
THEATRE UCF

PRODUCTION HANDBOOK

UPDATED AUGUST 2017

Revisions to this Handbook

All Departmental Handbooks are revised at the beginning of every academic year and occasionally during the academic year. If you would like to propose a revision to this handbook, please compose a letter to the Production Manager. In your letter, outline the change you propose and the reason for your proposal.

PRODUCTION HANDBOOK.....	1
Revisions to this Handbook	1
INTRODUCTION	4
SPHERES OF RESPONSIBILITY FOR PRODUCTIONS	5
GENERAL PRODUCTION POSITION DESCRIPTIONS.....	5
Artistic Team:.....	6
Assistants for all areas:.....	7
Production Team:	8
Shops and Crews:	9
PRODUCTION CALENDAR TIMELINE	11
PRODUCTION CALENDAR DEFINITIONS	13
STAGE MANAGEMENT PRODUCTION POSITIONS	18
Stage Manager.....	19
Assistant Stage Manager	21
Production Assistant	23
SCENIC PRODUCTION POSITIONS.....	25
Scenic Designer.....	26
Assistant Scenic Designer	32
Assistant to the Scenic Designer.....	35
Production Technical Director	38
Assistant Technical Director	41
Prop Master	44
Scenic Charge Artist	48
Master Carpenter.....	50
Construction Crews	52
Scenery Project Head.....	53
Prop Shop Crew.....	54
Production Run Crews.....	55
LIGHTING PRODUCTION POSITIONS.....	56
Electrics Crew	57
Production Master Electrician.....	58
Assistant Master Electrician.....	62
Lighting Designer.....	65

Assistant Lighting Designer	70
Assistant to the Lighting Designer	72
Lighting Run Crews	74
Light Board Operator.....	75
COSTUME PRODUCTION POSITIONS.....	77
Cutter/Draper.....	78
First Hand.....	80
Stitcher.....	81
Costume Construction Crew.....	82
Wardrobe Crew Head	83
Wardrobe Crew	85
Hair and Makeup Crew	87
Crafts	89
Milliner	90
Wig Master.....	91
Makeup Designer.....	92
Dyer/Painter.....	94
Assistant Costume Designer	95
Assistant To Costume Designer	97
Costume Designer.....	99
SOUND PRODUCTION POSITIONS	104
Student Sound Engineer	105
Assistant Sound Designer.....	107
Sound Designer	109
Sound Run Crew	112
Sound Board Operator.....	113
PRODUCTION POSITION SIGN UP PROCEDURES	114
DT / SM BFA REVIEWS AND PORTFOLIO REVIEWS.....	114
PRODUCTION DEADLINE, ABSENCE & CONFLICT POLICY	114
PRODUCTION DEADLINES:	114
ABSENCES:	115
CONFLICTS:	115
UNIVERSITY VEHICLE USE	115

