

HILLIARD DAVIDSON

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LEADERSHIP

MANUAL

Section 1: Leadership Articles & Ideas

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15 Ways to Expand Your Reach through Social Media

By MacEwen Patterson

With all the hype social networking is getting, there are two platforms that are actually creating an impact: Facebook and Twitter.

There are two other tools that are better in design or enhance the function of both:

Givezooks.com and TipJoy.com. Facebook hosts an application called Causes which is free and allows people to connect around causes they believe in.

The following are ways that leaders can drive, organize, and add value to the Members of Social Causes.

1. Say "hello" to new members.
2. Thank people.
3. Invite people.
4. Ask people to help you lead.
5. Coordinate communication.
6. Remain positive.
7. Set unattainable goals.
8. Ask for input you can share.
9. Get into the community.
10. Give yourself time off.

1. **Say "hello" to new members.** Thank them for joining. Often that will alert the Member's "friends" that they are up to something and create interest. People are driven by recognition. Put it to use.
2. **Thank people for contributing.** Every time. It doesn't matter the size of the contribution. What matters is that people know their gift is making a difference. When they see a person on the other end of their donation, they are more likely to repeat and recommend the opportunity to a friend. Congratulate outstanding action. People who recruit a lot, or who post some inspiring media, give them attention.
3. **Invite people.** Every day. Invite them through your e-mail signature line, Facebook profile, (other social networks), and regularly through Twitter. (To

keep this easy, open a free account with a URL shortener—like bit.ly—and save the link where you can always copy it if necessary.)

4. **Ask people to help you lead.** Schedule a monthly conference call to gather feedback from people on the initiatives at hand and the direction you are going.
5. **Coordinate your communication.** Work with your charity and find out what they are working on. Report to your members at least once a week on the issues and successes at hand. Give them an opportunity to participate in wins. Plan to send messages at least once a week. Cover what's coming up, what we've accomplished, and what remains to be done.
6. **Remain positive.** There will be days when you'll be sideswiped by well-meaning and overwrought individuals that think being obnoxious and loud creates results. Focusing on what you want creates what you want. Always has, always will.
7. **Set unattainable goals.** When you have goals that people have to stretch to reach, they will stretch. They may not reach the goal all the way, but they'll push much harder than without a bar set.
8. **Ask for input in a way you can share.** Invite people to contribute the successes in their community and share that in a way that people can make use of and be inspired by.
9. **Get into the community.** Staying online is useful, but the real results are happening in the world. No matter who your cause serves, they have homes, families, jobs, schools, lives. Don't be afraid to be a part of people's lives.
10. **Give yourself time off.** At least two weeks a year, one weekend a month, one afternoon a week. Everybody needs to restore their batteries.

The Difference between Facebook and Twitter

Facebook, and specifically Causes, is a good conversation platform. You can post announcements, introduce calls to action, stir discussion, and share media.

Twitter is good for inserting headlines (via links) into the online conversation. Twitter almost always leads people away from Twitter. Facebook almost always draws people deeper into Facebook.



Givezooks is *very* powerful because it connects to all social media and allows for safe fundraising. TipJoy gives people on Twitter an opportunity to contribute inside their tweets without having to log into Causes.

There's a ton more to get into your online space. But this is a good introduction for new leaders. If you have joined a Cause and want to know how to become a leader, here are my recommendations:

1. **Ask the Administrator.** Chances are they'll be happy for the help. It may take a while to get back to you. In the meantime;
2. **Do what it takes to get on the Hall of Fame,** either through recruiting, donating, or both.
3. **Meet the other Hall of Famers** and ask what is the primary concern needing the most action and attention at the moment.
4. **Get familiar with the charity your Cause is supporting.** Know their platform and agenda.
5. **Create a list of accomplishments** you'll tackle from your leadership position. Unless the job at hand is bigger than you, it won't and can't open up for you.

MacEwen Patterson is the co-founder of Breakthrough Online Media, LLC, based in the Los Angeles area. Breakthrough provides programs designed to move families from struggle to cooperation, sharing tools and techniques that establish peace in the home. Breakthrough serves parents who are seeking more effective methods of raising Responsible (Thinking, Loving, and Confident) children.



10 Ways to Improve Arts Education for All Students in Your Community

By Victoria Saunders and John Abodeely

Education is often a political issue. Thousands of adults from the feds to the states to school districts and school buildings make decisions every day that determine what a child learns—or doesn't—in the classroom. Because of this complicated pathway, No Child Left Behind, and the

perception that the arts aren't "core subjects" (which they are), students often need our help to get access to arts education.

Here is a list of 10 things you can do to help the children and youth in your community gain and retain access to a great arts education.

1. Be counted.
2. Speak up!
3. Get the facts!
4. Show; don't tell.
5. Enlist the support of others.
6. Communicate!
7. Many people make it work.
8. Know your audience.
9. Do Your Homework.
10. Start Now.

1. Be counted. The Arts Action Fund of Americans for the Arts is recruiting one million members to lend their voices to a grassroots change campaign. With one million members signed up, our discussions with federal legislators, the president, and others will have the type of credibility that elected officials respond to. Sign up for free today at www.ArtsActionFund.org.

2. Speak up! There is an easy way to participate in both state and national efforts to improve students' access to arts education in schools around the country. Tell the people who make decisions that the arts in schools matter. Take action with a click of a button at the E-Advocacy Center for Arts Education at www.AmericansForTheArts.org/ArtsEducation/Advocacy.



3. **Get the facts!** Tons of research exists about the value of arts education to students' academic, emotional, and behavioral success. Combine this research with personal stories—yours or a child's—to make the strongest case for including the arts in public schooling. [Find the research online.](#)
4. **Show; don't tell.** Stories about kids in arts classes, children's artwork, and the kids themselves are the greatest advocates for arts education. Parents who can speak to decision makers about how the arts positively impacted their own children are also great spokesperson for the cause. Rely on these firsthand accounts to help emphasize the value of the arts in a child's life.
5. **Enlist the support of other, caring individuals.** Research shows that the #1 indicator of the sustainability and quality of arts education in schools is a diverse set of caring, involved adults. By talking to others, emailing your friends, asking for referrals to others who care, you can create a network of arts education supporters that can make real change happen.
6. **Communicate!** Once you learn who in your community also cares, keep the lines of communication open by starting a Facebook page, Google group, or other online community where you can share news, send group emails, and keep folks connected and engaged.
7. **Many people make it work.** Teachers and parents aren't the only ones who have a role to play in providing arts education. Many different people determine what kids learn, when, and how. Principals, superintendents and their staff, school board members, and community arts organizations each have a unique ability to help children learn in and through the arts. Often, just talking to a principal about arts education—what's happening in her school, what she thinks, if she feels her students have enough—will help to make leaders conscious of children's need for it. Talk to a diverse set of individuals who can help to show them people care and to keep it in the forefront of their concerns.

- 8. Know your audience.** When you ask someone to take action, you're likely to get a "yes, I will" answer if you ask the right question. Here are some ideas of what to ask and to whom. *Parents:* Will you talk to your principal or call your superintendent to assure them that the arts matter to you and to your children? Would you visit a school board meeting to say the same thing and to ask what the school is doing to ensure the arts are part of the school day? *School Boards:* Are you willing to pass a policy requiring arts instruction? Will you dedicate one school board meeting to reviewing the arts education in your district, to ensure it is high-quality and accessible to all students? *Superintendents:* Do you have a budget for partnering with arts organizations? Do you employ an arts coordinator or anyone to oversee and support the arts throughout the district? *Principals:* Will you partner with local arts organizations to provide professional development training in arts integration for all teachers?
- 9. Do Your Homework.** Learn all you can about the issues facing your community or your local school district that are impacting arts education. By asking the questions in Tip 8, you can also become more knowledgeable about what your decision-makers are facing and how you can best strategize your steps and create your talking points. How are the arts funded currently and why is that changing? Is it the whole budget or part of it? How many arts positions will be lost and which ones? How many students will be affected? Will it affect every school? It is important that you let them know you understand and that you've done your homework.
- 10. Start Now.** We often wait until there is a crisis to take action. If you begin to get to know your decision makers, follow the issues, learn about your audience, gather your stories, build your team, and do your research now, you may be able to create a presence that discourages decision makers from cutting your programs when budget reductions are taking place.

Victoria J. Saunders provides arts and culture services to the non-profit and government arts agency communities. John Abodeely leads the Arts Education Network, a national network of 5,000 individuals and organizations.

Factors of Leadership



Leaders

You must have an honest understanding of who you are, what you know, and what you can do. Also, note that it is the followers, not the leader or someone else who determines if the leader is successful. If they do not trust or lack confidence in their leader, then they will be uninspired. To be successful you have to convince your followers, not yourself or your superiors, that you are worthy of being followed.

Followers

Different people require different styles of leadership. For example, a new hire requires more supervision than an experienced employee. A person who lacks motivation requires a different approach than one with a high degree of motivation. You must know your people! The fundamental starting point is having a good understanding of human nature, such as needs, emotions, and motivation. You must come to know your employees' *be*, *know*, and *do* attributes.

Communication

You lead through two-way communication. Much of it is nonverbal. For instance, when you "set the example," that communicates to your people that you would not ask them to perform anything that you would not be willing to do. What and how you communicate either builds or harms the relationship between you and your employees.

Situation

All situations are different. What you do in one situation will not always work in another. You must use your judgment to decide the best course of action and the leadership style needed for each situation. For example, you may need to confront an employee for inappropriate behavior, but if the confrontation is too late or too early, too harsh or too weak, then the results may prove ineffective.

Also note that the *situation* normally has a greater effect on a leader's action than his or her traits. This is because while traits may have an impressive stability over a period of time, they have little consistency across situations (Mischel, 1968). This is why a number of leadership scholars think the *Process Theory of Leadership* is a more accurate than the *Trait Theory of Leadership*.

Various forces will affect these four factors. Examples of forces are your relationship with your seniors, the skill of your followers, the informal leaders within your organization, and how your organization is organized.

Boss or Leader?

Although your position as a manager, supervisor, lead, etc. gives you the authority to accomplish certain tasks and objectives in the organization (called *Assigned Leadership*), this *power* does not make you a leader, it simply makes you the *boss* (Rowe, 2007). Leadership differs in that it makes the followers *want* to achieve high goals (called *Emergent Leadership*), rather than simply bossing people around (Rowe, 2007). Thus you get *Assigned Leadership* by your position and you display *Emergent Leadership* by influencing people to do great things.



Bass' Theory of Leadership

Bass' theory of leadership states that there are three basic ways to explain how people become leaders (Stogdill, 1989; Bass, 1990). The first two explain the leadership development for a small number of people. These theories are:

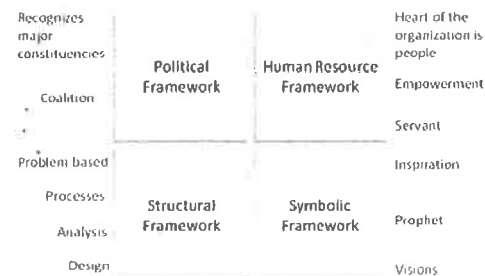
- Some personality traits may lead people naturally into leadership roles. This is the Trait Theory.
- A crisis or important event may cause a person to rise to the occasion, which brings out extraordinary leadership qualities in an ordinary person. This is the Great Events Theory.
- People can choose to become leaders. People can learn leadership skills. This is the Transformational or Process Leadership Theory. It is the most widely accepted theory today and the premise on which this guide is based.

Leadership Models

Leadership models help us to understand what makes leaders act the way they do. The ideal is not to lock yourself in to a type of behavior discussed in the model, but to realize that every situation calls for a different approach or behavior to be taken. Two models will be discussed, the *Four Framework Approach* and the *Managerial Grid*.

Four Framework Approach

In the *Four Framework Approach*, Bolman and Deal (1991) suggest that leaders display leadership behaviors in one of four types of



frameworks: Structural, Human Resource, Political, or Symbolic.

This model suggests that leaders can be put into one of these four categories and there are times when one approach is appropriate and times when it would not be. That is, any style can be effective or ineffective, depending upon the situation. Relying on only one of these approaches would be inadequate, thus we should strive to be conscious of all four approaches, and not just depend on one or two. For example, during a major organization change, a Structural leadership style may be more effective than a Symbolic leadership style; during a period when strong growth is needed, the Symbolic approach may be better. We also need to understand ourselves as each of us tends to have a preferred approach. We need to be conscious of this at all times and be aware of the limitations of just favoring one approach.

