OUTCRY Youth THEATRE

VOLUNTEER HANDBOOK

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About Outcry Theatre

MISSION STATEMENT

Outcry Theatre strives to draw youth and young adults from Plano and the surrounding areas to the theatre as both audience and participants, integrating the arts into their lives, and encouraging them to become lifelong artists and arts appreciators.

ABOUT OUTCRY THEATRE

Outcry Theatre utilizes bold artistic vision, highly physical staging, and an energetic and visceral performance style. With rigorous rehearsals, tenacious attention to detail, and unwavering dedication to excellence, **Outcry Theatre** focuses on developing stellar performances and exceptional storytelling.

Outcry Theatre serves the Plano community and surrounding DFW area through professional productions, readings of new works by local playwrights, and the **Outcry Youth Theatre** program, educating students ages 5-18.

2025 GOVERNING BODY

Position	Name	Email
Board President	Marisa Saenz	masaenz@dallasisd.org
Board Vice President	Chauncey Eastes	chauncey@chaunceyeastes.com
Board Treasurer	Vijay Sachdev	Mail.sachdev@gmail.com
Board Secretary	Lauren Harris Wallace	carmenstoal@gmail.com
Board Member	Brady Beckley	bradybeckley0@gmail.com
Board Member	Jim Johnson	mrjim@mrjims.pizza
Artistic Director/Board Member	Becca Johnson-Spinos	beccadirector@gmail.com
Marketing Director	Jason Johnson-Spinos	jasonspinos@gmail.com
Bookkeeper	Jim Guiou	jk.guiou@verizon.net

SAFEGUARDING POLICY

Outcry Theatre, also referred to as Outcry Youth Theatre or “the group,” recognizes its duty of care under the current legislation surrounding child safeguarding.

The group recognizes that abuse or danger can take many forms, whether it be physical abuse, emotional abuse, sexual abuse, neglect, harm to him/herself through drug use, suicide, or other self-abuse. The group is committed to practice which protects children from harm. All members of the group accept and recognize their responsibilities to develop awareness of the issues which cause children harm.

The group believes that:

- The welfare of the child is paramount;
- All children, whatever their age, culture, disability, gender, language, racial origin, religious beliefs and/or sexual identity have the right to protection from abuse;
- All suspicions and allegations of abuse should be taken seriously and responded to swiftly and appropriately;
- All members, leaders and employees of the group should be clear on how to respond appropriately.

The group will ensure that:

- All children will be treated equally and with respect and dignity;
- The welfare of each child will always be put first;
- Bullying will not be accepted or condoned;
- All adult members of the group provide a positive role model for dealing with other people;
- Action will be taken to stop any inappropriate verbal or physical behavior;
- It will keep up-to-date with health & safety legislation;
- It will keep informed of changes in legislation and policies for the protection of children;
- It will undertake relevant development and training;
- It will hold a register of every child involved with the group and will retain a contact name and number close at hand in case of emergencies.

The group has a dedicated Safeguarding Officer, who is in charge of ensuring that the safeguarding policy and procedures are adhered to. That person’s name is Marisa Saenz and may be contacted at masaenz@dallasisd.org or 214-734-5876. You may also contact any member of the Outcry Theatre Governing Body.

As an organization working with young people, we undertake to follow the child protection procedures agreed for our local area by Social Services. It is our duty to refer to Social Services any incident that may undermine the welfare of the child.

Adult/Child Ratios

- Recommended numbers of adults to children is 1:15
- This includes Director, Assistant Director, staff, volunteers, and members over the age of 18 years.

Responsibilities of the Group

At the outset of any production the group will:

- Undertake a risk assessment and monitor risk throughout the production process;
- Engage in effective recruitment of chaperones and other individuals with responsibility for children, including appropriate vetting (if necessary, in consultation with the local education authority);
- Ensure that children are supervised at all times;
- Know how to get in touch with the local authority social services, in case it needs to report a concern.

Parents

- Outcry Theatre believes it to be important that there is a partnership between parents and the group. Parents are encouraged to be involved in the activities of the group and to share responsibility for the care of children. All parents are given access to a copy of the group's Safeguarding Policy;
- All parents have the responsibility to collect (or arrange collection of) their children after rehearsals, classes or performances. It is NOT the responsibility of any member of Outcry Theatre to take children other than their own home.

Unsupervised Contact

- Outcry Theatre will attempt to ensure that no adult has unsupervised contact with children;
- If possible, there will always be two adults in the room when working with children;
- If unsupervised contact is unavoidable, steps will be taken to minimize risk.

