

# WESTERN ONTARIO DRAMA LEAGUE

## The WODL Theatre Festival

FESTIVAL GUIDELINES -- REVISED 2014

### INTRODUCTION

General:

This Guide has been prepared to assist in the organization of WODL Festivals and will be updated as required.

Note: Throughout this document items in *italics* are not mandatory but are recommended.

Purpose of holding festivals:

- 1) Competitive festivals stimulate the growth of our art and provide a learning experience for all who participate.
- 2) To provide a showcase for all member groups.
- 3) To provide an opportunity to associate and exchange views.

Value to the Host Group.

Host groups have found that two principal benefits accrue: firstly, an increase in stature of the Group in the eyes of the civic business community and secondly, an impetus is provided to improve facilities.

It is strongly recommended that the host Group does not enter as an In-Festival competitor. To do so divides the focus of the Group and could reduce the number of visitors to the host City. This reduction is of importance as local business support is usually needed.

Traditions

- 1) A VIP reception with guest of honour to open the Festival.
- 2) Registration of participants at Festival Headquarters.
- 3) Providing "goody-bags" to registrants is usual but not mandatory.
- 4) Ceremonial presentation of the Cast and Crew of the evening's play at the after-show party. This takes place as soon as possible after the audience has vacated the auditorium.

Traditions change but festivals have been a combination of social and artistic events. Both aspects are important

### **General notes**

1) The host group usually provides mementoes of the festival for each competing group displaying the name of the play and the group. These are displayed during Festival week and are presented to the groups at the Award Ceremonies

2) Members of the Festival Committee should receive a complimentary invitation to the opening reception only.

3) It is usual (but not mandatory) to have a theme for the Festival.

4) Announcements from the auditorium made before the production are under the control of the Visiting Group's Stage Manager, and must consist only of reminders about cell phones, texting, flash photography and candy wrappers.

.5) If when a group is accepted as the host group for festival, and a festival adjudicator has not been selected by the WODL board the host group suggestion for an adjudicator is most welcome. The host group may recommend an adjudicator. A recommendation should be made by submitting a name with bio in writing to the adjudications chair. The final decision will remain with WODL board of directors.

## **FESTIVAL CHAIR**

The responsibilities of The Festival chair are:

- 1) To obtain co-ordinators as appropriate for subcommittees (see below). These co-ordinators together with the Festival Chair then comprise the Festival Committee.
- 2) Over-all co-ordination of the Festival through the following sub-committees:
  - i) Box Office
  - ii) Program
  - iii) Hospitality (including accommodation and the Opening Reception)
  - iv) Awards presentation
  - v) Publicity
  - vi) After show parties
  - vii) Stage Management and technical
  - viii) Adjudicator Host
  - ix) Awards Ceremonies
  - x) Finance
  - xi) Front of House management
  - xii) *activities* (optional)
- 3) To provide a preliminary budget for the approval of WODL no later than September WODL meeting. The budget should be e-mailed to the WODL secretary prior to the meeting for distribution to the board.
- 4) To attend WODL Board of Directors meetings to provide on going status reports to WODL. from April of previous year of festival to the presentation of their final report.
- 5) To provide a preliminary financial report to the WODL treasurer by May31.
- 6) To provide a final report to WODL at the June board meeting. The report from all management areas to be included but must include a detailed financial statement and the report from the Festival Stage Manager
- 7) To assemble the festival package to include
  - i) technical specs
  - ii) schedule of events
  - iii) ticket order forms/ brochure
  - iv) web site and social media information
  - v) accommodation info
  - vi) map with relevant information
  - vii) workshop information
  - viii) who to contact for special needs including allergies to food

## **BOX OFFICE CO-ORDINATOR**

The responsibilities of the Box Office co-ordinator are:

- 1) Printing of tickets
- 2) Design and printing of ticket order forms. These should be available for the October meeting
- 3) A final report to be submitted to the festival Chair
- 4) seating assignments if handled by box office ( see page 20 #7d

It should be noted that complimentary tickets are not a box office decision but a Festival Committee and WODL responsibility.

Tickets or ticket order forms must be available no later than the February General Meeting of WODL.

## **PROGRAM CO-ORDINATOR**

The Program Co-ordinator is responsible for:

1) the compilation of the Program Information.

