members in addition to Office Bearing positions.

Executive Positions are held for a term of one (1) year.

The executive body is elected by the Membership by a simple majority at its Annual General Meeting. The Executive body is led by the person elected to the role of President.

### **Dissolution of the Committee**

Unless otherwise dissolved, the Committee will vacate their elected seats on the day of the Annual General Meeting.

## **MEETING PROCEDURE**

The quorum of the Committee is five (5).

Decisions of the Committee can be made by the members of the Executive body but generally on a consensus basis. However, at the discretion both the Executive body and elected community representatives have voting rights.

The President, along with the Secretary is responsible for preparing and distributing the Agenda and Minutes of each meeting.

The Minutes of the Committee shall be taken and kept by the Company Secretary.

A copy of the Agenda and Minutes shall be sent to the President for distribution to members if appropriate.

## **MEETING SCHEDULE**

The committee shall decide the frequency and time of meetings, but at least three (3) meetings should be conducted each year. It is recommended that the committee meet once per calendar month.

## **MEETING COMMITMENT**

Office Bearers must attend a minimum of 75% of meetings throughout the course of their term.

Committee Members must attend a minimum of eight (8) monthly meetings throughout the course of their term. If any member falls under the meeting quota they may forfeit their position on the committee.

# *lane cove theatre company*

## **ANNUAL GENERAL MEETING**

### **EXECUTIVE COMMITTEE NOMINATION FORM**

I wish to nominate \_\_\_\_\_

(Please print Christian and Surname of Nominee)

of \_\_\_\_\_

(Current Residential Address)

FOR THE EXECUTIVE COMMITTEE OF THE

*lane cove theatre company*

For the position of \_\_\_\_\_

\_\_\_\_\_  
(Name of Nominator)

\_\_\_\_\_  
(Address of Nominator)

\_\_\_\_\_  
(Signature of Nominator)

\_\_\_\_\_  
(Date of Nomination)

\_\_\_\_\_  
(Name of Seconder)

\_\_\_\_\_  
(Address of Seconder)

\_\_\_\_\_  
(Signature of Seconder)

\_\_\_\_\_  
(Date)

I \_\_\_\_\_ am willing to accept this nomination.

(Printed name of Nominee)

\_\_\_\_\_  
(Signature of Nominee)

\_\_\_\_\_  
(Date)

Further details can be found on our website at:

[www.lanecovetheatrecompany.com](http://www.lanecovetheatrecompany.com)

If you can't find what you are looking for, please contact us at:

PO Box 1207, Lane Cove, 1595

Phone: 9428 2624

Email: [lane\\_cove\\_theatre@hotmail.com](mailto:lane_cove_theatre@hotmail.com)