Structural Framework

In an effective leadership situation, the leader is a social architect whose leadership style is analysis and design. While in an ineffective leadership situation, the leader is a petty tyrant whose leadership style is details. Structural Leaders focus on structure, strategy, environment, implementation, experimentation, and adaptation.

Human Resource Framework

In an effective leadership situation, the leader is a catalyst and servant whose leadership style is support, advocating, and empowerment. While in an ineffective leadership situation, the leader is a pushover, whose leadership style is abdication and fraud. Human Resource Leaders believe in people and communicate that belief; they are visible and accessible; they empower, increase participation, support, share information, and move decision making down into the organization.

Political Framework

In an effective leadership situation, the leader is an advocate, whose leadership style is coalition and building. While in an ineffective leadership situation, the leader is a hustler, whose leadership style is manipulation. Political leaders clarify what they want and what they can get; they assess the distribution of power and interests; they build linkages to other stakeholders, use persuasion first, then use negotiation and coercion only if necessary.

Symbolic Framework

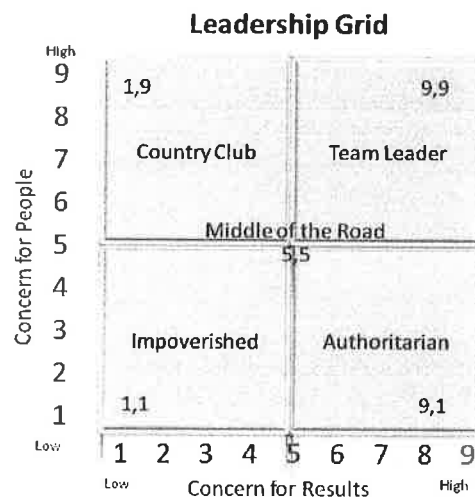
In an effective leadership situation, the leader is a prophet, whose leadership style is inspiration. While in an ineffective leadership situation, the leader is a fanatic or fool, whose leadership style is smoke and mirrors. Symbolic leaders view organizations as a stage or theater to play certain roles and give impressions; these leaders use symbols to capture attention; they try to frame experience by providing plausible interpretations of experiences; they discover and communicate a vision.

Managerial Grid

The Blake and Mouton *Managerial Grid*, also known as the *Leadership Grid* (1985) uses two axes:

1. "Concern for people" is plotted using the vertical axis
2. "Concern for task or results" is plotted along the horizontal axis.

They both have a range of 0 to 9. The notion that just two dimensions can describe a managerial behavior has the attraction of simplicity. These two dimensions can be drawn as a graph or grid:



Most people fall somewhere near the middle of the two axes — Middle of the Road. But, by going to the extremes, that is, people who score on the far end of the scales, we come up with four types of leaders:

- **Authoritarian** — strong on tasks, weak on people skills
- **Country Club** — strong on people skills, weak on tasks
- **Impoverished** — weak on tasks, weak on people skills
- **Team Leader** — strong on tasks, strong on people skills

The goal is to be at least in the **Middle of the Road** but preferably a **Team Leader** — that is, to score at least between a 5,5 to 9,9.

Authoritarian Leader (high task, low relationship)

People who get this rating are very much task oriented and are hard on their workers (autocratic). There is little or no allowance for cooperation or collaboration. Heavily task oriented people display these characteristics: they are very strong on schedules; they expect people to do what they are told without question or debate; when something goes wrong they tend to focus on who is to blame rather than concentrate on exactly what is wrong and how to prevent it; they are intolerant of what they see as dissent (it may just be someone's creativity), so it is difficult for their subordinates to contribute or develop.

Team Leader (high task, high relationship)

This type of person leads by positive example and endeavors to foster a team environment in which all team members can reach their highest potential, both as team members and as people. They encourage the team to reach team goals as effectively as possible, while also working tirelessly to strengthen the bonds among the various members. They normally form and lead some of the most productive teams.

Country Club Leader (low task, high relationship)

This person uses predominantly reward power to maintain discipline and to encourage the team to accomplish its goals. Conversely, they are almost incapable of employing the more punitive coercive and legitimate powers. This inability results from fear that using such powers could jeopardize relationships with the other team members.

Impoverished Leader (low task, low relationship)

A leader who uses a "delegate and disappear" management style. Since they are not committed to either task accomplishment or maintenance; they essentially allow their team to do whatever it wishes and prefer to detach themselves from the team process by allowing the team to suffer from a series of power struggles.

The most desirable place for a leader to be along the two axes at most times would be a 9 on task and a 9 on people — the Team Leader. However, do not entirely dismiss the other three. Certain situations might call for one of the other three to be used at times. For example, by playing the Impoverished Leader, you allow your team to gain self-reliance. Be an Authoritarian Leader to instill a sense of discipline in an unmotivated worker. By carefully studying the situation and the forces affecting it, you will know at what points along the axes you need to be in order to achieve the desired result.

Total Leadership

What makes a person want to follow a leader? People want to be guided by those they respect and who have a clear sense of direction. To gain respect, they must be ethical. A sense of direction is achieved by conveying a strong vision of the future.

When a person is deciding if she respects you as a leader, she does not think about your attributes, rather, she observes what you *do* so that she can know who you really *are*. She uses this observation to tell if you are an honorable and trusted leader or a self-serving person who misuses authority to look good and get promoted. Self-serving leaders are not as effective because their employees only obey them, not follow them. They succeed in many areas because they present a good image to their seniors at the expense of their workers.

Be	Know	Do
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The basis of good leadership is honorable character and selfless service to your organization. In your employees' eyes, your leadership is everything you do that effects the organization's objectives and their well-being. Respected leaders concentrate on (U.S. Army, 1983):

- what they *are* **be** (such as beliefs and character)
- what they **know** (such as job, tasks, and human nature)
- what they **do** (such as implementing, motivating, and providing direction).

What makes a person want to follow a leader? People want to be guided by those they respect and who have a clear sense of direction. To gain respect, they must be ethical. A sense of direction is achieved by conveying a strong vision of the future.

The Two Most Important Keys to Effective Leadership

According to a study by the Hay Group, a global management consultancy, there are 75 key components of employee satisfaction (Lamb, McKee, 2004). They found that:

- Trust and confidence in top leadership was the single most reliable predictor of employee satisfaction in an organization.

- o Effective communication by leadership in three critical areas was the key to winning organizational trust and confidence:
 1. Helping employees understand the company's overall business strategy.
 2. Helping employees understand how they contribute to achieving key business objectives.
 3. Sharing information with employees on both how the company is doing and how an employee's own division is doing — relative to strategic business objectives.

So in a nutshell — you must be **trustworthy** and you have to be able to communicate a vision of where the organization needs to go. The next section, "Principles of Leadership", ties in closely with this key concept.

Principles of Leadership

To help you *be, know, and do*, follow these eleven principles of leadership (U.S. Army, 1983).

1. **Know yourself and seek self-improvement** - In order to know yourself, you have to understand your *be, know, and do* attributes. Seeking self-improvement means continually strengthening your attributes. This can be accomplished through self-study, formal classes, reflection, and interacting with others.
2. **Be technically proficient** - As a leader, you must know your job and have a solid familiarity with your employees' tasks.
3. **Seek responsibility and take responsibility for your actions** - Search for ways to guide your organization to new heights. And when things go wrong, they always do sooner or later — do not blame others. Analyze the situation, take corrective action, and move on to the next challenge.
4. **Make sound and timely decisions** - Use good problem solving, decision making, and planning tools.
5. **Set the example** - Be a good role model for your employees. They must not only hear what they are expected to do, but also see. *We must become the change we want to see* - Mahatma Gandhi
6. **Know your people and look out for their well-being** - Know human nature and the importance of sincerely caring for your workers.
7. **Keep your workers informed** - Know how to communicate with not only them, but also seniors and other key people.
8. **Develop a sense of responsibility in your workers** - Help to develop good character traits that will help them carry out their professional responsibilities.
9. **Ensure that tasks are understood, supervised, and accomplished** - Communication is the key to this responsibility.
10. **Train as a team** - Although many so called leaders call their organization, department, section, etc. a team; they are not really teams...they are just a group of people doing their jobs.
11. **Use the full capabilities of your organization** - By developing a team spirit, you will be able to employ your organization, department, section, etc. to its fullest capabilities.

Attributes of Leadership

If you are a leader who can be trusted, then those around you will grow to respect you. To be such a leader, there is a Leadership Framework to guide you:

BE KNOW DO

BE a professional. Examples: Be loyal to the organization, perform selfless service, take personal responsibility.

BE a professional who possess good character traits. Examples: Honesty, competence, candor, commitment, integrity, courage, straightforwardness, imagination.

KNOW the four factors of leadership — follower, leader, communication, situation.

KNOW yourself. Examples: strengths and weakness of your character, knowledge, and skills.

KNOW human nature. Examples: Human needs, emotions, and how people respond to stress.

KNOW your job. Examples: be proficient and be able to train others in their tasks.

KNOW your organization. Examples: where to go for help, its climate and culture, who the unofficial leaders are.

DO provide direction. Examples: goal setting, problem solving, decision making, planning.

DO implement. Examples: communicating, coordinating, supervising, evaluating.

DO motivate. Examples: develop morale and *esprit de corps* in the organization, train, coach, counsel.

Environment

Every organization has a particular work environment, which dictates to a considerable degree how its leaders respond to problems and opportunities. This is brought about by its heritage of past leaders and its present leaders.

Goals, Values, and Concepts

Leaders exert influence on the environment via three types of actions:

1. The goals and performance standards they establish.
2. The values they establish for the organization.
3. The business and people concepts they establish.

Successful organizations have leaders who set high standards and goals across the entire spectrum, such as strategies, market leadership, plans, meetings and presentations, productivity, quality, and reliability.

Values reflect the concern the organization has for its employees, customers, investors, vendors, and surrounding community. These values define the manner in how business will be conducted.

Concepts define what products or services the organization will offer and the methods and processes for conducting business.

These goals, values, and concepts make up the organization's "personality" or how the organization is observed by both outsiders and insiders. This personality defines the roles, relationships, rewards, and rites that take place.

Roles and Relationships

Roles are the positions that are defined by a set of expectations about behavior of any job incumbent. Each role has a set of tasks and responsibilities that may or may not be spelled out. Roles have a powerful effect on behavior for several reasons, to include money being paid for the performance of the role, there is prestige attached to a role, and a sense of accomplishment or challenge.

Relationships are determined by a role's tasks. While some tasks are performed alone, most are carried out in relationship with others. The tasks will determine who the role-holder is required to interact with, how often, and towards what end. Also, normally the greater the interaction, the greater the liking. This in turn leads to more frequent interaction. In human behavior, its hard to like someone whom we have no contact with, and we tend to seek out those we like. People tend to do what they are rewarded for, and friendship is a powerful reward. Many tasks and behaviors that are associated with a role are brought about by these relationships. That is, new task and behaviors are expected of the present role-holder because a strong relationship was developed in the past, either by that role-holder or a prior role-holder.

Culture and Climate

There are two distinct forces that dictate how to act within an organization: culture and climate.

Each organization has its own distinctive culture. It is a combination of the founders, past leadership, current leadership, crises, events, history, and size (Newstrom, Davis, 1993). This results in *rites*: the routines, rituals, and the "way we do things." These rites impact individual behavior on what it takes to be in good standing (the norm) and directs the appropriate behavior for each circumstance.

The climate is the feel of the organization, the individual and shared perceptions and attitudes of the organization's members (Ivancevich, Konopaske, Matteson, 2007). While the culture is the deeply rooted nature of the organization that is a result of long-held formal and informal systems, rules, traditions, and customs; climate is a short-term phenomenon created by the current leadership. Climate represents the beliefs about the "feel of the organization" by its members. This individual perception of the "feel of the organization" comes from what the people believe about the activities that occur in the organization. These activities influence both individual and team motivation and satisfaction, such as:

- How well does the leader clarify the priorities and goals of the organization? What is expected of us?
- What is the system of recognition, rewards, and punishments in the organization?
- How competent are the leaders?
- Are leaders free to make decisions?
- What will happen if I make a mistake?

