



HartHouse



Volunteer Information Package

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Theatrical Terms (in alphabetical order)

If you are interested in volunteering at Hart House Theatre or have additional questions, please contact:

Rebecca Ostroff
Interim Education and Production Coordinator
Hart House Theatre
416.978.6392
rebecca.ostroff@utoronto.ca



About Hart House Theatre

Hart House Theatre is the University of Toronto's *Performing Arts Leader Since 1919*. With a diverse mix of classical and contemporary work, Hart House Theatre continues its tradition of producing affordable and accessible high-quality productions for downtown Toronto audiences. Since its inception, the theatre's unique mix of young professionals, alumni, and students has garnered the theatre a reputation as a cultural destination for not only the community of U of T, but also the city of Toronto.

The Staff of Hart House Theatre

Doug Floyd – General Manager:

Oversees the big picture planning and implementation of the theatre's season, including budgets, payroll, rentals, staffing and artistic & educational programming.

Brian Campbell – Technical Director & Production Manager:

Oversees the planning and implementation of everything that goes onto the stage (Hart House shows and rentals) as well as the hiring and managing of all production staff and budgets.

Andrea Wasserman – Marketing and Publicity Coordinator:

Oversees all marketing and publicity initiatives put forth by the theatre. This includes: publicity materials both print and social media, photography, videography, newsletters, media relations and communications on behalf of the theatre.

Gillian Lewis – Education and Production Manager:

Oversees the student involvement in Hart House Theatre's initiatives. This includes: student volunteers working on Hart House shows, high school coop students, Clubs and Committees as well as educational events and community outreach.

Tim Davidson – House Technician:

Professional theatre technician who is a member of the theatrical Union known as IATSE. As the Union Stewart, he is the representative between the Union and the Theatre. He is here for every show and is the person you ask if you have questions or concerns while working on the Hart House stage.



What do we offer Students at Hart House Theatre???

Paid Positions

Paid Student Opportunities (Full Year):

These student job opportunities are posted on the Career Centre website. Interested candidates should be organized, eager to learn and have a passion for Theatre. Prior Theatre experience is an asset but not required.

For current available opportunities, please visit the Hart House Theatre Website's "Getting involved in Theatre" page at <http://harthouse.ca/get-involved-in-theatre/> for more details!

Volunteer Positions

Join the blend of students and professionals, actors, playwrights, dancers, directors, musicians, and technicians in a unique formal and informal educational opportunity!

Benefits:

- Opportunities for personal development and confidence building: learn a skill and meet new people.
- Rare university opportunity that allows you to work with other students, alumni, community members, university staff and theatrical industry professionals.
- Work as part of a team towards a larger goal of a high quality theatrical production.
- You will get your name and job title listed in the Hart House Theatre Program.

Assisting Professionals (Time Commitment: 2 – 3 months):

These positions are reserved for current UofT students with experience working on theatrical productions looking to expand their craft by working alongside industry professionals. Interested applicants can forward a resume/CV and statement of interest to the Interim Education and Production Coordinator, Rebecca Ostroff at rebecca.ostroff@utoronto.ca. The number of hours for each of these positions will be determined by their direct supervisor.

Not all positions are offered for each Production. Potential positions available are as follows:

- Assistant Director
- Assistant Dramaturge
- Assistant Musical Director
- Assistant Technical Director – a valid driver's license is required for interested candidates.
- Assistant Designers (for either: Costumes, Set, Props, Lighting, Sound, Video)
- Assistant Stage Manager



Short Term Design Opportunities (Time Commitment: 2 weeks up to 1 month):

- Head Painter – work directly with Set Designer and Technical Director. Instructs volunteer painters on the techniques and lead the work calls.
- Set Build Leaders – work directly with the Set Designer and Technical Director. Instructs volunteer set build crew on the techniques and lead the work calls.
- Wardrobe Build Crew - work directly with the Costume Designer to build, alter and repair costumes for the production. Machine and hand sewing skills required.