The compilation must (except where italicized) include:

- i) a listing of WODL Board of Directors
- ii) a listing of WODL Life Members
- iii) a listing of the Festival committee
- iv) a message with photo from the President of WODL.
- v) a message from the Festival Chair.
- vi) a resume from both Adjudicators (accurate and up to date) with photographs.
- vii) a listing of Awards (obtained from the WODL awards committee)
  - a) Out-of-Festival awards including winners, nominees and sponsors
  - b) In-Festival awards including sponsors. Provision must be made for space to record winners.
- viii) adequate space for the program information of each production, not separated by advertisements.
- ix) royalty statements for each production. (e.g. Produced by special arrangement with Samuel French)
- x) local and community acknowledgments or thanks for services
- xi) *fund raising advertisements.*

2) obtaining the playbill approved by the WODL Board of Directors on the day that the Preliminary adjudicator's report is submitted, usually the February General Meeting.

3) securing programs from groups in Festival with all the alterations required. Recommended to provide electronically by shortly after the February meeting

4) submitting a final report to the Festival Chair.

5) printing sufficient program to accommodate the Award Ceremony.

6) The program co-ordinator has complete editorial rights over the program content

*Charging for programs is not recommended, elaborate souvenir programs have not proven profitable.*

## **HOSPITALITY, ACCOMMODATION and RECEPTION CO-ORDINATOR(S)**

1) Providing refreshments (coffee, tea, soft drinks, fruit, muffins etc.) for cast and crew during set up and rehearsal.

2) Providing lunch (but not supper) for cast and crew during set up.

3) To make arrangements for a light meal for cast and crew of the evening's performance.

4) Providing, prior to Festival, maps of, and information about the area, including hotels, motels (prices, facilities, phone and websites) location of restaurants, main shopping areas, for distribution. This information should be mailed out with the stage plans.

5) Arranging for the VIP opening reception. Invitations must include "significant other" and be sent to:

- i) All Presidents of WODL Member Groups.
- ii) All members of the WODL Board of Directors.
- iii) WODL Life Members
- iv) Award Donors.
- v) Festival Committee members..
- vi) Both Adjudicators
- vii) Anyone who has booked series tickets by March 1

6) Arranging accommodation for the Adjudicator. (Often the host hotel will provide this on a complementary basis if WODL attendees fill some specified number of rooms)

7) Arranging a room at the host hotel, or other suitable location, for the detailed adjudications. A room to accommodate at least 100 people is required as the detailed adjudications are open to all who wish to attend.

8) Submitting a final report to the Festival Chair

9) *Arranging bus transportation between the host hotel and the theatre, and between the host hotel and the award ceremonies. A donation may be asked to offset the cost.*

10) *Provide and staff, during the Festival, a Festival Headquarters for the purpose of participant registration, and a drop in centre with such things as maps, free parking stickers, goody bags and general information about the area.*

11) Water, coffee or tea available if possible

## **AWARDS PRESENTATION CO-ORDINATOR**

This section of the Festival is entirely under the jurisdiction of WODL

The Festival Awards co-ordinator makes arrangements for the Awards Ceremony with respect to:

Ensuring the awards are available at the appropriate time and place for presentation, engraved with the appropriate names. (The actual awards are provided by the WODL Awards Chair who will also look after obtaining sponsorship, and the cost of engraving).

Drawing up and scripting the awards program, in cooperation with the WODL Awards Chair, for the M.C., and to include where necessary:

- i) remarks by the Festival Chair, WODL President, host group President, and any VIP's.
- ii) Preliminary Adjudicator's remarks, and presentation of pre-festival awards.
- iii) Presentation of the stage manager's award by the resident stage manager.
- iv) Presentation of the festival awards by the festival adjudicator.
- vi) Presentation of new Life Members if needed

Endeavoring to ensure media coverage by television, radio, and press.

Meeting during the festival week to co-ordinate with the awards ceremonies Chair WODL awards Chair, WODL adjudications Chair with respect to reception and seating arrangements for Adjudicators, award sponsors, donors and VIP's.

Moving the awards ceremony along quickly ( Normally one hour or less is ideal).

The Festival Awards Chair is responsible for a final report to the Festival Chair.