Organizational climate is directly related to the leadership and management style of the leader, based on the values, attributes, skills, and actions, as well as the priorities of the leader. Compare this to "ethical climate" — the "feel of the organization" about the activities that have ethical content or those aspects of the work environment that constitute ethical behavior. The ethical climate is the feel about whether we do things right; or the feel of whether we behave the way we ought to behave. The behavior (character) of the leader is the most important factor that impacts the climate.

On the other hand, culture is a long-term, complex phenomenon. Culture represents the shared expectations and self-image of the organization. The mature values that create "tradition" or the "way we do things here." Things are done differently in every organization. The collective vision and common folklore that define the institution are a reflection of culture. Individual leaders, cannot easily create or change culture because culture is a part of the organization. Culture influences the characteristics of the climate by its effect on the actions and thought processes of the leader. But, everything you do as a leader will affect the climate of the organization.

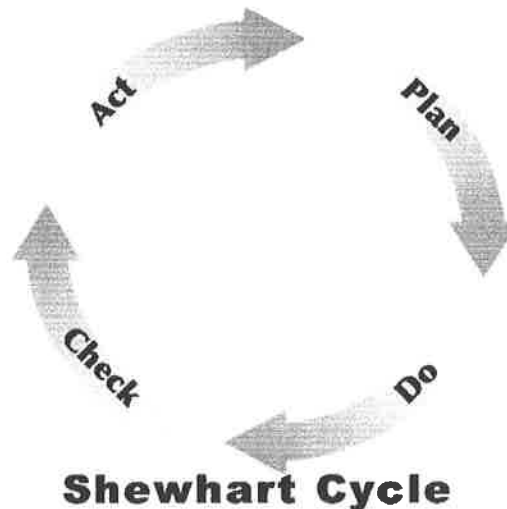
The Process of Great Leadership The road to great leadership (Kouzes & Posner, 1987) that is common to successful leaders:

- **Challenge the process** - First, find a process that you believe needs to be improved the most.
- **Inspire a shared vision** - Next, share your vision in words that can be understood by your followers.
- **Enable others to act** - Give them the tools and methods to solve the problem.
- **Model the way** - When the process gets tough, get your hands dirty. A boss tells others what to do, a leader shows that it can be done.
- **Encourage the heart** - Share the glory with your followers' hearts, while keeping the pains within your own.

Leadership & Direction:

Planning with the Shewhart Cycle

Dr. Walter Shewhart developed the **PDCA cycle** (Plan, Do, Check, Act). While the letters and cycle look easy, it actually takes a lot of work by all the team members to complete the cycle correctly. One of Shewhart's students, W. Edwards Deming later used it, thus the PDCA cycle is often known as the *Deming Wheel* (Smith, Hawkins, 2004). Deming also used a modified version — PDSA (Plan, Do, Study, Act).



A dream is just a dream. A goal is a dream with a plan and a deadline. And that goal will remain a dream unless you create and execute a plan of action to accomplish it. Every goal that gets accomplished has a good plan behind of it. — Harvey Mackay

1. Plan

Good plans start with a brainstorming session that includes all the people involved with the project. This allows everyone to be part of the solution, in addition to gathering the best ideas.

Two key questions must be asked (Army Handbook, 1973):

- What are all the ingredients necessary for its successful execution?
- What are all the possible forces or events that could hinder or destroy it?

As much as possible, get all the answers to these questions. Listen carefully to the judgment of your team. Then plan the positive forces and events, and then take action to prevent any obstructions that might hinder the project.

A detailed plan normally includes the who, what, when, where, how, and why:

- Who does it involve and who will do what?
- What are we going to do? What will happen if we do not do it?
- When does it start and end?
- Where will it take place?
- How will it take place?
- Why must we do it?

Also, the plan must be organized. Organizing is the process of creating and maintaining the conditions for effectively executing plans. It involves systematically defining and arranging each task with respect to the achievement of the objective. It includes three major steps:

- Determine all tasks.
- Set up a structure to accomplish all tasks.
- Allocate resources.

All essential information must be brought out. It is also important to consider timing — when each task must be started and completed. A helpful approach is to use "backward planning." Look at each goal and decide what must be done to reach it. In this way you plan from the moment of the project ending point and then work your way back to the present in order to determine what must be done. Backward planning simply means looking at the big picture first, and then planning all tasks, conditions, and details in a logical sequence to make the big picture happen. Include all the details of support, time schedule, equipment, coordination, and required checks. Your team must think of every possible situation that will help or hinder the project. Once the process of mentally building the project has begun, the activities will come easily to mind.

Now, organize all these details into categories, such as needs, supplies, support, equipment, coordination, major tasks, etc. List all the details under the categories. Create a to-do list for each category. This list will become the checklist to ensure everything is progressing as planned.

2. Do

Your team cannot do everything at once; some tasks are more important than others while others have to be accomplished before another task can start. Set priorities for each checkpoint and assign someone to perform each task on the list. Develop a system for checking each other and ensuring that each task is accomplished on time.

Plan for obtaining all the required resources and allocate them out. Not having the required resources can stop a project dead in its tracks. For this reason you must closely track and monitor costly or hard to get resources.

Trial the plan through a prototype (experimental scale). This allows you to actually check the plan on a small scale.

3. Check

Throughout the project's execution there are three things that you must be involved in: standards, performance, and adjustments.

The **standard** means, "is this project being completed or accomplished as planned? Are all the check marks being completed as stated in the planning process? The standard, which is set, must mean the same to you and your people.

Performance is measured by completing the tasks and objectives correctly. While the standard relates to the project, performance relates to the people working on the project.

If performance does not meet standards, then **adjustments** can be made in two ways — improve the performance or lower the standards. Most of the time, improving the performance is the appropriate choice. However, a leader may face a situation where the standard is unrealistic, which means it may be lowered. This is usually caused by poor estimates or the inability to obtain the proper resources.

4. Act

Now you are ready to execute the plan. If your plans are solid, things will go smoothly. If your plans are faulty, then you might have a very long and hard project ahead of you!

Problem Solving

There are seven basic steps to problem solving (Butler, Gillian, Hope, 1996):

1. **Identify the problem:** You cannot solve something if you do not know what the problem is. Ensure you have identified the real problem, not an effect of another problem. One method is the "five why's." You ask why five times. By the time you get to the fifth why, you should have found the ultimate cause of the problem.
2. **Gather information:** Investigate the problem and uncover any other hidden effects that the problem may have caused.
3. **Develop courses of action:** Notice that courses is plural. For every problem there are usually several possible courses of action. Identify as many as you can. There are always at least two: fix it or don't fix it. Brainstorming with your team will normally generate the most and best courses of action.
4. **Analyze and compare courses of action:** Rank the courses of action as to their effectiveness. Some actions may fix other problems, while others may cause new problems.
5. **Make a decision:** Select the best course of action to take.
6. **Make a plan:** Use the planning tool covered in the first part of the section.
7. **Implement the plan:** Take the steps to put the plan into action.

The Problem With Problem Solving Techniques

Problem solving is simply a method of fighting fires; it does not move the organization forward and it does not create iPods, Google, paper drinking cups made of recycled paper, or Halo 2s. Of course during the actual building of these great products, problem solving is indeed required. The shortest problem solving technique is probably OODA: Observation, Orientation, Decision, Action; while the longest one is probably the one stated above.

Yet how many "problems" really require that you follow any of these methods? Some problems you simply see and then solve — they do not require elaborate methodologies. I have even seen some problems solve themselves: you forget about them, you go back to them, and they are gone. On the other hand, these problem solving methodologies are sometimes too simple for complicated problems. The ability to solve many problems is based on a person's skill set rather than it is on a heuristic procedure. That is, the real key to solving novel problems is often a deeper conceptual understanding of the target domain. For example, neither of the above two problem solving techniques will help non-engineers solve an engineering problem when it comes to building a bridge as they do not have the basic concepts. And in turn, many problem solving techniques will not help an expert engineer when it comes to solving a bridge building problem as the models are too simplistic in nature to be of much help.

In addition, these problem solving techniques can often be misleading to novices. Novices think that by following the heuristic, they will arrive at the correct solution; however, difficult problems often require a trial and error method. Yet novices will stubbornly stick to a failing solution, whereas experts with deep conceptual understandings will quickly see that a solution is not working and respond with a completely new procedure. Their problem solving has everything to do with adaptability and deep knowledge structures and nothing to do with the simple problem solving methods described above.

Thus, when using any problem solving technique, realize that they all have limitations and that the two most useful tools are brainstorming and learning all you can about the problem at hand in order to gain a deeper conceptual understanding.

References

Butler, G. and Hope, T. (1996). *Managing Your Mind*. New York: Oxford University Press.

Deming, W. E. (1986). *Out of the Crisis*. MIT Center for Advanced Engineering Study.

Shewhart, W. A. (1939). *Statistical Method from the Viewpoint of Quality Control*. New York: Dover.

Smith, R., Hawkins, B. (2004). *Lean Maintenance: Reduce Costs, Improve Quality, and Increase Market Share*. Burlington, MA: Butterworth-Heinemann.

Time in the organization is constant and irreversible. Nothing can be substituted for time. Worse, once wasted, it can never be regained. Leaders have numerous demands on their limited time. Time keeps getting away and they have trouble controlling it. No matter what their position, they cannot stop time, they cannot slow it down, nor can they speed it up. Thus, time needs to be effectively managed to be effective.

On the other hand, you can become such a time fanatic convert by building time management spreadsheets, creating priority folders and lists, color coding tasks, and separating paperwork into priority piles that you start to waste more time by managing it too deeply.

In addition, time management techniques may become so complex that you soon give up and return to your old time wasting methods.

What most people actually need to do is to analyze how they spend their time and implement a few time saving methods that will gain them the most time. The following are examples of some of the biggest time wasters:

- Worrying about it and putting it off, which leads to indecision
- Creating inefficiency by implementing first instead of analyzing first
- Unanticipated interruptions that do not pay off
- Procrastinating
- Making unrealistic time estimates
- Unnecessary errors (not enough time to do it right, but enough time to do it over)
- Crisis management
- Poor organization
- Ineffective meetings
- Micro-managing by failing to let others perform and grow
- Doing urgent rather than important tasks
- Poor planning and lack of contingency plans
- Failing to delegate
- Lacking priorities, standards, policies, and procedures

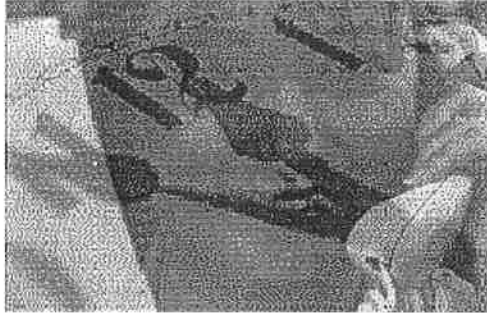
The following are examples of time savers:

- Managing the decision making process, not the decisions.
- Concentrating on doing only one task at a time.
- Establishing daily, short-term, mid-term, and long-term priorities.
- Handling correspondence expeditiously with quick, short letters and memos.
- Throwing unneeded things away.
- Establishing personal deadlines and ones for the organization.
- Not wasting other people's time.
- Ensuring all meetings have a purpose, time limit, and include only essential people.
- Getting rid of busywork.
- Maintaining accurate calendars; abide by them.
- Knowing when to stop a task, policy, or procedure.
- Delegating everything possible and empowering subordinates.
- Keeping things simple.
- Ensuring time is set aside to accomplish high priority tasks.
- Setting aside time for reflection.
- Using checklists and To-Do lists.
- Adjusting priorities as a result of new tasks.

Hofstadter's Law: *It always takes longer than you expect, even when you take Hofstadter's Law into account.*

A Simple Time Management Plan

Effective time management is crucial to accomplishing organization tasks as well as to avoiding wasting valuable organizational assets. The following nine rules (Butler & Hope 1996) will aid you:



Get Started - This is one of the all time classic time wasters. Often, as much time is wasted avoiding a project, as actually accomplishing the project. A survey showed that the main difference between good students and average students was the ability to start their homework quickly.

Get into a routine - Mindless routines may curb your creativity, but when used properly, they can release time and energy. Choose a time to get certain task accomplished, such as answering email, working on a project, completing paper work; and then sticking to it every day. Use a day planning calendar. There are a variety of formats on the market. Find one that fits your needs.