Outreach Opportunities (Time Commitment: 2 weeks up to 1 month per production)

- Marketing / Outreach / Audience Development - assist the Theatre's marketing team with promoting productions around campus and in the community as a whole, including: classroom visits, promotional events and surveys with audience members in the lobby before and after performances.

Running Crew Positions (Time Commitment: 2 weeks up to 1 month):

- Lighting Board Operator - work directly with Stage Manager and Head Technician. Test equipment before shows; operate lighting cues during the performances.
- Sound/Video Operator - work directly with Stage Manager and Head Technician. Test equipment before shows; operate sound/video cues during the performances.
- Backstage Running Crew – work directly with Assistant Stage Managers, Head Technician and Cast. Assist with scene changes, curtain operation and any other effects run from backstage.
- Wardrobe Running Crew - work directly with Assistant Stage Managers, Head Technician and Cast. Assist with costume changes, wardrobe repairs and laundry.

Production Assistants (Minimal Time Commitments: any number of hours):

Production Assistant is a broad term meaning general labour who participates in a specific task or many tasks to contribute to the labour requirements for the show. This might include, but is not limited to:

- light walking
- painting
- set/prop/wardrobe builds
- posterage
- Stuffing envelopes for mailings
- replacement running crew
- dressing room set up/clean up
- cleanup of set/prop/costume inventories
- audience outreach
- stocking first aid kits

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Hart House Theatre

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Timeline Questions???

1. **How long are production work calls? (Light walking, set building, painting, etc...)**
Typically 4-5 hours. We can schedule around conflicts as long as we know in advance. Last minute cancellations are trickier and can result in delays in our production timeline.
2. **When do I need to be at the Theatre for a show call?**
Cast and crew are called 2 hours before curtain and have between 30 minutes – 1 hour of clean up after each show. Wardrobe calls generally take longer since costumes need to be cleaned and pressed between shows.

For a 12pm show, you would work from 10am – 3pm; add 30 minutes on Talk Back days.

For a 2pm show, you would work from 12pm – 5pm.

For an 8pm show, you would work from 6pm to 11pm; add 30 minutes on Talk Back days.

3. **Why do I have to be there 2 hours before the show if I don't have 2 hours of work to do?**
The reason the cast and crew are called so far in advance of the show is to ensure we have enough time to trouble shoot any problems that arise. This is why we check the equipment at the top of each show call and ask everyone to sign in or check in with a specific person. Since we let the audience in 30 minutes before the show starts, we need as much time as possible to ensure all our equipment and personnel are in working order! If there are no problems, the cast and crew will have a break between finishing their pre-show duties and the start of the show. During breaks, the cast and crew can hang out in the greenroom (the kitchen/living room area).

How do I get Involved at Hart House Theatre???

All volunteer positions at Hart House Theatre fall under the supervision of the Education and Production Coordinator, Gillian Lewis. Volunteer opportunities are available yearly from August – April. To get involved, please contact the Interim Education and Production Coordinator, Rebecca Ostroff at rebecca.ostroff@utoronto.ca; 416.978.6392. Please see “Theatrical Job Descriptions – Volunteer positions at HHT” section in this package for more information.

How else can I get involved in Theatre at UofT???

1. U of T Spotlight (formerly the Hart House Players) – UofT Spotlight is a new initiative to enhance the engagement of students from all three campuses in theatre activities outside of the classroom. U of T spotlight centres around four core events and opportunities that are organized and run by students, namely a Workshop Series, a Play Reading Series, Cabaret Performance Series and the Playwriting Competition.

Website - <http://harthouse.ca/u-of-t-spotlight/>



2. The Drama Coalition (Hart House Theatre Student Initiative) – The purpose of the Drama Coalition is to stimulate interest in dramatic activities within the University tri-campus community and foster relationships and resource sharing between various dramatic groups/clubs. They produce the UofT Drama Festival every February, hold awards for campus production every April as well as other networking activities and special projects.