Managing sensitive information

- Permission will be sought from the parents for use of photographic material featuring children for promotional or other purposes.
- The group's web-based materials and activities will be carefully monitored for inappropriate use.
- The group will ensure confidentiality in order to protect the rights of its members, including the safe handling, storage and disposal of any sensitive information.

Suspicion of abuse or a dangerous situation

- If you see or suspect abuse of a child while in the care of the group, please make this known to the person with responsibility for Safeguarding. If you suspect that the person with responsibility for Safeguarding is the source of the problem, you should make your concerns known to someone else in an official capacity on the Governing Body.
- Please make a note for your own records of what you witnessed as well as your response, in case there is follow-up in which you are involved.
- If a serious allegation is made against any member of Outcry Theatre, Director, group leader, volunteer, etc., that individual will be suspended immediately until the investigation is concluded. The individual will be excluded from the theatre, rehearsal rooms etc. and will not have any unsupervised contact with any other children in the group.

Disclosure of abuse or a dangerous situation

If a child confides in you that abuse has taken place:

- Remain calm and in control but do not delay taking action.
- Listen carefully to what has been said. Allow the child to tell you at their own pace.
- Don't ask questions that suggest a particular answer.
- Don't promise to keep it a secret. Use the first opportunity you have to share the information with the person with responsibility for Safeguarding. Make it clear to the child that you will need to share this information with others. Make it clear that you will only tell the people who need to know and who should be able to help.
- Reassure the child that "they did the right thing" in telling someone.
- Tell the child what you are going to do next.
- Speak immediately to the person with responsibility for Safeguarding. It is that person's responsibility to liaise with the relevant authorities, usually social services or the police.
- As soon as possible after the disclosing conversation, make a note of what was said, using the child's own words. Note the date, time, any names that were involved or mentioned, and who you gave the information to. Make sure you sign and date your record.

Recording

- In all situations, including those in which the cause of concern arises from a disclosure made in confidence, the details of an allegation or reported incident will be recorded, regardless of whether or not the concerns have been shared with a statutory child protection agency.
- An accurate note shall be made of the date and time of the incident or disclosure, the parties involved, what was said or done and by whom, any action taken to investigate the matter, any further action taken eg. suspension of an individual,

where relevant the reasons why the matter was not referred to a statutory agency, and the name of the persons reporting and to whom it was reported.
- The record will be stored securely and shared only with those who need to know about the incident or allegation.

Rights & Confidentiality

- If a complaint is made against a member of the group, he or she will be made aware of this.
- No matter how you may feel about the accusation, both the alleged abuser and the child who is thought to have been abused have the right to confidentiality. Remember also that any possible criminal investigation could be compromised through inappropriate information being released.
- In criminal law the prosecuting authority has to prove guilt and the defendant is presumed innocent until proven guilty.

Accidents

- To avoid accidents, children will be advised of “house rules” regarding health and safety and will be notified of areas that are out of bounds. Children will be advised of the clothing and footwear appropriate to the work that will be undertaken.
- If a child is injured while in the care of the group, a designated first-aider will administer first aid and the injury will be recorded in the group’s accident book. This record will be counter-signed by the person with responsibility for Safeguarding.
- If a child joins Outcry Theatre with an obvious physical injury a record of this will be made in the accident book. This record will be counter-signed by the person with responsibility for Safeguarding. This record can be useful if a formal allegation is made later, and will also be a record that the child did not sustain the injury while participating in the production.

Health & Safety

- All leaders should know the location of the nearest telephone.
- Adults must be aware of a safety/fire procedure. A fire drill should be carried out regularly. Fire extinguishers should be available and regularly checked out.
- Children with infectious illnesses must not attend.
- Outcry Youth Theatre operates a total no smoking policy.
- A responsible adult should make sure that the premises are open in good time and that children are collected at the end of rehearsals and productions.
- One person should never be left alone to lock up premises after meetings. Two responsible adults should make sure that all children have left the building.

Finance

- Please refer to the “Outcry Theatre Financial Policy.”

Insurance

- Outcry Youth Theatre has a fully comprehensive insurance policy which also includes public liability

Outcry Theatre is a supportive and inclusive organization, committed to creating a safe space and protect children from harm.

If you, or someone you know, needs support, we have a dedicated Safeguarding Officer, Danielle Soffa, who is in charge of ensuring that the safeguarding policy and procedures are adhered to. You may also contact any member of the Outcry Theatre Governing Body.

Here are some additional resources:

Substance Abuse and Mental Health Services Administration

SAMHSA’s National Helpline is a free, confidential, 24/7, 365-day-a-year treatment referral and information service (in English and Spanish) for individuals and families facing mental and/or substance use disorders.