Do not say yes to too many things - Saying yes can lead to unexpected treasures, but the mistake we often make is to say yes to too many things. This causes us to live to the priorities of others, rather than according to our own. Every time you agree to do something else, something else will not get done. Learn how to say no.

Do not commit yourself to unimportant activities, no matter how far ahead they are - Even if a commitment is a year ahead, it is still a commitment. Often we agree to do something that is far ahead, when we would not normally do it if it was in the near future. No matter how far ahead it is, it will still take the same amount of your time.

Divide large tasks - Large tasks should be broken up into a series of small tasks. By creating small manageable tasks, the entire task will eventually be accomplished. Also, by using a piecemeal approach, you will be able to fit it into your hectic schedule.

Do not put unneeded effort into a project - There is a place for perfectionism, but for most activities, there comes a stage when there is not much to be gained from putting extra effort into it. Save perfectionism for the tasks that need it.

Deal with it for once and for all - We often start a task, think about it, and then lay it aside. This gets repeated over and over. Either deal with the task right away or decide when to deal with it.

Set start and stop times - When arranging start times, also arrange stop times. This will call for some estimating, but your estimates will improve with practice. This will allow you and others to better schedule activities. Also, challenge the theory, "Work expands to fill the allotted time." See if you can shave some time off your deadlines to make it more efficient.

Plan your activities - Schedule a regular time to plan your activities. If time management is important to you, then allow the time to plan it wisely.

What use is wizardry if it cannot save a unicorn? - Peter S. Beagle in *The Last Unicorn*

What use is saving time if you do not get something in exchange?

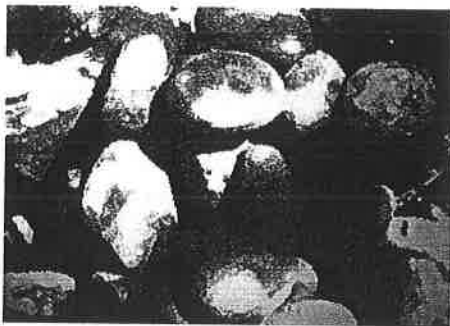
The Big Picture

Keep the big picture of what you want to achieve in sight. Checklists normally have such items as: "staff meeting at 2:00" and "complete the Anderson Company memo Tuesday." In addition to these small tasks, ensure you set quality time for the important tasks, for example:

- Develop a relationship with Sam in Marketing who may be helpful to me in the long run.
- Meet with all my workers on a regular basis. (It is your workers who will determine if you are a great leader, **not** you!)
- Read the new novel by your favorite writer that just came out.
- Coaching my employees on providing excellent customer service because that is where my vision is pointing to.
- Set aside time for interruptions. For example, the 15 minute coffee break with Sam that may lead to a great idea.

In other words, do not get caught up in short term demands. Get a real life! One quarter to one third of the items on your To-Do list need to contain the important long range items that will get you, your workers, and your organization on its way to excellence.

The Big Rocks of Time



*In *First Things First*, Stephen Covey tells a great story:*

One day an expert in time management was speaking to a group of business students. As he stood in front of the group of high-powered overachievers he said, "Okay, time for a quiz." He then pulled out a one-gallon, wide-mouthed Mason jar and set it on the table. He produced about a dozen fist-sized rocks and carefully placed them one at a time into the jar. When the jar was filled to the top and no more rocks would fit inside, he asked, "Is this jar full?" Everyone in the class said, "Yes." Then he said, "Really?"

He reached under the table and pulled out a bucket of gravel. Then he dumped some gravel in and shook the jar causing it to work down into the space between the big rocks. Then he asked the group once more, "Is the jar

full?" By this time the class was on to him. "Probably not," one of them answered. "Good!" he replied.

He reached under the table and brought out a bucket of sand and started dumping the sand in the jar until it filled the spaces left between the rocks and the gravel. Once more he asked the question, "Is this jar full?" No! the class shouted. Once again he said, "Good."

Then he grabbed a pitcher of water and began to pour it in until the jar was filled to the brim. Then he looked at the class and asked, "What is the point of this illustration?"

One eager beaver raised his hand and said, "The point is, no matter how full your schedule is, if you try really hard you can always fit some more things in it!" "No," the speaker replied, "that's not the point."

"The truth this illustration teaches us is that if you don't put the big rocks in first, you'll never get them in at all. What are the 'big rocks' in your life? Your children, your loved ones, your education, your dreams, a worthy cause, teaching others, doing things that you love, your health; your mate. Remember to put these BIG ROCKS in first or you'll never get them in at all. If you sweat about the little stuff then you'll fill your life with little things and you'll never have the real quality time you need to spend on the big, important stuff."big

So, tonight, or in the morning, when you are reflecting on this short story, ask yourself this question: What are the 'big rocks' in my life? Then, put those in your jar first.

References

1. Butler, G. & Hope, T. (1996). *Managing Your Mind*. New York: Oxford City Press.



RULES FOR: Bringing Out The BEST in People!

1. Expect the best from people you lead.
2. Make a thorough study of the other person's needs.
3. Establish high standards for excellence.
4. Create an environment where failure is not fatal.
5. If they are going anywhere near where you want to go,
climb on other people's bandwagons.
6. Employ models to encourage success.
7. Recognize and applaud achievement.
8. Employ a mixture of positive and negative
reinforcement.
9. Appeal sparingly to the competitive urge.
10. Place a premium on collaboration.
11. Build into the group on allowance for storms.
12. Take steps to keep your own motivation high.

GOAL PLANNING SHEET

Area

Today's Date

Final Target Date

Date Achieved

Goal (Specific, Measurable, Attainable, Realistic, Tangible)

Benefits from Achieving this Goal

Possible Obstacles

Possible Solutions

Use Other Side for Specific Action Steps

(over)

10900056

Specific Action Steps for Achieving this Goal	Target Date	Date Reviewed	Date Completed
1. _____			
2. _____			
3. _____			
4. _____			
5. _____			
6. _____			
7. _____			
8. _____			
9. _____			
10. _____			
11. _____			
12. _____			

Method of Keeping Score _____ _____

Is it worth the time, effort and money to reach this goal? _____ Yes _____ No _____ Yes, but later.

AFFIRMATIONS TO SUPPORT THIS GOAL

NOTE: File in My Accomplishments Section when goal is completed.

Ohio State Thespian
Conference Contacts

Name: _____
Address: _____
City: _____ State: ____ ZIP: _____
Phone: (____) _____
Fax: (____) _____
Email: _____
Title: _____
Area of Specialty: _____



THE INTERNATIONAL
THESPIAN SOCIETY
Honoring excellence in school theatre

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THE INTERNATIONAL
THESPIAN SOCIETY
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HOW TO GIVE AND ACCEPT CRITICISM

GIVING CRITICISM

1. **Choose an appropriate time and place.** Try not to criticize someone in front of others. When you discuss a problem, try to choose a time when the other person is relaxed and willing to listen. After you are sure that you have the other person's complete attention, be brief and to the point.
2. **Choose only one or two specific points for criticism.** Do not attempt to recite an entire list of problems. Instead, identify only one, or possibly two, specific actions or statements that you feel need to be changed.
3. **Describe the person's behavior carefully and accurately.** Talk about specific actions, not personality, character, or values. For example you might say, "I wish you would not interrupt me, " rather than "You are the rudest person I know."
4. **Respond to the present, not to the past.** Sometimes it is tempting to bring up unresolved bad feelings from the past and to rehash old arguments in an attempt to resolve them. However, this is usually not very effective in changing behavior.
5. **Try to include ideas for solutions.** It is usually possible to come up with positive suggestions, and such suggestions show the other person that your intentions are positive.

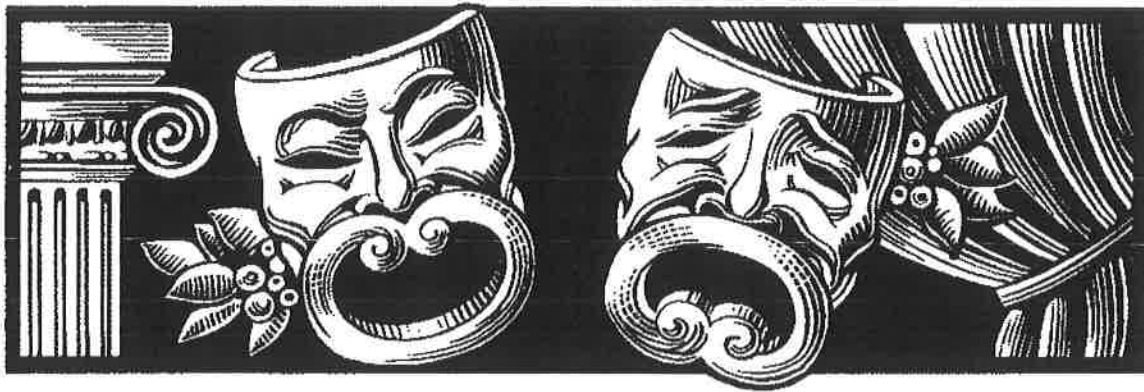
Accepting Criticism

1. **Think of criticism as an opportunity for improvement.** When you receive a negative review from someone, try to see it as a chance to learn something about your behavior that you did not know before. Constructive criticism is in your best interest.
2. **Make sure that you understand what you hear.** Don't jump to conclusions about what you think someone means. If you are confused, ask for clarification.
3. **Recognize those who use constructive criticism.** Since giving constructive criticism is not easy, thank the people who take time to do so.

From Speech for Effective Communication by Paul Verderber. Reprinted by special permission of Holt, Rinehart and Winston.

Section 2:
Update these items for the new
school year!

- Update the flyer for the 2010-2011 Hilliard Theatre System – see the sample included.
- Update the press release & flyer for TOTS-EAT 2010 – see sample.
- Create the design for the club t-shirt. Agree on colors. Update order sheet.
- Update the “Get Ready!” flyer to reflect the 2010-2011 program.
- Contact officers from Bradley and Darby and help plan the All-Hilliard Potluck Picnic. Create flyer and posters for the event.
- Discuss whether you would like a newsletter for our members. Should it be hard copy or electronic? Delivery method? How often? What should be included? – See samples.
- Review the Basic Poster Run List – Update if needed. See 2009-10 list.
- Create membership campaign and implement.



Theatre in Hilliard City Schools

Hilliard Bradley High School Theatre

Sylvia – November 20 & 21 at 7pm

Willy Wonka – February 26 & 27 at 7pm and 28 at 3pm

The Diviners – April 10 & 11 at 7pm

Picasso at the Lapine Agile – May 21 at 7pm

Check out our website at <http://bradleytheater.com/> for more information about other upcoming Hilliard Bradley Theatre events!

Hilliard Darby High School Theatre

You Can't Take it with You – November 6 & 7, 2009 at 7pm

The Dining Room – February 5 & 6 at 7pm

Darby Musical (tba) – May 7 & 8 at 7pm and 9 at 2pm

Check out our website at <http://darbytheatre.com/> for more information about other upcoming Hilliard Darby Theatre events!

Hilliard Davidson High School Theatre

Stuart Little – October 9 at 7pm, 10 & 11 at 2pm

Fools – November 13 & 14 at 7pm

Almost, Maine – January 29 & 30 at 7pm

Radium Girls – February 26 & 27 at 7pm

The Wizard of Oz – April 30 & May 1 at 8pm, May 2 at 2pm, and May 2 at 3pm

Check out our website at <http://davidsontheatre.com/> for more information about other upcoming Hilliard Davidson Theatre events such as Giggle Factory, Drama Camp, and our upcoming Summer 2010 trip to the world's largest Arts festival located in Edinburgh, Scotland!



Trick or Treat So Kids Can Eat

*A joint community service project of
Hilliard Bradley, Hilliard Darby and
Hilliard Davidson High Schools*

FOR IMMEDIATE RELEASE - October 1, 2009

"Because hunger is a really scary thing."

You know how it feels when you're *really* hungry? Now imagine what it's like to feel that way every day, especially for children. Hungry people need to be fed every day. Hilliard Darby and Hilliard Davidson High School theatre students want to eliminate that "I'm starving" feeling from as many people as possible, especially children, for as many days as we can. That's why Hilliard Darby and Hilliard Davidson High School theatre programs are participating in the Trick or Treat So Kids Can Eat (TOTS-EAT) program sponsored by the International Thespian Society (ITS), a division of the Educational Theatre Association (EdTA).

