

OUT OF THE BLUE PERFORMING ARTS INC.

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Information and Guidelines for Participants

Before you embark on an Out of the Blue Performing Arts project whether it is a workshop, promotional event or full scale production, please spend a few minutes reading this guide, which sets out the artistic policy and creative objectives for Out of the Blue. It also provides you with the basic policies and conditions that you will need to follow during your involvement with Out of the Blue. Read it now and keep it with you to refer to as you gain experience with Out of the Blue.

We also remind you that this material should be read in conjunction with the job description and other information that may be provided for the specific role you are undertaking. And remember, if you are unclear about anything, ask your tutor, stage manager or team leader.

OUT OF THE BLUE'S MISSION

Out of the Blue aims to support and promote young people with a keen interest in the performing arts by creating opportunities for them to develop their skills through workshops and productions that strive for the highest standards.

THE ORGANISATION

Out of the Blue is a non-profit charitable organisation listed on the Register of Cultural Organisations. A representative board is elected by the membership at the Annual General Meeting in August each year. The board has seven members. Current board members are:

President	Chrissy Payne	Ordinary members	Brett Jeffers
Vice President	David Leishman		David Simon
Treasurer	David Tucker		Joshua Mason
Secretary	Philippa Hayley		Ruth Harrison (youth rep)

The Board has contracted the Art of Hollywood (David & Romola Hollywood) to oversee the day to day operations of the organisation. They are responsible for general management and artistic direction and report to the board. The board also contracts professional tutors and mentors in key areas (e.g. the musical director for a production or the choreographer) to enable Out of the Blue to aim for the highest standards in tuition and production.

ARTISTIC POLICY

Out of the Blue aims to create works that engage its audience, that are stimulating and imaginative and have a professional look and feel about them. Some of the most effective elements in work to date have been the ensemble nature of the projects (i.e. moving away from star vehicles) as well as the energy, focus and enthusiasm of the cast. In addition, we recognise the need for a clear, coherent and bold "concept" or "vision" that permeates all aspects of the production on and off the stage. Out of the Blue endeavours to select works that can embody these elements.

THE CREATIVE PROCESS

A coherent result is achieved when everyone understands and works towards a common goal. In theatre, everyone aims to support the Director's vision and help to bring it to life so that what an audience experiences is strong, clear and consistent - many speaking with one voice.

Fleshing out the details of a vision is not always an easy task and often you can find yourself going down the wrong path and having to turn around and start all over again. This is all part of a journey which begins with a very serious analysis of the work to determine a relevant interpretation and then leads into the design process some months before rehearsals start. As rehearsals proceed, some blocks to creativity can be encountered and the director/tutor will need to find a way around them. This can involve rigorous coaching, research, role-playing, character work, improvisation etc. Inside the partnership between director/tutor and participants, solutions will come from the most unexpected places. However, this requires that each person involved in producing a program must consciously determine his or her willingness to undergo coaching in order for breakthroughs to occur. This is essential for making the "unreal world" spring to life.

HOW IS WORK SELECTED?

Anyone is welcome to propose a project for Out of the Blue. Proposals need to be in writing and need to take into account the key elements mentioned above as well as giving an indication of budget and technical resources needed. Those people appointed to oversee artistic direction will assess the merit and feasibility of the project and present their recommendations to the board who will give their consideration to the proposal. Alternatively the artistic director(s) may propose a project directly to the board in line with the strategic plan for the organisation.

Here is a summary of key ingredients that serve the artistic policy for Out of the Blue.

1. STRONG CONCEPT/VISION BASED ON AN ANALYSIS OF THE TEXT OR SUBJECT MATTER
2. A COHERENT LANGUAGE ACROSS ALL ASPECTS OF PRODUCTION - Visual, Tactile, Oral and Aural
3. ATTENTION TO DETAIL AND ATMOSPHERE CREATED BY ALL VISUAL ELEMENTS
4. PERFORMANCES THAT ARE ENERGISED, FOCUSED AND WELL-ACTED
5. PROJECTS WITH AN EMPHASIS ON THE ENSEMBLE
6. HIGH STANDARDS IN PERFORMANCE AND PRODUCTION
7. SHOWS THAT ENGAGE AND COMMUNICATE WITH AN AUDIENCE

GUIDELINES

Being involved in Out of the Blue can be extremely exciting, inspiring and challenging. However, no one can reap these rewards without dedication, commitment and hard work. You will be asked to extend yourself, to do the best you can and to go that extra distance to create something truly Out of the Blue. This can be, at times, emotionally, physically and personally demanding.

Following this guide can help to keep the inevitable showbiz stresses to a minimum, help you to work effectively as a team member and help us all achieve a high standard of professionalism which is what Out of the Blue is all about.

BE ON TIME and MEET YOUR DEADLINES

Always observe the call/start time for rehearsals/workshops/shows/working bee. (It is advisable to plan to arrive at least 10 minutes early.) When you arrive, make sure that you come prepared and ready for work. This means being focused on the job. If you are going to be late please contact your tutor, producer or stage manager as soon as possible. Please do not call the director while he/she is in the middle of rehearsal.