1-800-662-HELP (4357) **https://www.samhsa.gov/**

Suicide & Crisis Center of North Texas



If you are in crisis or have suicidal thoughts, please call our suicide crisis hotline. You can also text *"CONNECT"* to **741741** anytime to reach trained, caring volunteers at the National Crisis Text Line.

214-828-1000 **https://www.sccenter.org/**

Texas Department of Family and Protective Services

To report abuse, call the Abuse Hotline toll-free 24 hours a day, 7 days a week, nationwide, or report with our secure website and get a response within 24 hours.

1-800-252-5400 **https://www.txabusehotline.org/**

VOLUNTEER POSITIONS

While it is vitally important to have a Board of Directors and Staff serving the day-to-day needs of Outcry, it is equally important for each show to have a dedicated group of volunteers to fill the needs of each show as it develops. If there are any questions about volunteer roles, please contact outcrytheatre@gmail.com.

A. Stage Manager

Included with this position is a full-tuition credit.

The primary responsibility of a Stage Manager (SM) is to serve as a liaison between the cast/parents and the Director - answering all questions and concerns (asking the Director if the answer is unknown). The SM also records all notes and blocking the Director may have. They are expected to attend all rehearsals and performances.

- Welcome E-mail
    - The Director will send an email with necessary forms for registration to complete online. Tuition invoices will be sent out by the Bookkeeper.
    - The day before rehearsal begins send out a reminder email to the cast and parents.
        - The SM should introduce themselves and explain that any questions should be directed to them.
        - Remind parents of any volunteer roles still needed.
        - Attach the rehearsal schedule.
- Parent Meeting
    - Email parents to inform them of the mandatory parent meeting at the beginning of the first rehearsal (this should last about 30 minutes).
    - Give the parents a brief overview of how the entire process will flow – from rehearsals to Tech to performances.
    - Remind them when tuition payments are due.
    - Have print-outs of the registration forms available for those who did not fill them out online.
- Rehearsals
    - Attend every rehearsal and stay to make sure actors have cleaned the rehearsal space.
    - Write down all blocking and acting notes the Directors gives to the actors.
    - Send out weekly update emails
        - Remind of rehearsal times
        - Changes the Director may have
        - Necessary communication from any coordinators
        - Attach forms as needed
    - Help schedule and attend (when possible) meetings between the Director and the set, costume, and props coordinators.
    - As rehearsal progresses, write down any props that may be needed.
    - Make sure all coordinators are on schedule with their responsibilities.
    - Remind cast as OFF BOOK approaches and what that means.

    - Review actors' conflicts and work with the Director to create a performance schedule and then email it to the cast.
- TECH WEEK
    - Before Tech begins remind cast of times and location.
    - Actors cannot miss Tech.
    - Remind the actors which cast will be rehearsing on each night and that they MUST be in audience watching their double if it is not their run-through time.
    - Each cast is allowed to call "line" if they forget a line, but ONLY during the first run-through of the show during Tech. They cannot call "line" during a second run-through.
    - Each night of Tech, write down lines, blocking, and set changes that are missed. E-mail this out to the cast before the next Tech rehearsal noting the missed lines by character.
    - Help in any way needed during Tech.
- Performances
    - SM must be at all performances.
    - Help make sure everything is running smoothly from call time until after the show.
    - Remind actors of the CALL time for each show.
- Coordinators

  Periodically communicate with all Coordinators periodically to ask if they have any questions or need anything.
    - At the beginning of the rehearsal process, send out the volunteer manual to the coordinators for their role.
    - Send a list of all Volunteer Coordinator roles to Marketing Director for playbill.
    - Let the Director know the Set Coordinator, Ticket Coordinator, Costume Coordinator, and Prop Coordinator as soon as those volunteer spots are filled.

B. Set Coordinator

Included with this position is a full-tuition credit.

The Set Coordinator's primary responsibility is to build or acquire the set pieces needed to create the backdrop and scenery that will fulfill the overall vision the Director has for the production.