Website - <http://drama.sa.utoronto.ca>

Email - drama.coalition@utoronto.ca

3. Festival of Dance (Hart House Theatre Student Initiative) – The UofT Festival of Dance is Canada's largest University dance festival, which is held every March. The students who coordinate the Festival are providing opportunities for student dancers and dance groups to perform on the Hart House stage. They advertise, review and accept submissions from dancers/dance groups, program the festival and coordinate all the details and personnel to ensure a successful dance show.

Website - <http://harthouse.ca/festivalofdance-2014/>

Email - uoft.festivalofdance@gmail.com

4. There are MANY dramatic and dance societies, clubs, groups across our 3 campuses. For a full listing of all the UofT student initiatives, please see the Ulife website. Look under "Group Listings" for "Browse by Interest", and then select "Arts" for a complete listing.

Website - <https://ulife.utoronto.ca>

Theatrical Job Descriptions – Production Staff

Director – The director is responsible for the overall practical and creative interpretation of a dramatic script or musical score. They work with the design team to create a unified and cohesive artistic vision for the show while taking into account the budgetary and physical constraints of the production.

Musical Director - The musical director is responsible for the musical notation in a theatrical production. This includes arranging the vocal and instrumental configuration of the orchestra, and auditioning and rehearsing performers and musicians. They typically act as the rehearsal pianist as well as conduct the orchestra for performances.

Designers (Lighting, Sound, Video, Set, Props and Costumes) – Members of the design team who work closely with the director and each other to create a unified and cohesive artistic look for the show. They can be responsible for one or more areas of the design as well as its technical execution.



Dramaturge – A dramaturge or dramaturg mainly deals with research and development of theatrical works. They aide the directors by researching plays, assisting with period, historical or stylistic problems, and generally act as the literary expert for the production. Additional responsibilities may include: leading many of the educational events associated with the show (preshow discussions and post show talkbacks.)

Stage Manager – A stage manager oversees and coordinates everything that happens onstage and backstage in preproduction, during rehearsals, and in performance to ensure the successful and consistent delivery. They are the hub of communication, ensuring that all changes throughout the process are shared with the entire company. They don't make any of the decisions, but enforce them all acting as the director's voice in their absence.

Fight Director – A fight director is responsible for technically staging physical combat onstage without causing harm to the performers. As the designer and director of the physical conflict of any play, they teach the art of Stage Combat, including everything from simple slaps, hand-to-hand combat, swordplay, to the use of other weapons, etc., so that all physical conflict in a play can look real and yet be performed safely.

Choreographer – The Choreographer creates the style and form of the dance routines and teaches them to the cast. They may also assist in additional musical staging or movement sections at the director's discretion.

Make Up / Wigs Consultant – The Make Up / Wig Consultant assists with period, historical or stylistic design of hair styles, wigs and make up application. They can be present at every performance to assist with hair styling and make up application or can be brought in to teach the applications to the performers themselves.

Theatrical Job Descriptions – Volunteer Positions at HHT

Assistant Director – Working directly with the Director to bring together all aspects of the production into a cohesive product to ensure the artistic vision, concepts and interpretations are clear and satisfying for the audience as a work of art. Specific tasks will be delegated by the Director.

Assistant Musical Director – Working directly with the Musical Director to bring together all aspects of the music for the production. This includes working with both actors and musicians to rehearse the songs to ensure consistency of playing/singing throughout the production.

Assistant Technical Director – Working directly with the Technical Director to facilitate all the technical aspects and support required to mount the production onstage. Specific tasks will be delegated by the Technical Director. A valid driver's license is required for interested candidates.

Assistant Dramaturge – Working directly with the Dramaturge to assist with the research and development of the production throughout the rehearsal process as well as participating in educational and promotional events to increase visibility of the production and its relevance.



Head of Set/Props – Is responsible for the maintenance of the Theatre’s set and prop inventories for the season as well as the coordination of rentals with campus group and community partners.

Head of Wardrobe – Is responsible for the maintenance of the Theatre’s costume inventory for the season as well as the coordination of rentals with campus group and community partners.

