**PENTACLE THEATRE BOARD LIAISON DUTIES**

**“CHEAT SHEET”**

**OVERARCHING GUIDELINES:**

* Keep the theater’s best interest as your No. 1 priority.
* Always be helpful and supportive of your show’s director. You can’t ask “Is there anything I can do for you?” often enough!
* Always be helpful and supportive of your show’s cast/crew.
* Be a regular presence: In person, emails, sharing FB posts, etc.
* Stress to everyone in the show that CONFIDENTIALTY is key; you will not use names unless the person gives you permission to do so.
* Be prepared to share successes, challenges, updates in executive sessions.
* Be succinct when you attend rehearsals/shows and need to say something as a group to cast and crew. Rehearsal time is precious!
* **When you hear of a problem, be effective – but low key – in how you work to resolve it. Everyone involved in the theater is a volunteer, there may be a back story or history you’re unaware of, and resolving issues effectively often requires finesse and patience. If in doubt, ask board president and/or executive director for advice ahead of time.**
* Always keep board president and executive director apprised of issues as they occur; don’t wait for an executive session in a board meeting.

**WHAT TO DO WHEN:**

**Phase 1 (before show starts)**

* Contact director of show you’re assigned to; let them know you will be their board liaison.
* If possible, attend auditions and help as needed: Checking people in, do nametags, get audition/conflict forms, escort actors to audition areas, offer coffee/water, etc. Take a few minutes to welcome all who came to audition … make a quick comment about how much our volunteers mean to us. Encourage those who aren’t cast to work on crews or audition for upcoming shows.
* Participate in post-audition discussion (if invited by director) with production team; director makes final say so but often wants feedback from production team.
* Make sure your name and contact info are listed on the cast/crew list (directors usually do this automatically).

**Phase 2 (rehearsal phase)**

* Attend the first rehearsal. If you have a scheduling conflict, attend a rehearsal as early as possible. Ask director beforehand for a couple of minutes to introduce yourself. During that time, very BRIEFLY (5 minutes) describe what a board liaison does, emphasize that you’re there to support and help as needed, thank them for sharing their time and talent with Pentacle Theatre, look forward to working with them.
* For subsequent rehearsals, plan to attend rehearsals regularly (once a week or at least once every two weeks - no need to stay for entire rehearsal).
* Liaisons may need to do a second “welcome” once the show moves in to the theater, since new crew people have come on board.
* **Optional**: Bring snacks occasionally – cast and crew will love that!
* Serve as bridge between director and the office. Sometimes this means helping with minor logistical issues (e.g., heat/air not working in rehearsal space, need more scripts, etc.), and sometimes it means helping resolve major problems (cast members dropping out, issues between production team/cast/office, etc.).
* If there is an issue with a cast member who may need to be replaced, your director should include you in these discussions. You should be made aware beforehand of any decision to let go of a cast member; you may be asked to participate with the director in giving the news to that cast member.
* **Optional**: Once rehearsals move into the theater, consider helping during work parties to paint, build set under technical director’s instruction, etc.
* Tell the cast about the opening night reception. People new to Pentacle Theatre may not know about this tradition.
* **Optional**: During Tech Sunday (usually held 2 weeks prior to opening night), consider attending for a couple of hours. This is a long day for everyone and includes a potluck; it’s a welcome gesture for the board liaison to set up all the potluck food on long tables in the lobby, eat with everyone, and then clean up while cast/crew returns to rehearsal.
* Sometime during the run or closing night, it’s important to encourage people to become Pentacle members if they are not yet.
* Check to see if your help is needed (directing people to seats, handing out programs, etc.) for Student Night or Community Night dress rehearsals.

**Phase 3 (during run of show)**

* Attend opening night, if at all possible. On opening night, go to dressing room around 6:30-7 p.m., say a few words to cast/crew (“Thank you for all your hard work, very excited to see the show, break a leg”). This must be brief – they have a lot going on. Stay for opening night after-party and mingle with cast/crew. Be sure to thank hospitality/house manager.
* **Optional:** On opening night or soon afterward, consider bringing snacks with a note from you to leave in dressing room.
* Halfway through run of the show, let cast/crew know that they will be sent a confidential survey when show is over. Stress that we always want to improve our volunteers’ experience at Pentacle, and we value their survey participation. Information on survey is CONFIDENTIAL, i.e., we will share the survey feedback – but not who said it.
* Attend closing night. Participate in strike, which means putting away all costumes, props, cleaning up dressing room, etc. Attend cast party.

**Phase 4 (follow up after show)**

* Hand write thank-you notes to each person on the cast and crew. If it’s a large cast, it’s a good idea to get a head start the last couple weeks of the show’s run. Note cards and cast/crew addresses are in the office. Postal meter also is in the office. Ideally, notes should be sent within 14 days of the end of the show.
* You will see a copy of the online survey results. Prepare a short verbal summary to present during the next executive session.
* Meet with director to go over cast/crew survey results before results are distributed to cast/crew.
* Participate in a debrief with the director, executive director and production/technical director to discuss what went well and what could have gone better in all aspects of the production.