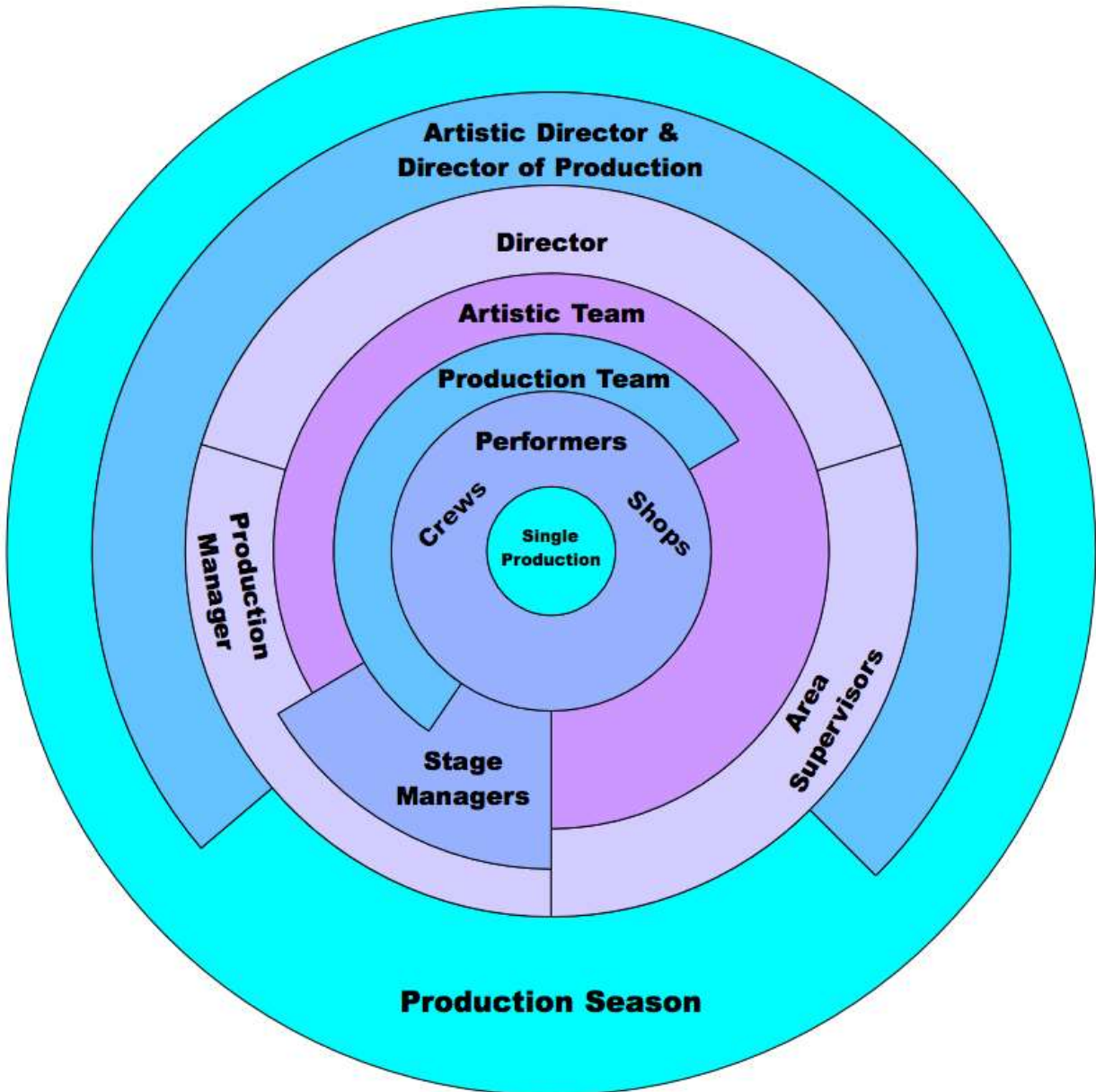
PARKING:.....	115
GAS:.....	116
LEGAL INFRACTIONS:.....	116
ACCIDENTS:.....	116
BREAKDOWNS/MAINTENANCE ISSUES:.....	116
THEATRE SAFETY PROCEDURES AND FACILITY USAGE	116
FIREARM AND WEAPON PROCEDURES.....	116
GUN SAFETY RULES.....	117
FACILITY KEY CHECKOUT PROCEDURES	117
RENTAL/BORROWING PROCEDURES.....	117
DEPARTMENTAL PURCHASING PROCEDURES.....	118
REHEARSAL SCHEDULE.....	119
EMERGENCY CONTACT LIST	119

INTRODUCTION

This document is designed to help faculty and students, especially those working in production areas, understand the flow of information and spheres of responsibility when working together and making decisions toward the good of the educational program, the production, the season as a whole, and the department. This document should not be your only reference as to the organization and operation of Theatre UCF. You must also read and follow the Theatre UCF Student Handbook, Current Production Calendar, Stage Management Handbook and Internship Manual.

SPHERES OF RESPONSIBILITY FOR PRODUCTIONS

This illustrates the interconnectedness of everyone in serving the production. If you are experiencing difficulties seek help from someone in a circle bigger than your own.



GENERAL PRODUCTION POSITION DESCRIPTIONS

Note: Some descriptions derived from <http://www.skidmore.edu/academics/theater/jobs.html>

Artistic Director: Responsible for artistic oversight of all productions. Serves as the “producer” and is ultimately responsible for the aesthetic experience of the audience.

Director of Production: Responsible for oversight of the production process for all productions.

Production Manager: Coordinates all production activities, budgeting and scheduling throughout the production season.

Director: Interprets the script and stages the play. Determines the style of production and plans the rehearsal process. Collaborates with artistic team on aesthetic decisions.

Assistant Director: Assists the director in research and tasks associated with rehearsals.

Stage Manager: Liaison among all departments of a production; responsible for scheduling, information exchange, and the smooth operation of all rehearsals; "calls" dress rehearsals and performances.

Assistant Stage Manager: Assists Stage Manager; often assigned to specific responsibilities such as preparation of rehearsal rooms and prompting. May also function as a liaison for costumes or props.