If you have agreed to have something ready by a particular date or time, make sure it is ready as it is likely that many people are counting on your contribution before they can proceed to the next stage. If you are not going to meet your deadline, anticipate and let your team leader know with enough time to plan an alternative strategy.

WORKING TOGETHER MEANS BEING PART OF TEAM

Work co-operatively with others

Allow those who are in a leadership roles (director/ tutor/manager) to give direction. This means listening to instructions and suggestions.

Be prepared to learn from mistakes. Accept criticism cheerfully and do not take it personally, remember every one is here to learn.

We strongly suggest that you keep a production journal/diary for your rehearsal/workshop materials (i.e. script, directions, criticisms). Remember that performing arts are busy and occur in a demanding environment, so it is **essential** to write down instructions and suggestions so that you can remember them for the next time.

Try to work without a prompter - 'scripts down'. Practise harmonies if you have them and support one another with dialogue.

There are no "stars" in this organisation - every person regardless of their role is needed to create a productive, effective and successful event. So, while everyone has different roles, no role is small or insignificant. It is important to understand and appreciate everyone's role in the production. This includes getting to know people involved with technical and production areas (sets, costumes, props, lighting, sound, stage management, front of house, administration, sales and marketing and catering).

If you are not actually 'on stage' in a show/workshop, be quiet, concentrate on those who are active for the moment.

Allow quiet in the rehearsal/workshop for concentration so that instructions such as cueing and entrances can be given effectively. **Please refrain from unnecessary "side" conversations, keep your social interactions to a minimum or for after/rehearsals/workshops.**

Maintain character while on stage to allow quick and effective resumption of the workshop/rehearsal following an interruption.

You are responsible for any personal belongings that you bring to rehearsals/workshops. Make sure you are vigilant about their location and safety.

Ensure that you treat **everyone**, including Out of the Blue patrons (our audiences) with respect and courtesy.

Avoid personal displays of temperament. If you have a complaint, speak to the appropriate person about it (refer to Complaints Handling Policy for further details).

Physical or verbal harassment **will not be tolerated** at any time or under any circumstance. This includes harassment and/or discrimination on the grounds of gender, age, race, ethnic background or sexual preference.

HOMEWORK

Work on your performance at home. Consider the sub-text as well as being able to say or sing the lines.

If you have been issued a costume, score or script, you are responsible for keeping it clean and tidy throughout the production. All material issued must be returned to Out of the Blue at the completion of the production/workshop or you will be liable for the cost of its replacement value.

HEALTH & SAFETY

Each person should:

Take note of Out of the Blue's Occupational Health and Safety Guidelines posted in all venues.

Work in a safe and healthy manner and encourage others involved with any aspect of Out of the Blue to work in a safe and healthy manner.

Co-operate with and support the promotion of occupational health and safety in the workplace.

Immediately report to a board member, stage manager or tutor all potential incidents/hazards which can cause injury, ill health or damage and actively participate in programs undertaken to eliminate and control such hazards.

WELL-BEING

Take personal responsibility for your own emotional and physical well being. Make sure that you have had adequate rest and nourishment (particularly when the production process is in full swing). This may mean planning ahead for whatever you will need to maintain your own well-being throughout the production. This will help you work more productively and help to avoid jeopardising the health and safety of others.

What to do if you have a suggestion for Out of the Blue

The best way to make a suggestion is to put it in writing and submit it to the general managers - Romola or David Hollywood - who will pass your comments to the board.

COMPLAINTS HANDLING POLICY & PROCEDURE FOR MEMBERS & PARTICIPANTS

How do you deal with a problem?

a) If your problem has to do with an aspect of a production or workshop, talk to the person who is looking after that area. e.g. If the problem relates to ticket sales, talk to the box office manager. If something happens on stage that you are not happy about, talk to the stage manager or director.

b) If your problem has to do with another person in the organisation you should:

[i] Always try to resolve the problem by talking about it with the person concerned. Try to be clear and objective when identifying the problem to the other person. Remember, sitting on the problem or gossiping to other members of the organisation can inflame the situation and make it more difficult to resolve amicably. GOSSIP KILLS ORGANISATIONS!

[ii] If you are unable to resolve the problem together, through open discussion, please raise the matter with whoever is accountable (the next person in the chain of command) who may be able to help you to resolve the issue e.g. stage manager, director, tutor, producer or general manager. The person you report to is duty bound to attempt to resolve the issue, and if it is of a serious nature, they are obliged to raise the matter with the general manager or make a formal report to the Board on your behalf.

[iii] If you are still unhappy and the issue is unresolved, go to a team leader or the producer and they will provide you with the appropriate form to fill out addressed to the board. The board will, collectively, investigate the problem, in consultation with the general management, and determine the appropriate course of action. Where a board member or the general management are implicated in the complaint or have a conflict of interest, they will be asked to step aside from the investigation and decision making process.

IF YOU HAVE ANY QUESTIONS CONTACT OUT OF THE BLUE ON [02] 4757 2464