- Either the Director or the Stage Manager will contact the Set Coordinator to meet and discuss the set design for the production.
- Prior to meeting, the Set Coordinator should read through the entire script and make notes of where each of the scenes take place (Ex. Scene 1: In Toad's living room). The coordinator should bring a copy of the script and notes to the meeting.
- Once the Set Coordinator and the Director have met and completed the set design, the coordinator can begin building the set pieces needed. The Director should be the Set Coordinator's first point of contact for questions.
- The Set Coordinator should work closely with the Director to ensure the design is on track.
- The Director may need to make changes to the set design as needed to accommodate the production as it evolves.
- Set should be completed before the first day of tech week.
- The Director may request certain set pieces to be completed sooner than the first day of tech to be used during the rehearsal of certain scenes.
- The set pieces will need to be transported to the theatre space on the first day of tech approximately 2-4 hours before rehearsal begins that day. This is called set move-in. The amount of time needed for set move-in will depend on the amount of assembly needed to put the pieces together and the time needed to arrange them.
- If the Set Coordinator will need help with set-move-in, they will need to coordinate with the Director and Stage Manager in advance to find vehicles and parent volunteers to assist with set move-in.
- Make sure your email and phone number are in all communications to the cast and parents so they can contact you with questions, offer help, or assist with a vehicle.
- During tech week and shows, the Set Coordinator should make themselves available to ensure set pieces are functioning as expected and repair any pieces accidentally damaged/broken.
- All receipts need to be saved and totaled up. They need to be turned into the Director to get reimbursed.

C. Costume Coordinator

Included with this position is a half tuition credit.

The Costume Coordinator's primary responsibility is to make sure each costume fulfills the vision the Director has for each character and the overall theme of the production.

After rehearsals begin, either the Director or Stage Manager will contact the Costume Coordinator to meet and discuss the costume plot for each character.

- Prior to meeting, the Costume Coordinator should read through the entire script and make notes for each of the characters of costumes they might need throughout the show (Ex. Character: Frog- Suit w/ top hat, swimsuit, robe, pajamas). The coordinator should bring a copy of the script and notes to the meeting.
- Once the Costume Coordinator and the Director have completed the costume plot, the coordinator will type up the plot for each character with as many photos and links of where to purchase these items as possible. The easier the finding/buying process can be made for the characters, the more stress-free the process will be for both the characters and the coordinator.
- The Director may make costume additions or changes as needed.
- If pieces need to be custom made:
    - The Costume Coordinator should make the piece(s) and bill the character(s) for the amount spent on materials. Explain the item will be given to the actors once payment is made. Parent volunteers can be solicited to assist in making any custom costume pieces.
    - OR, give idea/plans to actors for them to make the custom piece themselves or have made for them
- Actors are allowed to rent costume pieces if they would like. It will be the actor's responsibility to arrange rental, payment and return of item with the costume rental company.
- Send the completed costume plot with all the costume purchasing/renting/making instructions to the Stage Manager for her to add to her next email/communication to the cast. Make sure your email and phone number is in the costume communication so the cast and parents can contact you with any questions.
- All costumes pieces must be approved by the Costume Coordinator. The Costume Coordinator is the point of contact for all costume questions. If the coordinator cannot answer a question, the coordinator can contact the Stage Manager for assistance in answering those questions.
- Advise cast and parents to NOT take any tags off merchandise or by anything that cannot be returned. They can instead text photos of potential costume pieces for approval prior to purchase to avoid being stuck with unapproved items.
- Give the cast a deadline of when all costumes need to be approved by the coordinator. Items can be approved either in person or by text.
- Send reminders to cast about getting their costumes ordered/made/rented and approved by the approval date
- The coordinator should make themselves available frequently before and/or after rehearsal to approve costume pieces and answer questions.

- The coordinator will need to keep a spreadsheet listing each character and each costume piece needed by that character. The coordinator can check off the costume pieces as they are approved. This is an important step, because pieces will not be purchased all at once and it is very difficult to remember which pieces for which characters have already been approved.
- All costume pieces need to be approved by the deadline; usually the regular rehearsal day before tech week.
- The Costume Coordinator should attend frequently throughout tech week to make sure each character is wearing their costumes correctly and that costumes are neat and as expected. Costumes notes should be taken each night (as needed) throughout tech week and sent the next day to the Stage Manager to share with the cast in the next Tech Notes email.

D. Prop Coordinator

Included with this position is a half tuition credit.

Props are everything not included in Costumes and Set. The purpose of props are to dress the scene, contribute to look and feel of scene, help fill space appropriately, interpret the play, contribute to the style and mood of the play, add information about characters, aid the actor, and help actor in character, movement and business.