Lighting Supervisor: Faculty or Staff member responsible for overseeing operations, procedures, and assignments for lighting area. Supervisor is responsible for management of overall area budget expenditures including major purchases and rentals. Supervisor must be included in discussions when there is a variation of scheduling or operations for a production that will impact their area.

Scenic Supervisor: Faculty or Staff member responsible for overseeing operations, procedures, and assignments for scenic area. Supervisor is responsible for management of overall area budget expenditures including major purchases and rentals. Supervisor must be included in discussions when there is a variation of scheduling or operations for a production that will impact their area.

Costume Supervisor: Faculty or Staff member responsible for overseeing operations, procedures, and assignments for costume area. Supervisor is responsible for management of overall area budget expenditures including major purchases and rentals. Supervisor must be included in discussions when there is a variation of scheduling or operations for a production that will impact their area.

Sound Supervisor: Faculty or Staff member responsible for overseeing operations, procedures, and assignments for sound area. Supervisor is responsible for management of overall area budget expenditures including major purchases and rentals. Supervisor must be included in discussions when there is a variation of scheduling or operations for a production that will impact their area.

Artistic Team:

Advisors for all areas: Faculty or Staff advisors are assigned to all students in leadership positions to guide the student through the entire process; Attends all meetings with student. Should be present at technical rehearsals and dress rehearsals.

Costume Designer: Interprets the production and designs the clothing and accessories for the production; collaborates with director and other designers. Responsibilities include make-up and hair designs when a separate designer is not assigned.

Scenic Designer: Interprets the production and designs the physical visual elements of stage, settings and props; collaborates with director and other designers.

Lighting Designer: Interprets the production and designs the lighting; collaborates with director and other designers.

Sound Designer: Interprets the production and designs all sound including live and taped effects and recorded music; collaborates with director and other designers.

Projections Designer: Interprets the production and designs all projections; collaborates with director and other designers.

Co-Designer: Co-Designers, in any department, will share the responsibilities of the Designer role. Co-Designers will meet prior to any work is done to divide up tasks and create a symbiotic working order that is clear to the Director and other Designers. Co-Designers will sign the Designer contracts.

Music Director: Coordinator of all musical elements of a production; involved in the development and rehearsal of the orchestra; collaborates with director and other designers.

Vocal Director: Teaches and rehearses all sung music, coordinates with the assigned accompanist, and also insures continuity once the music director steps in; collaborates with director and other designers.

Choreographer: Stages the movements of actors and dancers; composes dances to advance a storyline, interpret emotion, and enliven a production; collaborates with director and other designers.

Dramaturg: Researches production for information useful in the production process and the development of the program; collaborates with director and other designers, contributes to the production vision, participates in the rehearsal process, facilitates talkbacks with the audience.

Also includes the following when applicable:

Playwright: Writes script; involved in the day to day process of rehearsal and script revision.

Composer: Writes musical score for a production; collaborates with the playwright, director librettist.

Voice, Dialect, Movement, Acting Coaches: Works with actors in his or her area to advance a storyline, interpret emotion, and or enliven the production; collaborates with director and other designers.

Assistants for all areas:

Assistant Scenic Designer: Assists Scenic Designer in tasks of research, drafting, model-making, painting, property design, rehearsal attendance, etc. Contributes to artistic decision making while assisting with managerial tasks.

Assistant to the Scenic Designer: Assists Scenic Designer in tasks of research, paperwork/image organization, rehearsal attendance, etc.; does not assist with artistic decision making.

Assistant Costume Designer: Assists Costume Designer in tasks of research, rendering, swatching, acquisition, rehearsal attendance, etc. Contributes to artistic decision making while assisting with managerial tasks.

Assistant to the Costume Designer: Assists Costume Designer in tasks of research, swatching, acquisition, rehearsal attendance, etc.; does not assist with artistic decision making.

Assistant Lighting Designer: Assists Lighting Designer in tasks of research, drafting, graphics, focusing, tracking, rehearsal attendance, etc.

Assistant to the Lighting Designer: Assists Lighting Designer in tasks of research, acquisition, rehearsal attendance, etc.; does not assist with artistic decision making.

Assistant Sound Designer: Assists Sound Designer in tasks of research, acquisition, rehearsal attendance, etc.

Assistant to the Sound Designer: Assists Sound Designer in tasks of research, acquisition, rehearsal attendance, etc.; does not assist with artistic decision making.