Head Painter - Working directly with Set Designer and Technical Director to learn the paint treatments required for the production. Instructs student painters on the techniques and leads the work calls.

Assistant Stage Manager – Working directly with the Stage Manager as part of the management team. They are responsible for the tracking of people, set pieces and props in rehearsals to ensure the smooth running of the show backstage during the performances. They are responsible for attending all technical rehearsals and shows as they are the backstage liaison to the stage manager.

Operators – Working directly with the Stage Manager, Head Technician and other Running Crew. They are responsible for attending all technical rehearsals and performances. They run one of the technical elements for the show from the booth (lighting, sound, video).

Backstage Running Crew – Working directly with the Stage Manager, Head Technician and other Running Crew. They are responsible for attending all technical rehearsals and shows. They assist with technical elements during the show from backstage (curtain, fire watch, costume changes, props and set movements).

Wardrobe Running Crew – Working directly with the Stage Manager, Head Technician and other Running Crew. They are responsible for all wardrobe elements during the run of the show (costume changes, wardrobe repairs and laundry).

Design Assistant – Working directly with / supporting the show designer. These positions tend to be more administrative in nature – research on time periods and sourcing products – allowing the designer to focus on their art (sound, lighting, set, props and costumes). For more creative opportunities, please consult the description for Production Assistants below.

Marketing and Administration Support – Assist the marketing team in finding new ways to promote Hart House Theatre and its productions. Their duties may include: studying traffic patterns to find new audience members, creating poster routes for promotion, organizing archives, booking interviews with media and various other office/administrative work.

Audience Development – Is responsible for connecting with audience members at performances to have them fill out questionnaires. This can also include calling audience members to follow up on the feedback they provided. This work is led by the theatre’s work study students.

Outreach Development – Assist the marketing team with looking for alternate ways to promote productions around campus and in the community as a whole, as well as looking for new and interesting ways to create new ties between the theatre and our various communities. This work is led by the theatre’s work study students.



Production Assistants – Participate in a specific task or many tasks to contribute to the labour requirements for the show. This might include, but is not limited to: light walking, painting, set/prop builds, replacement running crew, dressing room set up/clean up, cleanup of set/prop/costume inventories, poster and audience outreach). The most common contributions are:

- Light Walkers – moving mannequin who assists in the lighting level-set process. Generally light walkers act as stand-in's for performers while the Lighting Designer and Director set specific lighting levels.
- Painters – help paint the set and props for the production.
- Set / Props builders – help build the set and props for the production.

Theatrical Terms ***(In alphabetical order)***

Alcove	Downstage areas off stage right and left of the proscenium arch/main curtain.
Apron	Area downstage of the proscenium arch / main curtain.
Blackout	Extinguishing of all visible light typically used to signify the end of a scene, act or play. An absence of light.
Block / Blocking	An acting direction instructing actors to move in a prescribed manner and/or to a specific location.
Booms	Equipment set on stands in the wings.
Booth	The enclosed area near the back of the auditorium used for operation of technical elements (lighting, sound, video) as well as the calling position for the Stage Manager.
Borders	Pieces of fabric or flats (masking) that hangs horizontally to hide lighting fixtures, speakers and other things hung from the grid.
Callboard	Bulletin board at the theatre where show relevant information is posted including: the schedule, announcements and sign in sheets.
Call Time	The time in which you are expected to be at the theatre ready to start work.
Centre stage	The middle area of the stage or playing space.
Chorus Rooms	Large dressing rooms to accommodate big groups of people.