During last year's TOTS-EAT initiative, Hilliard Davidson and Hilliard Darby High Schools collected more than 2,000 pounds of food for Mid-Ohio Food Bank, and more than 7,000 people, representing over 250 Thespian Troupes, and 36 states, collected about 300,000 pounds of food. It was all delivered to local organizations. Thanks to the International Thespian Society, it is easy to have a BIG impact on hunger in our community with just a little work. This year the national goal is even higher.

On October 29th^t, theatre students from Hilliard Bradley, Darby and Davidson High Schools will be collecting nonperishable food items in neighborhoods across Hilliard for our local food bank. During the time that kids are collecting candy, our students will be around to pick-up canned and boxed food for the less fortunate. It is the students' hope that community members will have items ready to donate when the make their ghostly visits. If for some reason a high school student doesn't knock at your door, non-perishable food donations can be dropped off at any high school on Oct. 30. All food donations will be kept within our community; cash donations will not be accepted.

Please join Hilliard's high school theatre students in giving back to our community, "Because hunger is a very scary thing."

-30-

For more information, contact Diana Vance @ Hilliard Davidson High School, (614)771-2299 or diana_vance@hboe.org.

Because Hunger is a very scary thing!

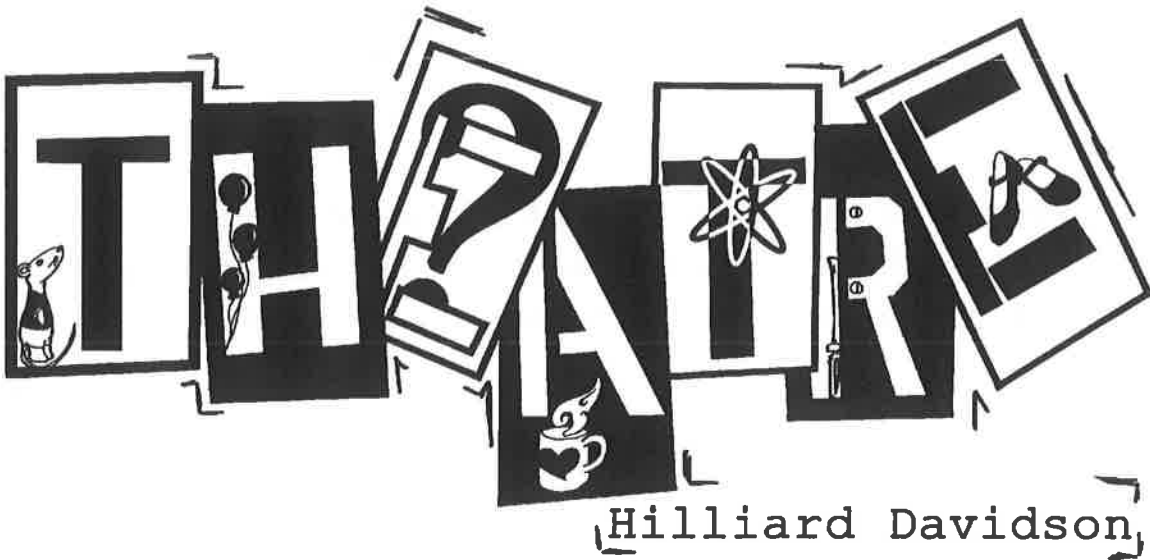


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Please join Hilliard's high school theatre students in giving back to our



2009-2010 Davidson Theatre Tee Order Form

Your name _____

Your period 2 classroom # _____

Cost \$12 per tee

Circle your size: Small Medium Large X-Large XX-Large

GET READY!

GO TO OUR WEBSITE to find out about this year's theatre season and calendar. See show descriptions, theatre handbook, and everything else you need to be an active member and have great fun!



<http://davidsontheatre.com/>

On-going stuff to do all year long

- **GIGGLE FACTORY** – playlets and clown troupe – open all grades – touring throughout the year – see Mrs. Vance
- **IMPROV TROUPE** – open all grades – see Mr. Crawford

We are proud to welcome our new associate director MR. SCOTT TOBIN: Mr. Tobin will be directing *Stuart Little* and *Radium Girls*. These shows will be open to all members grades 9-12!

Auditions for *Stuart Little* on September 3rd! When you return to school, make sure you see Mr. Crawford for audition information. This production is open to all members grades 9 through 12.

Membership drive will be the second week of school during the lunch shifts! Make sure to join right away so that you can take advantage of all the benefits of being a member. Included on the back of this flyer is the membership form. Membership in Drama Club or Tech Crew is \$3 each or \$5 for both.

Our 1st “hopefully annual” All-Hilliard POTLUCK PICNIC for theatre students

Saturday, Sept. 19
at Homestead Park – Lakeside Pavilion

We will have our first big district wide theatre event of the year – a potluck picnic at Homestead Park. This first and hopefully annual event promises to be a fun way to start off the new school year. This event is for all Thespians, Drama Club, Tech Crew students, Theatre Troupe, interested students, and parents. We are scheduled to begin gathering at 4 p.m. with the potluck at 5 p.m. at the Lakeside pavilion at Homestead Park in Washington Township. The picnic will be an excellent opportunity to gather everyone for the new school year. Theatre seasons and plans for each school will be announced, introductions made, volunteers recruited, games played, a picnic potluck enjoyed, and a good time had by all. Soft drinks and hotdogs will be provided. Students in grade 12 are asked to bring deserts, while students in grades 10 and 11 are asked to bring “sides” (chips, casseroles, veggies, salads, etc.) Interested students in grade 9 and their parents are invited as guest.



BASIC POSTER RUN LIST

Main Street between high school and to and including Donatos

Main Street from Donatos (not including it) to Hilliard Crossing including the strip mall across the street from it

Cemetery Road from Donatos (not including it) to strip mall that includes Iaconos (do entire strip mall)

Cemetery Road from Hilliard Library to I-270

Cemetery Road from I-270 to Truman Blvd and Home Depot, Radio Shack, First Cuts, etc. & Target on Truman Blvd.

Fishinger Blvd on Saturn Dealership side from Saturn to Fuddruckers including Hollywood Video, Steak and Shake, Movies 12 side, and Lonestar side

Fishinger Blvd on Lowe's side from Lowes (including Lowes) to end at old K-Mart, TGI Fridays and Spagheddis

Mill Run back side of Lowes – businesses and restaurants between and including Damons and Garden Ridge

Silverhorn Plaza at Roberts Road and Rome-Hilliard Road – the shopping center that includes Kroger and the strip malls on the other corners

Hilliard Rome Road – Westpointe shopping Center between the strip mall that has Giant Eagle in it through where WalMart is

Hilliard Rome Road – Meijer side of road between Fisher Road and GFS

Tuttle Mall area

Dublin Road between Hayden Run Road and Tuttle Rd. - Kinkos shopping plaza and shopping plaza by Las Marguerettas

Scioto-Darby Rd. from Donatos (not including Donatos) on Main St to Alton Darby Rd. to Darby Creek Nurseries

Section 4: The Job

- Officer Contract
- Job Descriptions
- Box Office Rules
- Publicize George Lewis Thespian Scholarship – see flyer.
- Recruit Parents for Drama Boosters – see flyer.
- Sample Contracts
- Davidson Technical Sheet

OFFICER CONTRACT

I am happy and excited for this opportunity to be involved with a valuable leadership and theatre experience, and I am willing to do my part. Therefore, I agree to the following:

- I promise to keep a good attitude and to be encouraging, positive, and appreciative of fellow officers, faculty, club members, and parents.
- I have carefully read my job description, and I agree to meet the obligations and responsibilities outlined in it in a timely manner and effective fashion.
- I agree to participate in ALL theatre events, including, but not limited to club meetings, officers' meetings, Drama Camp, TOTS-EAT, and poster drives.
- I realize by being an officer I am sacrificing valuable time. I promise to reduce stress by employing time management and organizational skills.
- My education is of prime importance to me, my parents, and my teachers. While I am an officer, I will not let my grades suffer. If my grades begin to slip, I will do something about it. If I do nothing, I realize I will be removed from my leadership position.
- I know that Hilliard City Schools has a strict 24/7/365 rule about drug and alcohol use. I know that I am found in violation of this policy I will be removed from my leadership position.
- If for any reason I feel I cannot fulfill the responsibilities and obligations of my leadership role, I will notify a theatre faculty member and will step down from my position.

Student's Name (print): _____

Leadership role: _____

Phone # _____ Cell phone # _____ Grade _____

E-mail address:

Student's Signature

Date signed

Parent's Signature

Date signed

Job Descriptions:

Revised April 2008

Drama Club President: Plan agenda of Drama Club meeting with directors; conduct Drama Club meetings; plan agenda of Officers' meetings with directors; conduct Officers' meetings; organize Drama Club Welcome Week/Freshman Orientation Day activities; organize membership drive during first weeks of school; spearhead Drama Club activities; attend/participate in all Drama Club activities; plans Drama Camp with the directors; plan and host Thespian Induction; sign Thespian certificates; confirm nomination of slate of officers for following year and for drama awards; serve as a spokesperson for Drama Club in the community; advocate for theatre in our school.

Drama Club Vice-President: Fill in for President if few instances when he/she is unavailable; assist the President in his/her duties; attend all Drama Club meetings; attend all Officers' meetings; assist President in Drama Club activities; attend/participate in all Drama Club activities; maintain college files; publicize the annual Theatre scholarship; advocate for theatre in our school.

Drama Club Secretary: Maintain point sheets for each Drama Club and Tech Crew member; complete Thespian induction forms; complete and distribute Thespian Induction Cards; complete Thespian certificates; create program for Thespian Induction; compile list of Thespians for Yearbook; compile list of graduating Thespians; compile list of graduating Honor Thespians for main office; compile list of STAR Thespians; compile list of stars and bars to be presented at annual Induction; write thank you notes on behalf of Drama Club; compile list of members for main office; compile data base of all members for club and booster use; attend/participate in all Drama Club activities; advocate for theatre in our school.

Drama Club Public Relations Officer: Publicize Drama Club membership drive at the beginning of the year within our school; publicize Drama Club activities within our membership via a quarterly newsletter; distribute newsletter; publicize Drama Club events (plays, musical, Drama Camp, etc) within the school and the community; create excitement about our theatre program and put butts in seats; attend/participate in all Drama Club activities; advocate for theatre in our school.

Drama Club House Manager: Secure ushers for all Drama Club events; secure box office personnel for all Drama Club events; instruct ushers for all Drama Club events; organize personnel for the sale of tickets to Drama Club events during the school day; attend/participate in all Drama Club activities; advocate for theatre in our school.

Costume and Make-up Mistress: Maintain costume stock for Drama Club; sign in and out costumes; maintain "good order" in dressing rooms; alert directors of problems regarding the costume stock; assist with costuming for Drama Club events as needed;

inventory and maintain make-up supplies for Drama Club; alert directors when supplies need replenished; assist with make-up for Drama Club events attend/participate in all Drama Club activities; advocate for theatre in our school.

Historian: Maintain Drama Club scrapbooks; assist in arranging videotaping of Drama Club events; maintain Theatre Showcase; document Drama Club events/activities through photography, videography, clippings, etc.; attend/participate in all Drama Club activities; advocate for theatre in our school.

Giggle Factory Student Leader: Plan Giggle Factory activities; organize Giggle Factory Welcome Week/Freshman Orientation Day activities; organize membership drive during first weeks of school; spearhead Giggle Factory activities; attend/participate in all Giggle Factory activities; plans Giggle Factory Camp with the directors; serve as a spokesperson for Giggle Factory in the community; advocate for theatre in our school.

Tech Crew President: Plan Tool Olympics and other club activities; organizes peer tutoring network for club members; writes president's column for newsletter about upcoming activities; conducts Tech Crew meetings with the technical director; serves as the primary liason between Drama Club officers and Tech Crew; assist tech director in planning of Tech Camp for new techies; assist tech director in organizing Stage Managers' School; spearheads Tech events/activities; plans tech portion of Drama Camp; attend/participate in Tech Crew activities; advocate theatre in our school.