*Out-of-Festival awards ceremony prior to the banquet. See page 20*

## **PUBLICITY CHAIR**

Publicity Chair is responsible for

- 1) Preparing a preliminary strategy report and budget
- 2) Preparing and distributing, in consultation with the competing groups' publicity person, material for distribution to:
  - i) TV, press, radio and festival brochure
  - ii) local community
  - iii) WODL member groups
  - iv) Theatre Ontario
  - v) free public services: newspapers, cable TV, TV, radio, notice boards etc.
  - vi) social media
- 3) Co-ordinating with the Festival Awards Chair for media coverage of the awards ceremony.
- 4) Publicity coverage prior to and during Festival. In all publicity material the Festival must be referred to as "The WODL Theatre Festival".
- 5) Preparing a final report to the festival Chair.



## **AFTER-SHOW PARTIES**

The responsibilities of the Party co-ordinator are:

- 1) To arrange for organized parties to be held following each nights performance.
- 2) To arrange for catering.
- 3) To make a final report to the Festival Chair.

*Liquor tickets, if used, should be good for the whole week. Mark the tickets to prevent the use of bogus tickets.*

Guidelines set out by the Health and Safety Board must be checked and followed for all food being served to the public.

## STAGE MANAGER

The Technical representative(s), usually the Festival Stage Manager, must be a competent technical person who is on the premises all of the day. When the Technical representative is not present, an appropriately qualified person should be available for the group. These people are supplied by the Host group.

The Stage Manager must be present for the stage inspection by the competing groups and it is advisable to have the local lighting and sound persons on hand during the performance. The Festival Stage Manager may qualify.

Accurate stage plans, including working heights (and theatre access door heights and widths where appropriate) should be provided at the beginning of the season (September or October) to all group registering for in festival adjudication. A list of lighting and sound equipment could also be provided. Further information to be supplied on request.

A hand out package containing detailed plans including an accurate, scale drawn plan and sectional drawings (where appropriate) must be prepared in time to hand to competing groups when the preliminary Adjudicator announces the winners. A detailed list of lighting and sound equipment and other technical equipment should also be included.

Equipment provided must allow full flexibility for any show with the minimum of re-arrangement. Further information to be supplied on request.

. Onstage equipment to be provided

- 1) a headset intercom system
- 2) 2 large trestle ladders &/or lift system &/or catwalk
- 3) 2 smaller ladders
- 4) Work lights (an important safety feature)

Back-stage equipment to be supplied:

- 1) Ironing board and iron
- 2) 2 or more costume racks
- 3) make-up mirrors, stools and tables
- 4) props tables
- 5) comprehensive first aid kit

. Rules for the use of the Festival stage should be established and circulated.

All groups must be allowed access to the theatre at least twelve hours before curtain time and all groups must be notified of the earliest time of access. All groups will have the same access time. Groups should be reminded that the auditorium must be vacated by six o'clock in the evening for cleaning purposes. The lighting and sound control booth as well as stage and back stage areas are still accessible.

Cast and crew may be allowed on stage until the doors are open to the public.

The Festival Stage Manager assesses each group in an objective, quantitative fashion for the Best Co-ordinated Production Award using the following definition and guidelines:

Definition: The award for “Best Co-ordinated Production” shall be given to the Group showing the best skills in organizing and planning the move to and from the Festival site. Consideration shall be give to the amount of work and technical skill necessary to accomplish the moves in and out in the required time.

### Guidelines:

The following aspects of the production must be considered in the marking:

- a) Were there any safety violations in the move in and move out? Under this heading are included (but not limited to) tripping hazards from cables, ropes or other items; unmarked headroom hazards; non use of safety headgear, gloves or goggles (where appropriate); unsafe use of ladders, manlifts, cherry-pickers; unsafe electrical practice of any kind; unsafe handling of pyrotechnics. When pyrotechnics are to be used, a certified pyrotechnician must be present, and his or her certification must be produced.
- b) Was the truck unloaded in an efficient manner?
- c) Were there a sufficient number of persons available to do the necessary work?
- d) Was the group able to complete all its requirements for the day allowing for the complexity of set and lighting design in a suitable time, enabling the group to have a tech run and/or line run?"
- e) Was the strike and load out carried out efficiently?
- f) Were the stage and dressing rooms left clean and tidy?
- g) Were the lighting instruments restored to the Festival Stage Manager's satisfaction?
- h) Was there good co-operation between the host group personnel and the visiting group personnel?