Closing (Night)	Last day of public performance for the production.
Cue	A technical command or change that can be applied to equipment or people.
Cueing	The technical process of determining when each technical change (sound/lights/video equipment and stage/costume settings) will happen.
Cue-to-cue or Q2Q	Technical rehearsal with performers to rehearse each technical change in order.
Curtain Page / Paging Curtain	Pulling back of the closed main curtain to allow someone to enter/exit through the split.
CYC or Cyclorama	A backdrop (light in colour) that can be illuminated with lights to change colour.
Dark	When the theatre is closed or has no activity occurring onstage.
Dead Hung	Tied off to the grid and therefore not able to be raised or lowered as part of the action of the show.
Dead Spot	In lighting – an area onstage with the absence of light. In sound – an area where little or no signal can be received.
Down Stage	Towards the front of the stage and towards the audience.
Dressing Rooms	Rooms assigned to individuals to change in and out of costume.
Dress Rehearsal or Dress Run	Final rehearsal of the production before opening night with all performers, crew, costumes, props, set pieces and technical cues. This performance is typically photographed and videotaped for archives and promotional purposes.
Drops	Pieces of fabric or flats that hang from the grid for decorative purposes.
Dry Ice	Theatrical effect that creates a fog that moves along the floor. Used less often in theatrical productions. It requires proper handling to avoid frost bite and the ability to keep the carbon dioxide in its (frozen) solid form.
Fade In	Gradually dimming up of lights or sound.
Fade Out	Gradually dimming down of lights or sound.
Flat	Piece of scenery covered with fabric or wood for painting.



Floor Plan / Ground Plan	A drawing showing exact locations of scenery pieces on the stage.
Fly Rail / Fly Gallery	Location backstage where any moving scenery is operated from.
Focusing Lights	The process of pointing and setting the lamps to illuminate the stage.
Fog	Water-based effect that creates rising fog. Used often in theatrical productions to create a creepy atmosphere and reduced visibility onstage.
Followspot	A spotlight mounted on a swivel so it can be moved to follow the movements of a performer.
Footlight	Lights placed on the downstage edge of the stage and used to light actors from below. Often used to create shadow effects.
Front of House	The general name for the area and department responsible for navigating the audience in and out of the theatre.
Go	Command from Stage Manager of when to operate a cue.
Gobo	Pattern or design put into a frame for a lighting fixture.
Gobo Holder	Metal frame that holds the Gobo for inserting into a lighting fixture.
Gel	Colour put into a frame for a lighting fixture.
Gel Frame	Cardboard or metal frame that holds the Gel for inserting into a lighting fixture.
General Wash	Term given to a group of lights that evenly illuminates the stage in a consistent look.
Ghost Light	A safety light left onstage overnight. The theatre's nightlight!
Greenroom	The living room / dining room area backstage. A public area for cast and crew to hang out and eat.
Grid	Structural framework of pipes up in the air that lighting, sound and scenery can be attached to.
Groundrow	A series of cyc lights sitting on the ground for when a backdrop needs to be lit from the bottom as well as the top.



Haze	Water-based effect that creates a fog like mist up in the air. Used often in theatrical productions to show the beams of light coming from the lighting fixtures.
Headsets	Mode of communication between people working backstage who must receive cues directly from Stage Management.
Hot Spot	The brightest point of output from a lighting fixture.
House Lights	Lights used to illuminate the auditorium.
House Closed	The majority of the patrons are in their seats and Front of House has given the Stage Manager permission to start the show.
House Open	Referring to the time (typically 30 minutes in length) in which Front of House seats the patrons in the auditorium.
IATSE	International Alliance of Theatrical Stage Employees. Union for Technicians.
I-Cue / IQ	Lighting accessory added to the front of a fixture with a moving mirror that allows you to reposition the beam of light to different areas of the stage.
Lamps	The general name/term given to lighting fixtures.
Legs	Pieces of fabric or flats (masking) that hang vertically to hide lighting fixtures, speakers and other things hung from the grid.
Level Set	Process by which the designer builds the technical cues.
Load In	Bringing in and setting up of all technical elements (equipment, scenery, props, costumes, etc) on the stage.
Main Curtain	Permanently hung curtain at the front of the stage.
Masking	Fabric or Flats installed to block the visibility of certain areas onstage or backstage.
Offstage	Any part of the stage outside of the performance area / unseen by the audience.
Onstage	Any part of the stage that is part of the performance area / seen by the audience.
Opening (Night)	First day of public performance for the production.