- Soon after rehearsals have begun, the Prop Coordinator should contact the stage manager to set up a meeting between the Prop Coordinator, the Director, and the stage manager to discuss the props needed for the production.
- Prior to the meeting, the Prop Coordinator should read through the script and make a thorough list of possible props needed. The Prop Coordinator should bring to the meeting a copy of the script and a copy of the props list for all persons attending the meeting.
- After the meeting, and a finalized props list and plan has been agreed on, the Prop Coordinator should decide which props can be made, which might be able to be borrowed and which will need to be bought. A list of all items that might be able to be borrowed and lower priced items that need to be purchased should be sent to the cast/parents as soon as possible to give them plenty of time to find/ donate these items. Cast/parent participation is completely voluntary and is not required.
- As the show evolves, the Director may add additional props to the list as needed.
- Goodwill, thrift stores, flea markets are all good places to find props or prop materials. Also, JoAnn has a generous coupon policy where items can be purchased at a discount.
- All props should be found, made, purchased before the first day of tech week. The Director may need some props before this time if the Director feels the cast needs extra practice with these items.
- The props will need to be transported to the theatre space on the first day of tech approximately 1-2 hours before rehearsal begins that day depending on the size and quantity of pieces. Set move-in will also be taking place during this time.
- The Prop Coordinator will work closely during set/prop move-in with the backstage coordinator to strategically organize all props on the “prop table” or backstage where they can be easily and quickly found by the actors during scene changes. Ideally, they will be separated into areas on the table with white tape, with the name of the prop written on the white tape by the prop. It is important that the Prop Coordinator makes sure the actors know which props are theirs and where they will be set each time for the duration of the show.
- If the Prop Coordinator needs help with delivering props to the theater or carrying props during set-move-in, they will need to send a message to the stage manager requesting parent assistance and detailing the kind of help needed.
- The stage manager will send this information out to the cast and parents in the next show communication or in a separate communication.
- Make sure your email and phone number are in all communications to the cast and parents so they can contact you with questions, offer help or assist with a vehicle.

- Since tech week is the actors' first time running the show with all their props, it may be necessary to make some changes to props or add additional props at this time to make the show work in the actual show environment.
- The Prop Coordinator should attend frequently throughout tech week to make sure the props are functioning as expected/correctly and also have any necessary items on hand to repair props if needed.
- Props will be left at the theater throughout tech week and the run of the show.
- Props notes can be taken each night (as needed) throughout tech week and sent to the Stage Manager to be shared with the cast in the next Tech Notes email.
- All receipts need to be saved and totaled up. They need to be turned into the Director to get reimbursed.

E. Ticket Coordinator

Included with this position is a half tuition credit.

Primary responsibilities:

- Be at every performance to run the Box Office
- At the end of each performance, count and record any cash in-person ticket sales, reconciling the Cash Box, using the envelopes inside the box
- Keep track of the number of tickets sold per actor
- Color code the different sections to match the seating chart. Outcry has colored paper and stickers you can use.
- Arrange the reserved seating (giving the best seats in order of who first purchased) for each performance. If necessary, large parties who purchase late can be split (for example, 6 can be split into 3 and 3) to make sure people who bought earlier can get better seats. Seats should be marked with a sticker or taped sign with the ticket holder's last name. Some shows (such as at the Courtyard Theater) all seats are Reserved Seating, in which case seats do not have to be marked.

A	B	C	D	E	F	G	H	I	J	K	L	M
	STAGE RIGHT						STAGE LEFT					
SHOW	F1	F2	F3	F4	F5	Asile	F6	F7	F8	F9	F10	F11
Fri 1/20 7:30												
Sat 1/21 2:00												

An example of how to plan your reserved seats assignments.
Assigned on a first come basis, from center out.

- Once tickets are live online, send an email out to the cast and parents explaining ticket procedures:
    - **ONLINE TICKET SALES-** Tickets purchased online will have a small surcharge added to them.
    - **PREMIUM RESERVED SEATS** – Available for each show, these seats are usually front row seats, but depending on the show and the venue these seats are not always front row. They are currently $20 each.
    - **TICKET SALES AWARD** - Director will give out a ticket sales award for each show to the top selling actor (currently $100 towards a future tuition). Since there are three different ticket prices, this should be calculated by finding the total monetary sales for each actor. You will find this information in the **Sales Report** (see below on how to generate one)
        - Direct **FRIENDS** that order online to come see the show, please have them enter your actor's name in the "If you are coming to see a specific performer, enter their name here" for credit. Also, note that some people may put the name of the performer in the Special Instructions field.

- At the door, ask patrons that have not specified online, if they are there to see a specific actor.