### Marking.

The Festival Stage Manager should assess marks according to the marking protocol on pages 12&13 or 14 to 18 of the Festival Guidelines.

Duplicate blank score sheets should be provided to all competing groups and should be included in the hand out package.

The final Adjudicator should invite the Stage Manager, or designate, to present this award, and the Stage Manager should make brief comments on the rationale for the choice of recipient.

The Festival Stage Manager, when requested by the competing group should be prepared to give assistance to ensure the show is ready for the evening's performance time.

The Festival Stage Manager must make a final report to the Festival Chair. The report must include a detailed assessment of each group's performance in assessing the award for Best Co-ordinated Production

**The Festival Stage Manager will be responsible for making decisions in any emergency including fire.**

Festival Stage manager's Score Sheet for Award Assessment – Example 1

Group Name:

Credits :                Marks scaled 1 to 10 on all items.

Set Up:

    General

Good Supervision of all departments by stage manager or delegate	_____
Division of labour among departments- Set, Lighting, décor, costume, props	_____
Ample time for tech rehearsal	_____
Total	===== A

Set Construction

Efficient use of people	_____
Efficient use of time (e.g. No missing items No reconstruction of already built set)	_____
Truck packed in a logical manner to avoid double handling	_____
Total	===== B

Lighting

Efficient use of people	_____
Efficient use of time	_____
Total	===== C

Sound

Efficient use of people	_____
Efficient use of time	_____
Total	===== D

## Score sheet

## Strike

Stage, Costume, and Props:  
Efficient use of people

\_\_\_\_\_

Efficient use of time

\_\_\_\_\_

Total

===== E

Bonus points for size or complexity of set/or complexity of lighting

===== F

Total credits (A+B+C+D+E+F )

===== G

## Deductions

Marks scaled 1 to 100 on all items.

Safety Violations

\_\_\_\_\_

Late arrival, relative to agreed time

\_\_\_\_\_

Lack of cooperation between visiting group and  
host Stage manager and/ or theatre staff

\_\_\_\_\_

Poor state of stage and/or dressing rooms on departure

\_\_\_\_\_

Misuse of or damage to host group equipment or facilities

\_\_\_\_\_

Host Theatre lighting instruments not restored to original location

\_\_\_\_\_

Total Deductions

=====H

Net Total Points (G-H)

=====

Festival Stage Manager score sheet Example 2

Theatre Company			
Show			
Who is in Charge?			
ATTRIBUTE	COMMENT	SCORE	SECTION TOTAL
<b>GENERAL: Stage Manager</b>			
Supervisor demeanor was calm and organized			
Present and available to everyone?			
Is there a plan for structure of the day?			
Did they coordinate with house rules?			
Was there a written plan and stage plot available to festival Managers?			
	Total: 10 points		
<b>Division of Labour</b>			
Do they know who is bringing what/ when etc?			
Was the truck unloading efficient and directed?			
Was the truck unloaded in an organized and orderly fashion?			
Props/ costumes are organized and all are accounted for?			
Were un-load people briefed as to jobs?			
Was it done safely?			
Have they asked for props/costumes when not prearranged?			
Was there a designated time frame everyone was aware of?			
	Total:5 points		
Ample time for a tech rehearsal?	Total: 5 points		
	<b>(A) GRAND TOTAL: 20 PTS</b>		

ATTRIBUTE	COMMENT	SCORE	SECTION TOTAL
<b>Set Construction</b>			
Truck			
Truck was packed in a logical manner			
	Total: 5 points		
Truck is unpacked in a safe manner			
Truck is unpacked in an orderly manner			
	Total: 5 points		
<b>Efficient use of people</b>			
Does everyone unload truck that is able?			
Does everyone appear to have been assigned a job?			
Is there good communication between team supervisor and builders?			
Is there good rapport between team members?			
Did the team stick to a time schedule?			
	Total: 5 points		
<b>Efficient use of time</b>	<b>*Any Rigging hardware used must be rated*</b>		
Are set pieces organized logically before going on stage?			
Was the set rebuilt onstage in a logical and efficient manner according to plan?			
Was the set rebuilt safely?			
Did the set fit onstage with minimal redesign?			
Were design challenges met with a good spirit of cooperation?			
Did changes need to be met with borrowing of flats etc.?			
Was equipment forgotten need to be borrowed?			
	Total: 5 points		
	<b>(B) Grand Total: 20 pts</b>		