Production Team:

Department Technical Director: Responsible for coordination of all technical areas. Supervises the operation of the scene shop and all technical equipment.

Production Technical Director: For the assigned production: responsible for coordination of all technical areas. Supervise the operation of the scene shop and all technical equipment – reports to department Technical Director. Responsible for implementation of scenery, props, and other needed technical elements.

Assistant Technical Director: Assist the TD in the implementation of the physical production.

Prop Master: The prop master is responsible for the construction, buying, and borrowing of all hand props, set props, and set dressing – reports to the scenic designer and the Production Manager.

Scenic Charge Artist: The scenic charge artist is responsible for implementing the painting and decoration of the scenery and props - reports to both the scenic designer and the technical director.

Department Audio Engineer: The audio engineer works for the sound designer and the technical director and is responsible for the set-up and operation of all audio and sound effects equipment including communication and amplification, and the operation of the above during the run of the show.

Production Audio Engineer: The audio engineer is responsible for the set-up and operation of all audio and sound effects equipment including communication and amplification, and the operation of the above during the run of the show – reports to the sound designer and the technical director and stage manager.

Department Electrics Supervisor: University Staff member who oversees the budget, scheduling, acquisition and maintenance of lighting and projection equipment, effects, and other related items; ensures the hang and focus is completed as scheduled.

Production Master Electrician: The master electrician works with the lighting designer for execution of the

light plot, and with the department electrics supervisor for the planning of production crew calls for his or her assigned production.

Production Projectionist: The projectionist works with the lighting designer for execution of the projections, and with the department electrics supervisor for the planning of production crew calls for his or her assigned production.

Costume Shop Manager: Oversees the budget, building and/or acquisition of all costumes; supervises the operation of the costume shop; orders all costume materials; oversees maintenance of costumes throughout the production period; works with Costume Work Room Supervisor.

Costume Work Room Supervisor: Oversees daily operations of the costume work room. Patterns and cut costumes or costume pieces if no cutter has been assigned; works in tandem with the costume shop manager.

Shops and Crews:

Cutter/Draper: The cutter/drafter works for the costume designer and the work room supervisor and is responsible for creating patterns for assigned costumes. The principal emphasis is on interpreting renderings, pattern making, and overseeing construction of costumes – reports to the Costume Work Room Supervisor.

First Hand: Assists the cutter/drafter in production of costumes and is responsible for cutting fabric for assigned built costumes, pieces and trimmings in muslin and actual fabric. The first hand will see that all mockups are sewn together, unless there is an available crew- member. Reports to the Costume Work Room Supervisor.

Stitcher: Stitches costumes as directed by first hand or cutter/drafter – reports to the Costume Work Room Supervisor.

Wardrobe Crew Head: The wardrobe crew head is responsible for running and maintaining costumes and reports to the costume shop manager and the stage manager. Dressers report to this person. This person is responsible for ensuring duties of Dressers are completed.

Dresser: Run crew member who assists actors in quick or involved costume changes, tracks show costumes, and performs wardrobe duties during dress rehearsals and performances; May also perform responsibilities of the hair and makeup crew – reports to the wardrobe crew head. Does maintenance repairs on costumes.

Laundry Crew: Responsible for regular laundry, pressing, steaming of costumes prior to actor arrival; reports to costume shop manager.

Hair and Makeup Crew: Execute hair and makeup during all dress rehearsals and performances as directed by the costume designer, reports to the wardrobe crew head.

Crafts: Responsible for creation of costume accessories – reports to the Costume Work Room Supervisor.

Costume Shopper: Responsible for scouting and purchasing materials locally or through catalog or internet – reports to the costume shop manager.

Milliner: Responsible for creation of headwear – reports to the Costume Work Room Supervisor.

Wig Master: Responsible for creation of wigs. Instruct hair and makeup crew on proper wear and maintenance – reports to the costume designer.

Makeup Designer: Responsible for designing the facial appearance and training the actors/crew in application in collaboration with costume designer.

Dyer/Painter: Responsible for paint, dye, and distressing of fabric or show costumes – reports to the Costume Work Room Supervisor.

Master Carpenter: Responsible for the implementation of all scenic construction – reports to the technical director.

Construction Crew: Crew members involved in the construction of scenic elements – reports to the master carpenter.

Scenery Project Head: Responsible for the construction of a specific assigned scenic project – reports to the technical director.

Prop Shop Crew: Assists the property master in the acquisition and construction of all properties – reports to the prop master.

Electrics Crew: Responsible for hang and focus for production – reports to the master electrician.