Tech Crew Vice President: Assist President; maintain tool room; complete periodic inventory of supplies to make "shopping list"; write vice-president's column for newsletter about crew lists and upcoming shows; plan membership drive; plan activity for recruiting during Welcome Week/Freshman Orientation; attend/participate in Tech Crew activities; maintain properties rooms; sign in and out properties; alert directors of problems regarding prop room; assist with propping Drama Club events; advocate for theatre in our school.

Tech Crew Secretary: Assist president and vice-president; maintain CallBoard by rm. 57; writes secretary's column for newsletter about neat theatre stuff coming up in Columbus; edits, publishes and distributes Tech newsletter; types up academic eligibility sheets for each show to circulate to teachers; attend/participate in Tech Crew activities; helps Drama Club Secretary with recording of points for Tech Crew members; advocate for theatre in our school.

BOX OFFICE RULES

The ticket booth is a place for business. Please keep it neat and clean. No eating or drinking is allowed in the booth.

- Thank you for selling tickets for our show. Please be courteous to each person who comes to the box office. **YOU ARE THE FIRST CONTACT THE PUBLIC HAS WITH OUR SHOW. MAKE THAT FIRST CONTACT A GOOD ONE.** The image you present will help set the tone for the entire performance.
- Be familiar with the seating in the auditorium. Remember that the lower half is ramped, while the upper half has steps. This may be an issue for an older person or some one with a physical condition.
- If tickets are reserved for this show, be familiar with the section, row, and seat arrangement in the auditorium. With the display house chart in front of you (turned toward the patron) indicate the seats available by using the display chart. Before you sell the tickets, read the seat location(s) aloud to the patron. Before you release the ticket, **USING A PENCIL**, shade in the seats you are about to sell. (Use a pencil so that if the tickets are exchanged you can erase the seat location indicating the seat is still available.)
- Listen to every patron who has a special problem. To the person that problem is important. As a representative of our theatre the problem should be important to you too.
- Have a calculator ready to use in selling multiple tickets.
- Have change and plenty of singles ready in the cash box.
- **NEVER, NEVER, UNDER ANY CIRCUMSTANCE, LEAVE THE MONEY BOX IN VIEW OF THE PUBLIC.** Never leave it unattended. Store the cash box on a stool or box under the counter or in a drawer.
- Hilliard Davidson's discount policy is as follows:
 1. C = Complimentary ticket = \$0: These may be issued to Davidson staff members, Hilliard school board members, the superintendent and assistant superintendent, invited dignitaries, and individuals/vendors who have assisted in some way with the production.
 2. SR = Senior Citizen = \$3: These may be issued to individual 65 years or older; they are general admission tickets. For some productions, they may be limited to a specific date.
 3. R = Davidson Renaissance Cards: These must belong to the person buying the ticket. A cardholder may procure one ticket with his/her Renaissance discount.
 4. TH = Thespian Cards, Darby HS Theatre club cards, Bradley HS Theatre club cards = \$3: These also must belong to the person buying the ticket and be current
- After the box office is closed for the evening, together with the house manager, sort all bills into like denominations. Place all heads going the same way. Count the money and fill out any forms requested by the director.
- Check out with the director.

George Lewis Thespian Scholarship

The George Lewis Thespian Scholarship, sponsored by Hilliard Davidson High School Drama Club, is available to graduating seniors of Hilliard Davidson High School. To be eligible, a student must meet the following requirements:

- ✓ Be an inducted Thespian in Troupe #1316 (Hilliard Davidson's Thespian Troupe)
- ✓ Have a GPA of at least 2.7
- ✓ Be a current active member of Hilliard Davidson's Drama Club and/or Tech Crew
- ✓ Be planning to major in theatre or theatre education
- ✓ Submit a typed/word processed 500-word essay answering the question: Why have you chosen your major and how has your participation in the Hilliard Davidson program allowed you to pursue your goals?
- ✓ Include two teacher recommendations (NOT from the Drama Club/Tech Crew advisors or Hilliard Davidson theatre teaching staff)

The George Lewis Thespian Scholarship will offer one student \$500 toward a four-year college or university study. If additional funds are available, a second scholarship may also be offered. The funds will be paid in one sum to the university of choice.

The selection process will be as follows: An application will be completed and submitted with the recommendations and essay to the Hilliard Davidson HS College Counselor. The applications, recommendations, and essays will be reviewed by a committee comprised of theatre faculty and a member of the Hilliard Davidson Drama Boosters. Some applicants will then be selected to be interviewed by the committee. The recipient of the scholarship will be announced at the senior scholarship awards program.

APPLICATION DEADLINE: April 5th – end of business day. Return to the Hilliard Davidson HS College Counselor.

APPLICATION:

Name _____
Street Address _____
City _____, OH Zip _____ Home Phone _____
E-mail _____ Pd. 1 classroom _____

Please paper clip your essay to this application and return it to the college counselor no later than April 2nd.

Teacher recommendations should also be paper clipped to this application.

You will be contacted for a scholarship interview during April. At that time, you will be expected to share your resume and any portfolio work that you may have.

This area to be completed by the high school guidance office.

Class rank _____ out of _____ Current GPA _____ Student will graduate in June? ____ Yes ____ No

Signature of counselor: _____ Date _____



Hilliard Davidson High School Drama Boosters



Membership Form

In order to facilitate effective communication between Drama Boosters and all parents of Drama Club and Tech Crew students please provide us with the following information:

Name: _____

Address: _____

Phone: _____

E-mail: _____

Name: _____

Address: _____

Phone: _____

E-mail: _____

Student Name: _____

Class of: _____

Check all of the following that apply:

_____ Please add me to the Boosters Email List (to keep me informed of Booster activities, needs, etc.)

_____ Please add me to your Mailing List (to notify me of upcoming performances, etc.)

I can help with:

_____ Concessions Committee

_____ Publicity

_____ Props

_____ Fundraising

_____ The **STAR** Program

_____ Poster Drives

_____ Ticket Sales

_____ Special pre/post-show Events

_____ Sewing needs for Costumes

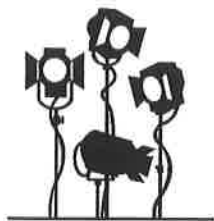
_____ Food for Rehearsals

_____ Food for Concessions

_____ Food for Set Strikes

I have these other skills I can offer:

Please return to Mrs. Vance or Mr. Crawford @ Hilliard Davidson HS, 5100 Davidson Rd., Hilliard, OH 43026



Production Contract: Hilliard Davidson High School

Production: _____

Student: _____

I realize that I am an important person in a complicated maze of actors, technicians, and musicians working on stage and backstage. In order for all of us to have a successful experience, I know that I must be willing and able to do my part; therefore, I agree to the following guidelines:

- I will complete the prerequisite building hours before the rehearsal week of this production (15 hours). *If I do not, I realize that I may be removed from the production team.*
- I will be at all rehearsal, performances and all of strike as outlined in the list below:

Rehearsals

Performances

Strike

I realize that others involved in this production are depending upon me to fulfill my commitment. Only the technical director may excuse me from any part of rehearsal, performance, or strike. Such permission is granted solely on an emergency basis.

- I promise to maintain a positive attitude toward my fellow students, directors, and parents/family.
- I promise to manage my time effectively so that I can fulfill my school and family obligations.
- **My education is of prime importance to me and my parents. While I am part of this production team, I will not let my grades suffer. I will turn in all homework in a complete and punctual matter. I will not use this**

production as an excuse to let my grades slip in any way. *If I do not maintain my school work, I may be asked to sit out the next production until my grades improve.*

- If I am feeling stress or pressure, I understand that I do not have to keep it to myself, but that I must deal with it constructively. I know that I can talk with the directors of the production about my concerns. I will not take out my frustrations on my parents, friends, teachers, directors, or fellow cast/crew members.
- I will abide by all Hilliard Davidson High School's rules and regulations as outlined in the Student Code of Conduct. I will not use/abuse prohibited substances.
- For those in stage management positions: As I am in a leadership position on the production team, I will strive to set a positive example and follow all standard stage management principles. I know I will probably put in more hours than others, will arrive at rehearsal first, and leave rehearsals last.

Student's Signature

Date

Parents/Guardians: Your support and encouragement is vital to your student's success both in school and in this production, as is your willingness to allow your student to fulfill his/her commitments as outlined above. A signature below will indicate that you have also read the above contract – including the rehearsal, performance, and strike dates – and approve of your student's involvement in this production.

Parent/Guardian's Signature

Date



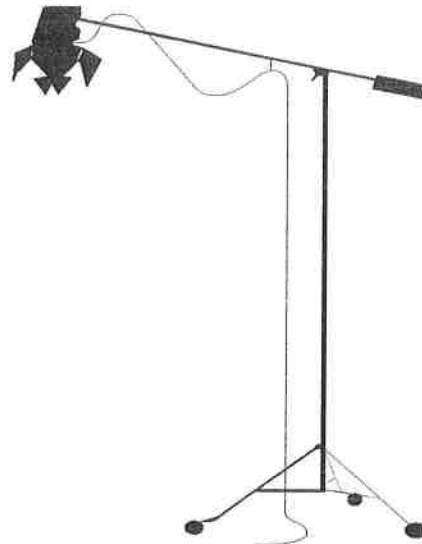
Your completed contract is due to Mrs. Vance no later than _____.

TECH CREW PARTICIPATION PERMISSION FORM

Student's Signature

Parent's Signature

Date



Tech Crew is an organization that serves educational, service, and social functions. It allows the student interested in theatre, particularly technical theatre, an opportunity to learn about and experience the theatre firsthand. It reinforces skills taught in the classroom, while expanding the student's knowledge of literature, language, art, and history. It exposes the student to standard theatrical activities which take place in the Performing Arts Center from the school plays to band concerts to elementary programs to community programs. Its social function is to facilitate the opportunity for students with common interest to join together to accomplish a common goal.

Participating in Tech Crew may include painting, use of power tools, use of hand tools, use of lighting and sound equipment, moving scenery, climbing ladders, sweeping, mopping, use of the counterweight system, and countless other activities. Participation in Tech Crew will also require long hours occasionally at peak times during the year.

It is important that both the student and his parent(s) understand several items.

Injuries: As with any activity in life, accidents occasionally happen. A first aid kit is kept in the Scene Shop. Every attempt will be made to avoid any accidents; however, the following guidelines will minimize the chance of injuries.

- Students will not be allowed to participate in any Tech Crew activity without a completed and current Medical Authorization form on file both in the high school office and with the Technical Director.
- Students are not to use any tool or piece of equipment unless they know how to use it.
- Students are to report any injury, no matter how minor it may seem, to the Technical Director for immediate evaluation/action.
- Students are not to attempt to treat an injury by themselves; they are to go to the TD for assistance.
- Parents must notify the TD of any medical condition and/or medication, which may affect the student's ability to participate safely or effectively in crew activities.
- Substance abuse will not be tolerated before, during, or after any crew activity.

Participation:

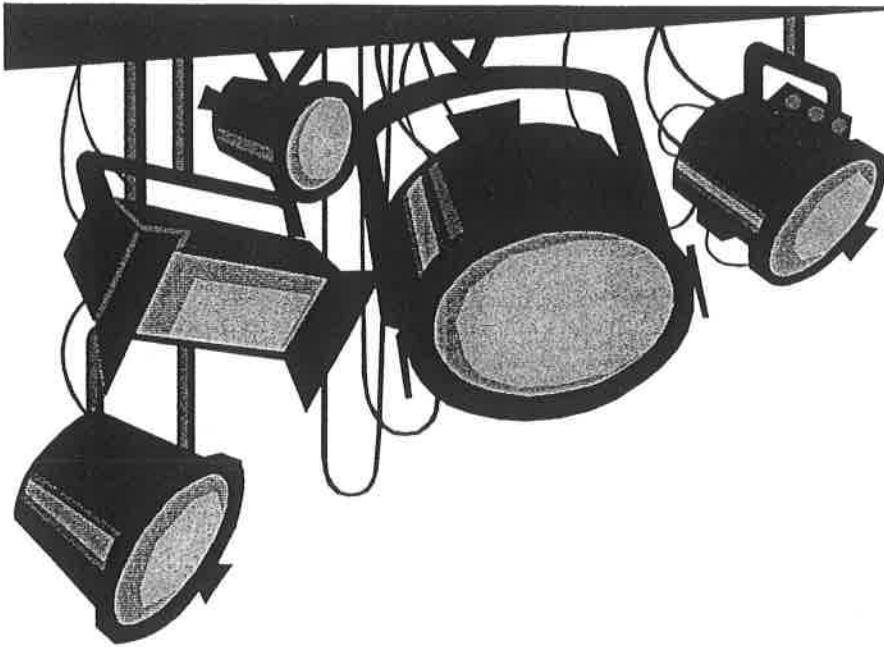
- Students may not participate if a medical/health condition precludes such.
- Students may not participate if they are suspended from school.
- Students may not participate on a given day if they are absent from school that day.
- Students may not participate if their grades fall below the same eligibility requirements athletes must
- The TD may "suspend" any student from tech activity if that student violates stage rules, school rules, or the HDvHS code of conduct (in student handbook) even if the student is not suspended from school.