ATTRIBUTE	COMMENT	SCORE	SECTION TOTAL
<b>Lighting</b>			
Efficient use of people			
Does the lighting leader communicate well with the team?			
Does the lighting supervisor communicate with deck and personnel in the house (safety)?			
Did enough people come in for hang?			
Did they use harness and lanyard tools?			
Did they have somebody to run the show?			
	Total: 10 points		
<b>Efficient use of time</b>			
Did they have a lighting plot suitable for the venue?			
Did they come in with extra fixtures if needed?			
Did they work around the house plot when possible?			
Did they need excessive help with the hang?			
Did they use excessive time over the stage?			
	Total: 10 points		
	<b>(C) Grand Total: 20 pts</b>		
<b>Sound</b>			
Efficient use of people			
Are they knowledgeable about sound needs?			
Is there good communication between teams?			
Did they familiarize themselves with house equipment before hand?			
Did they have somebody to run the show?			
	Total: 10 points		
<b>Efficient use of time</b>			
Did they have a soundscape suitable for the venue?			
Did they come in with fixtures if needed?			
Did they need excessive help with the hang and levels?			
Did they have excessive problems with compatibility that could have been avoided?			
	Total: 10 points		
	<b>(D) Grand Total: 20 pts</b>		

ATTRIBUTE	COMMENT	SCORE	SECTION TOTAL
<b>Strike:</b>			
<b>Set / Costumes / Props</b>			
<b>Efficient use of people</b>			
Does everyone appear to have been assigned a job and load truck if able?			
Are there enough people for an efficient strike?			
Is there direction on-stage for dismantling?			
Is there direction in the truck for re-loading?			
Are there enough people for packing/loading Props and costumes?			
Those people not able to load the truck are cleaning / sweeping / washing deck			
	Total: 10 points		
<b>Efficient use of time</b>			
Are all set pieces struck safely in a logical manner with direction?			
Is there a spirit of co-operation among team members?			
Is the truck repacked in a logical manner?			
Were there enough people to re-load the truck?			
Was everything packed up within 2h?			
	Total: 10 points		
	<b>(E) Grand Total: 20 pts</b>		

<b>Total points for all sections ( A+B+C+D+E )</b>		
BONUS POINTS ADDED FOR SIZE OR COMPLEXITY OF SET		
BONUS POINTS ADDED FOR SIZE OR COMPLEXITY OF LIGHTING		
<b>(F) Total Bonus Points</b>		
<b>Total points for all sections ( A+B+C+D+E+F ) = (G)</b>		

ATTRIBUTE	COMMENT	SCORE	SECTION TOTAL
<b>Deductions</b>	Marks scaled 1-100 on all items		
<b>Safety Violations</b>			
Hardhat use			
Steel toes / Closed toes onstage			
Harness use on cat-walks			
Un-rated Rigging			
Repeated warnings	(-5 marks for each)		
<b>Un-agreed late arrival from 07:00</b>	>30 min		
	>1 hour		
<b>Lack of Co-operation:</b>			
With Festival Stage Manager or Theatre Staff			
With Front of House Staff			
With Hospitality Staff			
<b>State of Theatre after strike:</b>			
Stage has been returned to pre-set			
Other equipment not returned to pre-set			
Lights have been returned to house hang			
Dressing Rooms are clean and tidy			
Booth is clean and tidy			
<b>Damage to Host equipment:</b>			
Damage to Lights			
Damage to Sound			
Damage to Stage			
	<b>(H) Total Deductions</b>		
<b>Total Points from Line (G)</b>			
<b>Net Total Score (G-H)</b>			

## **FESTIVAL ADJUDICATOR**

Host group's responsibilities:

- 1) Co-ordinate with Box Office, WODL Adjudications Chair and with the House Manager to provide suitable seats for the Adjudicator. A block of four seats should be set aside giving unobstructed view of the stage two of which are for the Adjudicator and two for the WODL representative prior to box office sales. If seats in the adjudicator's sight line of the stage can be kept vacant without excluding paying customers, this is desirable.
- 2) Arrange a suitable room to be at the disposal of the Adjudicator before, during intermission and following the production.
- 3) Provide program(s), flashlight, and refreshment to the Adjudicator.
- 4) Provide in-town transportation for the Adjudicator.