Scenic Run Crew: Responsible for run of show under the direction of the stage manager.

Board Operators: Responsible for board operation and system checks – reports to the stage manager.

PRODUCTION CALENDAR TIMELINE

Event	Timeline
Script Version Selection	Must be far enough in advance to get rights and order scripts
Scripts Available	At least one week before Design Meeting 1
Design Meeting 1	Two weeks before Design Meeting 2—at least 12 weeks prior to build
Design Meeting 2	Two weeks before Design Meeting 3
Design Meeting 3	Two weeks before Design Meeting 4
Research Due	Design Meeting 3
Auditions	Show cast before Preliminary Designs Due
Publicity Photo Shoot	Within a month after casting
Design Meeting 4	Two weeks before Design Meeting 5
Roughs Due	Design Meeting 4
Design Meeting 5	Two weeks before Design Meeting 6
Prelims Due for Director's Approval	Design Meeting 5
Preliminary Design Budgets	One week before Design Meeting 6
Design Meeting 6	Two weeks before Start Build
Final Scenic & Costume Designs Due	Design Meeting 6
Final Documentation Due	Design Meeting 6
Props List	Design Meeting 6
Final Budget Plan Due	One week after Design Meeting 6
Production Meeting 1	Monday of first week of rehearsals
Start Build/Paint (all shops)	4.5 weeks prior to tech for BB, 6.5 weeks prior to tech for MS
First Rehearsal	4.5 weeks prior to tech for BB, 6.5 weeks prior to tech for MS
Light and Sound Finals	2 Weeks before Hang
Sound Prelim Sound Cues Due	Two weeks before Tech
Lighting Hang	1.5 weeks before Tech
Designer Run	Mon, Tues, or Wed before Focus
Paint Priority	TBD

Actors on Stage/Spacing	Wednesday before Technical Rehearsals begin
Lighting Priority	Wednesday, Thursday, and Friday before Focus begins
Lighting Focus	At least one week before Tech
Programming Priority	Monday and Tuesday before Technical Rehearsals begin
TBD Priority	Friday before Tech
Sitzprobe	Two Sundays before opening (musicals)
Crew Training	Begins two weeks before Tech
Sound Rehearsal	Wednesday before Tech Weekend (musicals)
Paper Tech	Friday before Tech Weekend
Quick Change Rehearsal	Scheduled the week before Tech as needed
Dry Tech	Friday before Technical Rehearsals
10/12 Technical Rehearsal	Saturday before opening
8/10 Technical Rehearsal	Sunday before opening
Technical Rehearsal w/ Costumes	Three evenings before opening
Dress Rehearsal	Two evenings before opening
Final/Invited Dress	Evening before opening
Strike	Following Final Performance
SM Attendance Log	Following Final Performance

PRODUCTION CALENDAR DEFINITIONS

Note: All faculty advisors must be present at all meetings with student designers whether the meeting is formal or informal.

General Understanding: Each show may need to adjust this plan to make it fit the production.

SCRIPT VERSION SELECTION (not the same as play selection)—this is the date by which the Director/Artistic Director needs to have finalized which version of the script is being used for our production. Selection must be made in plenty of time to receive rights, order the scripts, and provide them to the design team by the Scripts Available Date.

SCRIPTS AVAILABLE—13 Weeks out from build. The date before which scripts must be made available to the design team. Should be no less than one week before Design Meeting 1. The Stage Manager (if assigned) will receive the scripts from the Production Manager and be responsible for disseminating them.

DESIGN MEETING #1—12 Weeks out from build. Artistic Director, Director, Scenic, Lighting, Costume and Sound designers (and advisors) and Production Manager meet to discuss the play, the environment, the characters, the themes, etc. Director should present a brief, “why we want to do this play” statement with emphasis on WHY not HOW. Designers may want to bring general research material. This meeting is not to find design solutions, but to explore intellectual possibilities. If the director has a clear vision for the production at this stage it should be presented at this time.

DESIGN MEETING #2— Director and Designers present research to further discussion and discovery of common ideas among the designers and how the individual ideas can tie together. Possible solutions begin to be discussed.

Ad Hoc conferences of the Design Team continue. A faculty advisor must be present at all meetings with student designers whether meeting is formal or informal.