Ticket Booth/Table Responsibilities:

- If a table, cover it with one of Outcry's black tablecloths
- Have a laptop or tablet with WIFI at each show to be able to sell tickets. Alternatively, or in addition, have a printed QR code that redirects to the ticket sales webpage to have people do it on their phone. Outcry has plastic sign holders available.
- For cash sales, use the website to do a **Cash Checkout**. You don't need to charge the fee for cash ticket sales, and you can subtract the fee when you process it, by clicking the dropdown button **Add Discount** and selecting **Discount Service Charge**.
- We will have printed playbills, but will also provide a digital playbill. Have printed playbills available on the booth/table, but you don't need to hand them to each person. If they request one, give it, and of course they are free to just take one. Please let Jason Johnson-Spinos or the director know when you start running low on playbills. The digital playbill sheet will be provided to you and should be put in a plastic sign holder.
- At the end of each performance, count and record all concessions sales, reconciling the Cash Box, using the envelopes inside the box
- If you're having someone cover for you for a performance, make sure they know all their responsibilities.

Tickets to the City Instructions:

Cash Checkout Instructions

Go to: https://account.ticketstothecity.com/login

1. Login with the following information
2. **Email:** outcrytheatre@gmail.com
3. **Password:** contact outcrytheatre@gmail.com to get password
4. Click **Menu**
5. Click **Box Office**
6. Click **Events**
7. Double-click your event
8. Double-click your date
9. Enter the quantity
10. Click **Add to Cart**
11. Click **Cash Checkout**
12. In **Order Discount**, enter the amount to remove the service fee
13. Enter **Customer's Name**
14. If you have the customer's email, enter it in **Email Receipt To**
15. Click **Make Payment**

How to generate a sales report (has all the ticket purchase info, including which actor tickets were purchased for):

1. Go to Menu: Sales
2. Top right, click Generate a Report
3. Scroll down to Event Sales and Sales by Event Date
4. Click “Show Title”
5. Click the Event Sales Report button below
6. Save the file wherever you want
7. Scroll to the right until you see the information you need

How do I print out a Will Call List?

1. Log in and from the big blue MENU button, select TICKETS.
2. On the next page, select the EVENT TIX & WILL CALL tab.
3. Double click on the EVENT NAME (i.e., "Pajama Game"), and then double click on the date in the SELECT AN UPCOMING DATE box.
4. Under EVENT OPTIONS, select PRINT WILL CALL LIST.
5. The Will Call List will appear, and it will already be alphabetized. On your keyboard, press CONTROL and P at the same time, and the list will print out.

How do I make an even exchange of tickets?

1. Log in to the back end, and from the big blue MENU button, select SALES.
2. In the new window, select the SEARCH SALES tab and look up the Invoice via the person's
   LAST NAME or the INVOICE NUMBER (if known).
3. Click on the appropriate SALE when it appears in the search results.
4. Click on the ORDER DETAILS button.
5. Highlight the line you want to exchange and then click on the phrase
   UPDATE RESERVATION
6. Make the necessary change(s) via the drop-down boxes and then click the SAVE button.
   You're done!
7. Note: If you need to change only part of an order – for example, you purchased 5 tickets for one day and want to move 3 of those tickets to another day:
   a. Follow the process above for changing a ticket order and reduce the number of tickets to 2 and save. The system will create another entry for the same day for the extra 3 tickets. You can then go into that order and change the date.

F. Concessions Coordinator

The primary role of the Concessions Coordinator is to organize and facilitate the concessions being sold at performances.

- Contact the Director a couple weeks before the production to ensure water, candy, and chips have been purchased.
- Baked goods – each venue has its own rules regarding baked goods. Confirm with the Stage Manager whether the show's theatre allows or does not allow baked goods. If they DO allow baked goods:
    - Communicate to the cast and parents and ask for donations a few weeks before the production.
    - Remind the cast/parents of the show schedule and ask for 3-4 donations per show (it's useful to have the parents tell you what they plan on bringing so as to avoid too many duplicates)
    - Contact the Stage Manager to have them add your requests to their next update email. (always include your phone number and mail)
- The coordinator is also responsible for
    - Decorating the table – themed/colored to match the show when possible
    - Creating a display card that has pricing, currently $2 for chips and water and $3 for candy
    - Providing trays/baskets for the candy
    - Provide napkins and plates (if there are baked goods)
    - Appropriately themed pre-packaged candy/items may be purchased as well (i.e. gummy frogs for *Frog and Toad*); optional
- The coordinator needs to be at all performances 45 minutes before show time to set up the concession area.
    - If the coordinator cannot be at a performance, ask the Volunteer Coordinator to find another parent to fill in.
- Before sales start, get the cash box from the Show Director and return to them either after intermission or at the end of the show.
- At the end of each performance, count and record all concessions sales, reconciling the Cash Box, using the envelopes inside the box
- Make sure to inform the Director if more concessions need to be purchased
- If you are willing to purchase replacement items, this is always appreciated. Give the receipts to the Director and they will make sure you are reimbursed.
- Either take concessions home at the end of the night or move them into the theatre where they can be locked up.