The Adjudicator shall not be introduced before the opening of a competing show at Festival.

The announcement that a public adjudication will take place shall be announced immediately following a competing show at Festival. The Adjudicator will be introduced before the public adjudication. *These duties are normally performed by the WODL Adjudications Chair.* The host group should make arrangements for introduction of the adjudicator at the detailed adjudication.

WODL responsibilities:

- 1) Appoint the Festival Adjudicator.
- 2) Make arrangements for the introduction of the Adjudicator to audiences and groups.
- 3) WODL President, Awards Chair, Adjudications Chair, Festival Chair, and Festival Stage Manager should meet with the Adjudicator prior to the first performance to iron out final details and to discuss the definition of awards etc.

## **AWARDS CEREMONIES CHAIR**

The awards ceremony may be held either as a traditional Ball where a meal is provided followed by the awards presentation, or as an “Academy Awards” type of presentation on stage at the host theatre, followed by a buffet.

In either case, the Awards Ceremony Chair is responsible for:

- 1) Arranging a suitable venue, with stage, preferably at the host hotel for a Ball type of ceremony. Plan on 150-200 attending.
- 2) Arranging catering of food and drink
- 3) Booking music or suitable alternative
- 4) Appointing a Master of Ceremonies.
- 5) Arranging for
  - a) printing of tickets through the Box Office Chair
  - b) sale of award ceremony tickets
  - c) 2 complimentary tickets for each Adjudicator.
  - d) Other complimentary tickets must be discussed by festival committee and approved by WODL board. Complimentary tickets may be provided as part of sponsorship packages. (note that there will be tax implications for if complimentary seats are supplied as part of charitable packages.)
- 6) Providing promotional materials to Publicity Chair.
- 7) Supervising seating arrangements
  - a) reserved areas for competing groups
  - b) VIP table
  - c) making sure that preliminary awards winners have easy access to receive awards.
  - d) *Seating assignments for awards ceremony be handled by box office and not in hospitality room.*
- 8) Supervising decorations and display of mementoes (see page 1 General Notes
- 9) *It is recommended that Out-of Festival awards be presented before the meal in a short ceremony where only the award winners be announced. The awards program shall contain the list of all nominees. All Out of Festival award winners shall be contacted and invited to attend the evening to receive their awards. Nominees may also be invited.*
- 10). Providing an operational and financial report to the Festival Committee
- 11) Providing a final report to the Festival Chairperson

## **FINANCE CHAIR (Treasurer)**

Treasurer's responsibilities:

1) In co-operation with committee heads, to set a budget for the Festival, using the form on page 22 of the guidelines. The budget will be reviewed by the Finance Committee of WODL. The WODL treasurer will then meet with Festival Chair regarding the results of that meeting and may request a revised budget to be presented for approval by the WODL Board.

2) To keep complete financial records and supply the festival Chair with a current financial statement for the on-going reports to WODL. The records must include HST amounts paid by the group so that a refund can be obtained.

3) To supervise and advise sub-committees on financial matters.

4) To prepare a financial statement at the completion of the Festival for the Festival Chair to present to WODL. This statement must be subjected to a review which may be completed by any WODL member with accounting knowledge and not associated with the Festival Committee. A full audit is not required.

The division of profit or loss after expenses between the Host Group and WODL is 60% to Host Group and 40% to WODL.

Festival expenses:

1) Royalties: Competing groups may submit receipts to the Festival Treasurer for reimbursement.

2) Festival Adjudicator's fees and expenses.

3) Two series tickets for the Festival Adjudicator.

4) Two complimentary tickets to the Award Ceremonies for both Adjudicators.

WODL expenses are:

1) Pre-Festival Adjudicator's expenses

2) Out of pocket expenses up to \$650 for the Opening VIP reception. This expense is not to be included in the Festival budget, but if more than \$500 is spent the additional cost must be borne by the Host Group. The actual cost incurred must be reported separately on the financial report

3) One extra complimentary ticket to the opening performance only to pre-festival Adjudicator.

Other complimentary tickets must be approved by WODL. If not approved the cost of tickets shall be borne by the Host Group.

