

## ***Liaisons***

The ACT **Board** periodically solicits and trains people to serve as **Liaisons** for upcoming shows. Prospective **Liaisons** should be paid administrative members with significant ACT experience and the time to do the job well. If you are interested in serving as a **Liaison**, contact any **Board Member**.

The **Board** will assign each show a **Liaison** two meetings before auditions.

**Directors** are encouraged to meet with their **Liaisons** early and often and to use them as the valuable resources they are intended to be.

The **Liaison** can serve as an outside eye on the play, providing feedback if a **Director** wants to know how the show is shaping up.

By being familiar with ACT's **Managers** and skill bank, **Liaisons** can point **Directors** to the people they need to solve technical and other problems.

The **Liaison** can relay emergency requests to the **Board** between meetings.

The **Liaison** can answer or find the answer to questions **Directors** have about how ACT does things.

### **Cast and crew are encouraged to get to know their Liaisons and feel free to contact them:**

- If they have problems they are unable to resolve by talking to the **Director, assistant** or **Stage Manager**
- If tech crew need help solving production problems

### **The Board will use the Liaison:**

- As the producer's eyes and ears, to make sure each show is progressing smoothly and on schedule
- To relay questions, requests and announcements to **Directors** between Board meetings
- As the communication link between its appointed **Managers** and each production
- To help protect the theater's human and physical resources.

The most important skill any **Liaison** can have is the ability and willingness to listen and communicate.

### **It is also important that each Liaison:**

- Become familiar with ACT's policies and practices by reading the **Director's** manual and other material provided by the Board
- Be well acquainted with the theater **Managers**, what they do and how to contact them.
- Meet early and regularly with the **Director**. The first meeting should occur well before auditions, and **Directors** should remember to invite **Liaisons** to production meetings, planning sessions, etc.
- Be on hand for auditions, read through, retreat and an early tech/dress rehearsal
- Attend at least one rehearsal a week — and make sure to hit different rehearsal groups
- Stop by when the show takes stage and at periodic work parties in case questions arise about safety or the use of theater property
- Spend some time observing rehearsals from out front, and also stop by back stage (during breaks) in case cast or crew members want to talk
- Be available to **Director**, cast and crew by phone (or e-mail).
- Make every effort to help **Directors**, their casts and crews work out problems quickly and amicably. As a last resort, **Liaisons** will take unresolved issues to the **Board** for resolution.
- Attend a performance early in the run.
- Continue to check in with a show periodically between opening and closing, and be present at set strike.

- Arrange to sell memberships and season tickets to cast and crew members.
- The **Liaison** should attend at least one Board meeting between casting and opening to give a progress report and answer questions the **Board** may have.

**Liaisons** are not intended to take the place of **Directors**, designers, **Board Members** or **Managers**. Rather, they are there to help keep communications open between those people and the cast and crew, and to help make sure the show has every opportunity to succeed.

It is important that **Liaisons** retain their objectivity by not being intimately involved with the show, or with a cast or crew member. Exceptions require **Board** approval.

**Liaisons** should take care not to give unsolicited advice, unless human safety or theater property are at risk.

**Liaisons** should particularly avoid intruding on the creative process unless **Directors** or designers ask their opinions.

**Liaisons** would also be wise to resist the impulse to tell **actors** how they are doing, even when they ask.