G. Volunteer Coordinator

The primary role of the Volunteer Coordinator is to ensure that all needed areas of help are fully filled with the necessary number of volunteers for each performance of a play.

- The Volunteer Coordinator's primary contact for information and questions is the Stage Manager.
- A few weeks before the show opens, talk with the Stage Manager about what positions and how many volunteers are needed for each show. Standard positions are:
    - Concessions (1-2) - Arrive 45 mins before show time to setup and sell concessions, sell concession during intermission, after the show put all snacks back in the storage box. If the volunteer has purchased a ticket to the performance, they are allowed to reserve their seat. If the Concessions Coordinator will be present, only one volunteer is needed.
    - Tickets (1) (Ticket Coordinator is required to be at all shows as well) - Arrive 45 mins before show time to help the Ticket Coordinator at ticket table, after the show clean the audience area of the theatre of trash and playbills. If the volunteer has purchased a ticket to the performance, they are allowed to reserve their seat.
    - Backstage (1-2) - Arrive 45 mins before the show to make sure all props and set pieces are set, help with any backstage needs and/or costume changes, after the show make sure all props are backstage. Must train turning tech.
    - Dressing room (1) - Arrive 30 mins before the show and stay in the dressing room area until places are called to help with noise level and any needs, during intermission return to the dressing room area to help with noise level and any needs. If the volunteer has purchased a ticket to the performance, they are allowed to reserve their seat.
- Organize a sign-up that includes each performance date and time including the volunteer spots needed for each show. (ex. Signupgenius.com)
    - For each position needed add the brief description for the role as well as what time they need to arrive
    - Contact the Stage Manager to get a list of all parent email addresses.
- Send the sign-up to the cast and parents a couple of weeks before show time. Also have the Stage Manager include the sign-up information in their weekly update e-mail.
- Encourage parents to sign up for AT LEAST 2 spots during the run.
- Send out several messages alerting parents of un-filled spots. This can be sent as frequently as the need dictates. (for example, if there are many spots still un-filled, message daily would be appropriate)
- Remind parents of the importance of them volunteering. The hard work and dedication of the Director and actors cannot be fully realized without everyone playing a part.

H. Backstage Coordinator

The primary job of the backstage coordinator is to make sure that all props, set pieces, and costume pieces go on stage and come off stage precisely when they should. Many of those jobs are done by the actors themselves and already assigned by the Director. Often times quick scene changes do not allow the actors enough time to set their own props or move larger pieces without help. This is where the backstage coordinator and parent volunteers come in.

- Backstage notes are used to train parent volunteers who will be working backstage on the show nights that we are not there.
- Parents who signed up to volunteer backstage, should attend at least one night of backstage training during tech week. It is best if they show up for training on the last 2 or 3 days of tech rather than the first day or two.
- During tech week, the backstage coordinator organizes the props and set pieces backstage and tries to make sure everything is placed where it can be most efficiently accessed without being in the way (as much as possible!)
- The backstage coordinator attends tech nightly and makes detailed notes on what props or set pieces the actors need help with or do not have time to move.
- The coordinator should notice which side of the stage props go on and come off so they can be set closest to that side.
- The coordinator should also note any quick costume changes an actor needs assistance with.
- Each night of tech, backstage notes should be organized and typed up to be used the following night as a guide for the backstage volunteers. Adjustments to notes should be made each night as needed and typed notes updated to be used the following night, etc. Notes should include page numbers and/or line/sound cues to the action listed so the parent volunteer knows exactly when something needs to happen.
- The backstage coordinator should label the sections of the tables used for each prop either by using masking tape with the prop name and sticking it on the table or drawing a table "map" with all the props labeled and taping it above each table. Labels can also be placed on the floor for larger props and set pieces.

At the End of Tech:

- There should be 2 sets of typed notes - to hang on Stage Left and Stage Right - with any jobs the parent volunteer needs to do and precisely when they need to do it.
- All props and set pieces should be put in the best place for the actors to access them, and all actors should have a feel for where things are and how we will be helping them.
- The backstage coordinator should check the sign-up genius to see who will be volunteering backstage and send them an email with the most up-to-date copy of the backstage notes and point out any relevant information they may need to know to feel comfortable and familiar with any especially difficult transitions or props.