Responsibility:

- Students should be to all rehearsals and performances on time.
- Students need to fulfill the commitments that they make.
- All crew members are to treat everyone with whom they come in contact with respect.
- All crew members are part of a TEAM; as a result, they must strive to work harmoniously with each other.
- Students need to complete the task assigned.

Awards:

- Senior Technical Theatre Award will be selected by the TD and presented at the Sr. Awards Nite Program.
- Best Technician Award will be selected by the TD and Drama Director and presented at Thespian Induction.
- Students may earn points for entry into The International Thespian Society (Troupe #1316) through their work on Tech Crew.



TECHNICAL SHEET HILLIARD DAVIDSON HIGH SCHOOL

As a member of the high school technical staff, you are expected to be familiar with and practice the following rules. Violation of safety working methods may cause suspension or removal from the HDvHS technical staff.

The following safety rules and conditions apply to those areas of the Performing Arts Center and/or equipment designated as potentially hazardous. Before participating in any tech activities, students must complete pre-requisite training and have an emergency medical authorization and participation permission form on file with the Technical Director.

Construction Safety Rules

1. Good housekeeping and clean and orderly work areas and equipment are fundamental to accident and fire prevention. Assigned work areas and equipment are to be cleaned and placed in order by each user at the end of his use or the end of each work period.
2. Horseplay is forbidden.
3. You are not to operate equipment for which you have not been trained.

4. Performing arts technical facilities may not be used unless the Technical Director or his/her designated representative is on duty. There must be at least two individuals present at all times when these facilities are in use.
5. All accidents, including minor injuries, and all hazardous conditions are to be immediately reported to the Technical Director or his/her designated representative.
6. Eye protection is to be worn at all times by all individuals using power equipment that generates dust and/or fragments. Hearing and other forms of protection devices are also available and recommended.
7. Jewelry, ties and any apparel, which in the opinion of the Technical Director is hazardous, must not be worn while working tech in the PAC. All workers must wear full shoes (no sandals). Long hair must be held back securely when working with power tools. Medallions or other jewelry hanging from the neck must not be worn when working with power tools.
8. MACHINE GUARDS ARE TO BE IN PLACE AND IN USE WHEN EQUIPMENT IS IN OPERATION.
9. Any tools is to be used only for the purpose for which it was designed.
10. Defective tools must not be used. Turn them in for repair/replacement.
11. No "Walkman" type radio/cassette/CD headphones are to be worn while in theatre and shop spaces.

Safety Rules for Lighting/Sound Areas

1. *Never* change a lamp, repair an instrument, or work on any piece of electrical equipment while it is still plugged in.
2. Wear sturdy, rubber soled shoes and appropriate work clothing to all work calls.
3. Eating, smoking, or drinking near the light board, sound board, and lighting equipment is prohibited.
4. Do not work unsupervised, especially when working on the grid, in the FOH, or on ladders. *Never work alone in the theatre.*
5. Use a wooden or fiberglass ladder, not metal, when focusing or doing any electrical work.
6. Before going up a ladder to the grid or FOH, empty your pockets of all loose change, keys, etc.
7. All crescent wrenches must have a safety tie line attached to your body when working over the stage or over the house.
8. Do not use any equipment or perform any tasks that have not been explained to you by the Technical Director or his/her designee.
9. At the end of each work day, all tools and materials are to be returned to their proper places and all areas left clean.
10. Be sure that you know the locations of all fire extinguishers and know all shut down procedures in the event of fire or other emergency.

Professional Behavior

1. EFFORTS and RESULTS
 - a. Qualities of effort such as speed, efficiency, organization, skill and commitment are always considered in crew assignments.
 - b. Ask how to do something if you are not sure.
 - c. Be *immediately* available to help.
 - d. Seek out ways to be helpful.
2. INITIATIVE and LEADERS
 - a. Recognize the importance of the task at hand and take an aggressive role in devising effective and efficient solutions.
 - b. Be involved as a "team player."
3. LEARNING
 - a. Take directions on a task; remember all of them and apply them.
 - b. Collaborate on methods for solving problems.
 - c. Exhibit alert interest in acquiring new knowledge.
4. DEDICATION and RESPONSIBILITY
 - a. Care enough to ensure that the group effort has a positive result on the production.
 - b. Be conscientious and strive to improve.
 - c. Be trustworthy without constant supervision.
5. ATTENDANCE
 - a. When you sign up for an activity, it is mandatory to be at all calls and to be on time ready to work.
 - b. Do not underestimate the value of your presence.

Crew Job Descriptions and Expectations

1. Prop Running Crew: The prop running crew prepares and cares for all props used during technical rehearsals and performances.
 - a. Sign in at designated time.
 - b. Check props immediately for breakage, damage, or loss.
 - c. Place props in position at least 30 minutes before the house opens.
 - d. Provide only fresh, clean drinks and/or good to actors. Bottles with colored water, tea, coffee, etc must be emptied each night after final curtain and refilled the following performance and/or refrigerated.
 - e. Cover any borrowed furniture each night before leaving the theatre. Security concerns may require lockup of some pieces.
 - f. Speak and move quietly backstage.
 - g. No beverages or food on or near scenery or prop tables.
 - h. Lock up all valuable/dangerous properties immediately following the end of rehearsals or performances.
 - i. During strike, safely remove and store all props.
 - j. During strike, empty and wash all bottles, glasses, dishes, ash trays, etc. before they are returned to storage.

- k. During strike, throw out any perishable left-over food. Clean out the refrigerator.
 - l. Join the rest of strike with your crewmates after all props have been put away. One crew is not finished until everyone is finished.
- 2. Wardrobe Crew: The wardrobe head and crew responsibilities include assisting actors with their costumes during a show and maintain costumes throughout the run of a production.
 - a. Report at designated call.
 - b. The crew will be responsible for checking in costumes following rehearsals and productions.
 - c. Wardrobe crew must be in the dressing rooms and alert to what is happening on stage in case of emergency.
 - d. The wardrobe crew is responsible for laundry, pressing, and steaming duties as needed.
 - e. Wardrobe crew takes care of minor repairs to costumes (eg. Buttons, snaps, hems).
- 3. Light Board Operator: Your duties may include the programming and running of the light board during a production. You must be "checked out" by the Technical Director to use this equipment.
 - a. Sign in at the designated time.
 - b. During rehearsals and performances, be present for all "master electrician" pre-curtain light checks.
 - c. Execute any check list items assigned to you.
 - d. Turn on the light board at least 30 minutes prior to the opening of the House and scan light cues for any potential problems. Take control of the houselights and execute any houselight presets.
 - e. Run the cues during rehearsals and performances.
 - f. Turn off the light board after each rehearsal and performance.
 - g. Cover the light board at the end of use.
 - h. Replace any burnt out lamps in lighting instruments during a production.
 - i. Close and lock the windows in front of the light board after each rehearsal or performance.
 - j. Save any changes to cues to disk as needed during rehearsals.
 - k. Report any problems you encounter with the cues or the equipment to the stage manager or the technical director.
- 4. Sound Board Operator: The sound board operator runs the sound equipment during rehearsals and performances. You must be "checked out" by the Technical Director to use this equipment.
 - a. Sign in at the designated time.

- b. During rehearsals, set levels and record all cues as instructed by the tech director.
 - c. Turn on the system and run a sound check before each use to ensure that the system is working properly and is prepared for use.
 - d. Turn on, set up and check the headset system.
 - e. Execute any check list items assigned to you by the stage manager or tech director. These may include, but are not limited to, setting up microphones and cable and running preshow music.
 - f. Execute all sound cues during rehearsals and performances as they have been designed.
 - g. Report any problems you encounter with the show or the equipment to the stage manager or tech director.
 - h. At the end of rehearsals and the production, return the booth to normal operating conditions.
 - i. At the end of rehearsals and of the production, return all sound equipment to its proper storage place.
 - j. After all sound strike responsibilities are completed, assist with the general strike of the production until everyone is done.
5. Fly Crew: The fly crew is responsible for all scenic units flown during a production.
- a. Familiarize yourself with the script and the production concept.
 - b. Learn the methods of rigging and running lines.
 - c. Prepare the grid and fly equipment. NOTE: No overhead rigging work is to be done while others are underneath you.
 - d. CAUTION: Check to make sure that flown units are properly secured and counter weighted before running operating lines full distance.
 - e. Sign in at the designated time.
 - f. Verify that the line sets you control are in balance and that none are fouled before each rehearsal and performance.
 - g. Check that the trim marks are where they out to be.
 - h. Follow the directions of the stage manager.
 - i. During strike, clear all pipes of all flown units, except units that are to be stored in the air. Restore all empty line sets to pipe weight.
 - j. During strike, undo any special show rigging or modifications, such as moved line sets, dead hung units, etc. Return such items to storage.
 - k. Follow the directions of the tech director during strike and assist other departments as directed. One crew is not finished until everyone is finished.
6. Stage Running Crew: The stage running crew prepares the scenery and handles the scenery during technical rehearsals and performances under the supervision of the assistant stage manager.

- a. Sign in at the designated time.
 - b. Check scenery and moving pieces for breakage, damage, or loss. Effect repairs as needed.
 - c. Place units in performance position at least 30 minutes before rehearsal or house opening.
 - d. Sweep and damp mp all deck surfaces. Vacuum as needed.
 - e. Speak and move quietly backstage.
 - f. Observe the no food or drink rule anywhere backstage.
 - g. Secure all units immediately following the end of rehearsals and performances. Leave all stage areas clean and safe. Turn off walk lights. Turn on ghost lights.
 - h. During strike, assist the tech director in the strike of all scenic units as directed. Your job is not complete until all scenery and hardware is stored and the stage, shop, and storage areas are clean.
7. Construction Crew: Working in the scene shop will offer students practical experience in scenic construction. While working in the shop or on stage, the student will be instructed in construction techniques and the use of tools required in the scenic industry.
- a. All students must have a completed emergency medical form and participation permission form on file with the tech director before working in any technical area.
 - b. Sign in upon arrival; sign out upon departure.
 - c. Report to the tech director for assignment.
 - d. Complete assigned tasks.
 - e. Clean up your work area and equipment when the assigned task is complete or before you leave for the day.
 - f. Return to the tech director for another assignment when you complete an assigned task.
 - g. Never use tools that you do not know how to operate safely. Ask for instruction.
 - h. Wear appropriate safety equipment when using tools.

HEADSET CODE OF CONDUCT

Remember that the headset (intercom) system is a tool. It serves as the lifeline of a production, allowing all production elements to be connected. A few simple guidelines will result in a smooth running production.

- Never say anything over the headsets that you don't want the ENTIRE world to hear or know. You never know who's listening.
- "Chatter" must be confined to production business; personal conversations should remain that – personal and on your own time.
- When the stage manager issues a CLEAR THE LINE command, immediately comply.

- Leave your headset microphone "off" unless you have something to say.
- Do not set your headsets anywhere where they might be damaged, i.e., sat on, stepped on, fallen on, etc.
- Do not place your headset in the electrical field of the light board or other equipment; the resultant "buzz" will drive everyone nuts.
- When you take off your headsets, please turn your microphone "off" first to avoid the "thud" that everyone else will hear.

HEALTH AND SAFETY ISSUES

It is hard to imagine any school activity with more hazards than theatre. Stages drop off into orchestra pits. Scene changes happen in pitch blackness. Scenery and equipment, sometimes people, fly in and out. Smoke machines and flash pots go off on stage. Actors descend escape stairs in the dark. Technicians are up and down ladders.