Notes: 1) Under special circumstances an advance of up to \$5000 can be made to the Host Group, WODL finances permitting. The need for this advance must be established by the Host Group in the application to the Board of WODL. Repayment of this advance must be made before the end of the same fiscal year (May 31)

2) The rent for Theatre facilities charged to Festival accounts is to be calculated according to one of the following:

a) if the Group rents the Facility for the Festival, the actual rent charged is to be entered in the accounts,

b) if the Host Group owns the Facility the rent charged will be the same as the rent charged to an outside group renting the theatre. If there are no outside rental fees in place, the festival treasurer and the WODL board will come to a mutual agreement.

c) if the Host Group has a custodial arrangement with the Municipality, but pays expenses, a combination of the two above is to be used to calculate charges. All expenses incurred directly by the Group are to be included but no building depreciation.

<b>SAMPLE FESTIVAL BUDGET</b>		
<b>INCOME</b>	<b>BUDGET</b>	<b>ACTUAL</b>
Awards Ceremony Tickets	\$ 8,000.00	
Donations		
Program Advertising	\$ 3,000.00	
Show Tickets	\$ 20,000.00	
Sponsors	\$ 5000.00	
Workshop Grant	\$ 400.00	
<b>TOTAL INCOME</b>	<b>\$ 36,400.00</b>	
<b>EXPENSES</b>		
Adjudicator -Accommodation	\$ 1,000.00	
mileage, fees, meals	\$ 2,500.00	
Adjudication Room	\$ 250.00	
Administration	\$ 300.00	
Advertising	\$ 2,500.00	
Awards Ceremony – Dinner Cost	\$ 7,000.00	
Awards Ceremony – DJ /music	\$ 250.00	
Awards Ceremony –hall rental	\$ 250.00	
Box Office Fees	\$ 1,500.00	
Comp Tickets		
Decorations	\$ 300.00	
Equipment Rental		
Group Banners / Mementos	\$ 200.00	
Hospitality	\$ 2,000.00	
Opening Reception	\$ 1,200.00	
Plaques	\$ 300.00	
Program	\$ 1,800.00	
Royalties	\$ 500.00	
Technician	\$ 500.00	
Theatre Rental	\$ 6,000.00	
Workshop Costs	\$ 400.00	
<b>TOTAL EXPENSES</b>	<b>\$ 28,750.00</b>	
Profit (Loss)	\$ 7,650.00	
Host Share (60%)	\$ 4,590.00	
WODLShare (40%)	\$ 3,060.00	

#### Opening Reception Reported Separately

Cost for Opening Reception	\$1,200.00
WODL grant for Opening Reception	\$ 650.00
Cost borne by Host Group	\$ 550.00

Host Group may apply to WODL for a grant up to a maximum of \$200.00 for up to 2 workshops.

## **HOUSE MANAGER**

The responsibilities of the House manager are:

- 1) Provision of ticket takers, ushers, programs
- 2) Ensuring that the Adjudicator is seated before curtain goes up.
- 3) Front of House operation and decor.
- 4) Lobby display for use of participating groups. Advise groups in advance of space available.
- 5) Arranging a display of awards if possible.
- 6) Co-ordinate with the Festival Stage Manager, and the competing group's Stage Manager regarding door opening, starting times, delays, intermission and front of house lights.
- 7) Check with the competing group's Stage Manager regarding any special front of house requirements of the group.
- 8) Prepare a final report to be submitted to the Festival Chair.



## **WORKSHOP ACTIVITIES (This section is optional)**

*The workshop co-ordinator is responsible for:*

*Arranging and supervising workshops (host group to apply for up to \$200 per workshop to a maximum of 2 workshops). Often the adjudicator is asked to lead the workshops.*

- i) Selection of suitable topic(s) for workshop(s)*
- ii) Arrange for a person or persons to conduct the workshop(s)*
- iii) Obtain a suitable space for the workshop(s).*
- iv) Advertise and promote the workshop to WODL members*

*Activities or special events e.g. local trips, visits to places of interest may be arranged for visitors if sufficient interest can be generated.*

*Providing a final report to the Festival Chair.*

Host Group may wish to apply to WODL for a training grant to assist with costs of workshops. A maximum grant of \$200.00 per workshop and maximum of 2 workshops is allowed.