Page / Paging	Using an intercom system to call performers to the stage.
Performance	A public display of a creative endeavor.
Places	Orders given by Stage Management, alerting cast and crew that the performance is about to begin and that everyone should be ready in their proper places.
Plot (Set, lighting, Sound)	To scale diagram of the locations / layout and positioning of equipment or items.
Post Show	Referring to things happening after the end of the performance.
Practical	A set piece or piece of equipment constructed for actual use. Example: doors and windows that open, lights that performers can turn on/off, etc...
Preset	Checks or duties that must be fulfilled before the audience comes into the auditorium / top of the performance.
Preshow	Referring to things happening before the start of the performance.
Prompt Book	Stage Managements binder of information on the show, including a copy of the script with all the movements and technical cues notated.
Props / Properties	The general name and department responsible for all hand held items that appear on the stage (ex. Books, kitchenware, stationary, stuffed animals, etc.)
Proscenium Arch	The frame separating the stage from the auditorium.
Pyrotechnics	Use of flash powder, chemicals or explosives to make flashes, smoke or special effects.
Qlab	Apple based computer program for designing and playing back of sound and video cues.
Rehearsal	A practice session of a production, during which time lines and blocking are learned, dances and music are integrated.
Running Lights	Lights that are left on backstage during the show for the crew and cast. Generally covered with a blue gel to reduce visibility to the audience.
Rigging	A system of using ropes, pulleys and other equipment to hang items from the grid.



Riser	Elevated platform onstage.
Scene	A subdivision of an act of a play.
Scrim	A loosely woven material that can be either transparent or opaque depending on how it's been lit.
Script	Individuals copy of the play.
Scrollers	Lighting accessory added to the front of a lighting fixture containing a string of Gel in order to change the colour of the lamp.
Set / Set Pieces	The general name and department responsible for all scenery pieces that appear on the stage (ex. Furniture, walls, stairs, platforms, backdrops, etc.)
Sightlines	Lines of vision from seats in extreme positions in the auditorium. These are used to determine the visibility of the set / action onstage and the masking requirements in order to hide what we don't want the audience to see.
Sitzprobe	Is a German term used in opera and musical theatre to describe a rehearsal where the singers sing with the orchestra, focusing attention on integrating the two groups. Often the first rehearsal where the orchestra and singers rehearse together.
Sound Effects	Sounds in the production that are recorded and played back.
Spikes / Spiking	To mark a spot where a particular performer, prop or set piece will be placed.
Spike Marks	Tape marks onstage to ensure performers, set and prop pieces end up in the same location. Often colour coded to represent different scenes.
Spot / Spotlight	A tight lighting special on a performer or object to light them.
Stage	Performance area in the theatre.
Stage Door	Backstage entrance to the theatre.
Stage Left	Your left when standing onstage facing the audience.
Stage Right	Your right when standing onstage facing the audience.
Staging	Directing a play onstage, planning physical, prop and set settings and movements throughout the show.



Stand By	Warning given by Stage Management, alerting cast and/or crew to be ready for their next cue.
Technical Rehearsal or Tech Run	Rehearsals of the production before opening with all performers, crew, costumes, props, set pieces and technical cues to practice and perfect all the aspects of the show.
Traveler	A track used for hanging curtains which can be operated to open / close.
Trim (Height)	A process of setting the height of a hanging element onstage. Trim height refers to the distance between the stage and the item.
Twofer	An electrical cable that provides two outlets. Lights plugged into a twofer will come on together.
Upstage	Towards the back of the stage, away from the audience.
Upstaging	Usurping audience attention or forcing fellow actors to speak with their backs to the audience.
Walk it Up	Process by which an item is raise from the ground to an upright position.
Wings	The areas created by the masking that are offstage and out of audience sightlines.
Work Lights	A group of lights controlled independently from the stage lighting control. Used for working onstage or for rehearsals.