Safe working procedures within the school theatre must be an ongoing concern in regards to student, teacher, and audience physical safety and comfort in regards to teacher and school liability. Most health hazards and accidents can be avoided by discontinuing unsafe practices, maintaining equipment properly, and following well-established industry practices and applicable codes.

Personal Protection

1. Use eye and face protection appropriate to the activity.
2. If you use any solvents, have an eye wash capability.
3. Don't wear contact lenses where solvents are being used or where there is a substantial amount of dust even if eye protection is worn.
4. Provide the correct protective gloves for the activity.
5. Use ear protection when working in a "noisy" environment. If you need to raise your voice to be heard by someone who is only two feet away from you, you need ear protection.
6. Do not eat, smoke, drink, or apply makeup where there are toxic materials, including dust.
7. Wash hands carefully after work, before eating, and before using the restroom.
8. Use the right respirator for the job consistently.
9. At the end of use, clean respirators and store them out of sunlight in sealable plastic bags.
10. If a respirator is shared, disinfect it between users.

Storage and Handling of Materials

1. Label materials clearly.
2. Use unbreakable containers when possible.
3. Organize.
4. Store reactive chemicals separately.
5. Keep containers sealed except when using them.
6. Wet mop floors or sponge surfaces rather than sweeping to avoid raising extra dust.
7. Clean up spills immediately.
8. Store flammable materials in a metal cupboard designed for storage of such materials.
9. Do not store flammable or combustible "stuff" near doorways.
10. Have ABC fire extinguishers available and train students to use them.

Asbestos

This has been a widely publicized hazard, and most schools have undergone extensive and expensive removal or encapsulation programs. Leave this removal to the professionals.

Counterweight Systems

Rope

1. The allowable safe working load should be considered 20% of the breaking strength of a rope (this figure is on the package).
2. Every knot reduces the strength of a rope.
3. Rope rubbing will cause wear and reduce the breaking strength.
4. Avoid shock loads.
5. The longer the rope, the easier it is to break.
6. Grit and dirt work into rope fibers and break them through abrasion.
7. Rope will rot if it is stored wet.
8. Use the right size rope for the job at hand.
9. Make allowances for rope absorbing moisture from the air if you are not in a climate-controlled area.
10. Regularly check the condition of all ropes.

Loading Bridge

1. Never stack counterweights higher than the kick rail.
2. Transferring weights is a two-man job.
3. Keep weight down when loading and unloading weights.
4. Never stand or walk under a moving rigging set.
5. Never move a rigging set when someone is under it.
6. If a runaway occurs, do not attempt to stop it. Shout a warning to all crews and take cover.
7. Do not run line sets when someone is on the gridiron.
8. Attach all tools via a safety line to your body when working in the air.
9. The loading procedure is as follows: attach load to batten, load counterweight arbor, slowly raise the batten to test for balance, and add or subtract weight as needed.
10. The unloading procedure is as follows: unload weight from the arbor, then remove weight from batten.

Wire Rope (Aircraft Cable)

1. Never try to knot wire rope.
2. Use the right size thimble for the rope.
3. Orient u-bolts (crosby clips) correctly. The nut side must be on the live side of the rope.
4. Wire rope does stretch after the initial load is applied, which reduces its diameter. Nuts must be retightened.
5. Use only forged chain.

Fire Safety

1. Minimize dust.
2. When rope is used, sweep.
3. Age and dust cause flameproofing to deteriorate. The stagehand's rule of thumb is five years, then retreat.
4. Flameproofing must be reapplied when something is cleaned.
5. All scenery and curtains must be treated with a flame retardant.
6. Test your fire curtain periodically.
7. Test your fire extinguishers regularly.
8. Make sure that you have the right kind of fire extinguisher for the area.
9. Do not block access to hoses or fire extinguishers.
10. Theatres must have all red exit signs operating and visible at all times.
11. Most areas require some type of aisle lighting in theatres.
12. Any doors considered fire doors cannot be blocked open or blocked.
13. All equipment should be UL approved.
14. All wiring should meet the National Electric Code.

Paints, Dyes, and Solvents

1. Use water-based products whenever possible.
2. Buy premixed paints and dyes whenever possible.
3. If you must mix dye or pigment powders, do it where there is local exhaust ventilation or a glove box.
4. Avoid dust.
5. Brush or dip whenever possible; spray only when necessary.
6. Use gloves or barrier creams when using paints, dyes, or solvents.
7. Wear protective clothing and goggles.
8. Use the least toxic solvent possible.

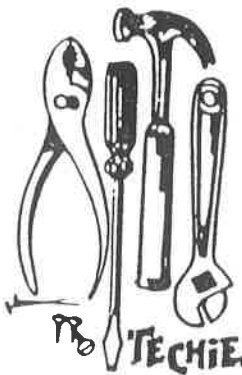
(Remember, lead-containing colors are banned from consumer wall paints, but artist's paints are exempt from this law. **Read the labels.**)

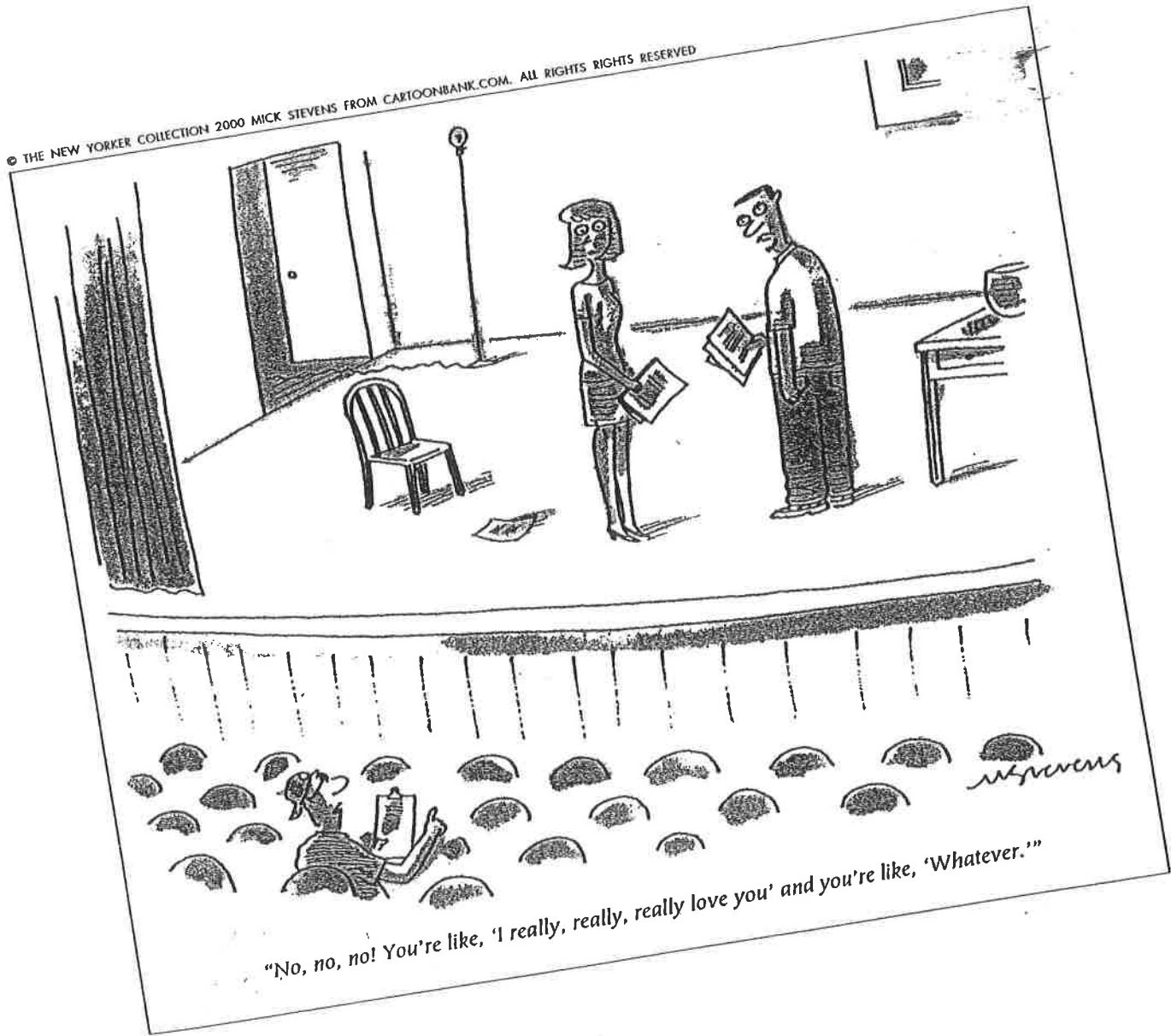
Woodworking

1. Ask for data sheets at the lumberyard. Almost every wood you use has been treated in some way with additives; some are harmless, others are not.
2. Avoid wood treated with PCP, arsenic, or creosote.
3. Provide for effective dust collection.
4. Wear dust masks.
5. Wear gloves or barrier creams when necessary.
6. Wash your hands regularly. Unwashed hands can easily carry dust into the eyes.
7. As the old saying goes, clean shops save flops.
8. Follow OSHA standards about guards on saws and other pieces of woodworking equipment.
9. Use tools only as designed.

Special Effects

1. Do not use the old style of fog machine which uses a form of pesticide and leaves a slippery residue.
2. When using the new propylene glycol fog machines, caution must be used since the supersaturated water/glycerine droplets displace air and may cause allergic reaction.
3. When using dry ice fog machines, be wary of backslash. Do not touch the dry ice. Again use caution, in that dry ice fog also displaces oxygen.
4. Use of firearms, flash pots, open flames (including candles), or any kind of pyrotechnic comes under the auspices of your local fire department. Before using any of these techniques, you must consult your local fire marshall.
5. Use only commercially prepared pyrotechnics; do not permit students to invent these.
6. Whenever any of these effects are in use, fire extinguishers should be in hand.





Theatrical Logic

*"In" is "down", "down" is "front";
"Out" is "up", "up" is "back";
"Off" is "out", "on" is "in";
And of course...
"Right" is "left" and "left" is "right"!*

*A "drop" shouldn't and...
A "block and fall" does neither,
A "prop" doesn't and...
A "cove" holds no water.*

*"Tripping" is okay;
A "running crew" rarely gets anywhere;
A "purchase line" will buy you nothing;
A "trap" will not catch anything, and...
A "gridiron" has nothing to do with football!*

*"Strike" is work (in fact a lot of work!);
And a "green room" usually isn't.
Now that you're fully versed in
Theatrical terms... "Break a leg!"
Know what I mean?!?*

*Willard Davidson
Performing
Arts*

Section 5: Year Overview

- Summer Planning Meetings
- Reach out to Incoming 9th Graders who participated at Weaver MS
- Freshman Parents' Night Display
- Promote membership in Drama Club and Tech Crew
- Staff membership campaign
- Choose delegates for Leadership Conference
- Plan and promote picnic with officers from Bradley and Darby
- Plan and promote ice cream social
- Promote all auditions
- Establish officer meeting dates
- Set agendas for meetings
- Plan and promote all meetings
- Plan, promote, participate TOTS-EAT with Bradley and Darby
- Participate/attend all Davidson theatre activities
- Plan, promote, participate, attend Improv Nites
- Plan, promote, participate in poster runs
- Plan and execute outreach to Weaver MS and Tharp Elementary
- Plan, prepare, participate in Drama Camp & Improv Camp
- Promote the Davidson theatre program 24/7/365
- Set a positive example for members
- Put together our Honor Thespian entry
- Promote and attend area conference

- Promote and attend state conference
- Promote involvement in Thespian activities like the All-Ohio Show, Individual Events, Display, Tech Challenge, etc.
- Spearhead “Butts in Seats” and other promotional committees
- Take pictures for the Historian
- Help maintain Davidson theatre “stuff” – i.e., dressing rooms, prop room, tool room, equipment, costumes, etc.
- Actively use social networking media to encourage and retain membership, promote meetings and events to members, and promote our activities to the larger community.
- Plan and promote “Arts for All” events.
- Most importantly: Communicate with each other. Respect each other. Support each other.