- If by the beginning of tech week, you do not have enough volunteers to fill in all the shows, ask the stage manager to send an email requesting volunteers.
- Typically, the backstage coordinator will volunteer to work the first show just to make sure things go smoothly and usually another show or two after that, maybe more, depending on how many volunteers we have or the degree of difficulty of the show.
- During tech week and during the shows, it's the responsibility of the backstage coordinator and the parent volunteers to remind the kids to be quiet and instruct them to never touch a prop or set piece that is not their own.
- Props and set pieces can be broken, damaged, or easily lost if we do not watch the kids. The backstage coordinator should remind them to keep their hands off.
- The backstage coordinator works with the Prop Coordinator, set builder, stage manager, and Director to make sure we are all on the same page with how to store, care for, and use all props and sets

I. Playbill Coordinator

The Playbill Coordinator's job is to assist the Marketing Director in creating the playbill by collecting all the materials needed to put it together.

- Collect all the bios and headshot through email. Ask the Stage Manager for a current cast list. If there is an Assistant Director and/or Music Director, get headshots and bios for them as well.
- Bios should be less than 90 words. The Playbill Coordinator needs to make sure all bios are within the correct word count and cut any bios if needed.
- All bios need to be proofread and include **First Name Last Name (Role)** at the beginning of each bio.
- Put all the bios into one Word document or GoogleDoc, in alphabetical order by last name.
- The photos need to be sent as jpgs (or whatever image file the parent sent) to preserve image quality. They should not be embedded in the Word doc. The photo file names should have the actor's name to match them up.
  Example: Last_First.jpg
- Once you have all the bios and headshots and everything reviewed, send all the files using WeTransfer.com or dropbox.com or a comparable service to Jason Johnson-Spinos, Marketing Director, at jasonspinos@gmail.com
- Send what bios and headshots you have to the Marketing Director at least one full week before the opening of the show. If you don't have an actor's bio or headshot at this time, please make sure at least the actor's name appears in the Word doc as a placeholder. Continue sending bios and headshots to the Marketing Director as you receive them.

  Sample Bio
  Name (Role) is in X grade at XX School. This is her Xth production with Outcry Youth Theatre. Her favorite past roles include Anna in *Frozen JR*. When not on stage, she likes to xxxxxx. She would like to thank xxxxx.

  Style Guidelines

  Do this:
  Jane Doe (Sally) is 12
  Don't do this:
  Jane Doe (Sally) Jane Doe is 12

  Use oxford commas.

  Don't capitalize grade levels: freshman, sophomore, junior, senior

  Preferred spelling/formatting of common bio items:
  Ms. Becca
  Becca's Army
  J-Squad
  Outcry Youth Theatre

J. Cast Party and Gift Coordinator

- Choose a venue that can accommodate our group. It can be a restaurant close to the theatre, a pool, or any other party space where we can eat. A restaurant with a separate party room is a great option.
- The cast party is usually scheduled to happen immediately after the closing show ends and set/props are packed up and theatre is cleaned. Or it can be preferrable to schedule it between two performances on a two-show day. Sometimes it is necessary to schedule it on a different day so please coordinate with the Stage Manager to decide on a date and time. If using a restaurant or other public venue, make a reservation for our party accounting for the time it will take to finish the show and clean up.
- Inform the cast via email the week the show opens of the location and details for the party. If it is at a venue other than a restaurant, arrange for a potluck or ordering food (pizza, etc.) and collect any money needed. Using Sign-up Genius is a great way to organize this.
- Keep track of RSVP's by setting up an Evite or sending an email to all parents and ask that they reply with their headcount.
- Act as the liaison between our group and the venue if the RSVP count changes or if we will be early or late.
- Before closing weekend, email all parents letting them know you will collect donations for gifts for the Director, Music Director, Stage Manager, Assistant Director, Assistant Stage Manager, Set Coordinator, Costume Coordinator, Props Coordinator, and light/sound operators (as relevant to the production). You may collect the money in the way most convenient to you - decide if you will accept cash only, PayPal, checks, etc. Purchase flower bouquets for the Director and Stage Manager and thank you cards for all recipients. Have the thank you cards placed in the dressing rooms on closing weekend for the cast to sign. The remaining donations will be given as gifts to the recipients, enclosed in the cards. The Director receives half of the total donations, and the rest of the donation money is divided between the remaining recipients. Assign cast members to present the flowers and cards to the recipients (one cast member for each recipient) with a short speech. The gift presentation will happen during the awards (awards are usually after the closing show, but occasionally at a different time so ask the Stage Manager to confirm when awards will take place). The order of presentation should be opposite what is listed above, with the Director receiving their presentation last.