DESIGN MEETING #3—8 Weeks out from build. Director and Designers present research to clearly show the direction of their thinking. Scene by scene discussion of the script. Multiple options of the design possibilities are discussed with supporting material. PAPERWORK AND RESEARCH DUE

PAPERWORK AND RESEARCH:—Verbal and written presentations of the approach to the production. Director: Written statement refining scope of show (number of characters/actors, locations, size of orchestra, etc., especially discussion of items that might deviate from the printed script (combining/cutting of characters, scenes, etc.)). Visual research is encouraged. Scenery: Scene Breakdown and visual research. Costumes: Page Breakdown and visual research. Lighting: Scene Breakdown and visual research. Sound: Scene Breakdown and audible research.

Ad Hoc conferences of the Design Team continue. A faculty advisor must be present at all meetings with student designers whether meeting is formal or informal.

DESIGN MEETING #4—6 Weeks out from build. Director and designers present a preliminary scheme to clearly show the direction of their thinking. ROUGHS DUE

ROUGHs: Director: Revised statement (if needed). Possible visual and/or audible research. Scenery: visual research and rough sketch work or equivalent. Costumes: scene/character chart, visual research of each character/costume, possible rough sketches or equivalent. Lighting: visual research. Possible rough sketch work or equivalent. Sound: audible research. Possible rough sketch work or equivalent

The team should identify unique/special production issues (i.e., real car on stage, casting of children, animals, or non-university personnel, pyro, fire, elevators, understudies, anything needing large lead times or special permission, etc.)

Ad Hoc conferences of the Design Team continue. A faculty advisor must be present at all meetings with student designers whether meeting is formal or informal.

AUDITIONS—Casting should take place as early as possible, preferably before Costume Prelims are due. Within 24 hours of casting, a full cast list **MUST** be distributed to the entire Artistic and Production Teams.

PUB: PHOTO SHOOT—HEAD AND SHOULDERS photos taken in advance of the production with no more than three actors to be determined by the director. Costume Shop will be asked to provide headwear and shirts and hair and makeup instruction in consultation with the designer. In a case where extensive hair and makeup are required, the actor must be given enough prep-time in the theatre/makeup area.

DESIGN MEETING #5—4 Weeks out from build. PRELIM DESIGNS DUE for approval

PRELIMS—Scenery: presentation to include pencil sketches or other appropriate representation, a rough ground plan to scale, representative color palette, and a working scenic units/major props list. Costumes: pencil sketches or other appropriate representation of all costumes, representative color palette, representative fabric swatches, dressing lists, pull/build/buy/budget list. Lighting: a preliminary list of lighting requirements/equipment, color palette and lighting key. Sound: a preliminary list of cues and their type (i.e., FX, music), information on sound requirements/equipment—rough idea of speaker placement needs or ideas. TD, COSTUME SHOP MANAGER, DEPT MASTER ELECTRICIAN SHOULD BE PRESENT SO AS TO: Begin Rough Estimate “Pie Chart” for Labor and Budget—discussed with designer while in process

Ad Hoc conferences of the Design Team continue including the Technical Director/Costume Shop Manager/Dept Master Electrician. All areas should begin to incorporate budgeting into the design process. A faculty advisor must be present at all meetings with student designers whether meeting is formal or informal.

DESIGNS APPROVED—Production Manager & Director have reviewed and signed off on all design elements assuming design fits within budget. Approval takes place after designs are submitted the week between Design Meeting #5 and Design Meeting #6.

DESIGN MEETING #6—**FINAL DESIGN PRESENTATION & FINAL DOCUMENTATION DUE**— 2 Weeks out from build. Design Contract is signed.

DESIGNS DUE: Scenery: scale white model with color renderings or a color scale model showing all scenes/settings, or complete color renderings, groundplan, section, scenic units/props list. Costumes: full color sketches with swatches for all characters (Subject to Casting). Lighting: sketches/images, rough cue idea list, lighting key(s). Sound: rough sound plot, rough cue list. TD, COSTUME SHOP MANAGER, MASTER ELECTRICIAN: “pie chart” rough estimates for both time and money as previously discussed with designers due.

FINAL SCENIC AND COSTUME DESIGNS: Presentation of final packet. Materials presented should include all drawings, renderings, sketches and/or lists needed to go into the shops. Faculty advisors must have signed-off on all elements before this date. Scenery: final packet: scaled plan, scaled section, scaled painted model or full color renderings, 1/2" design elevations, 1/2" paint elevations, Final Scenic Units/Props List. **All final scenic designs must include all masking elements (includes plan, section, model, renderings, etc).** Costumes: final color renderings with swatches, dressing lists, revised pull/build/buy/budget list. Shop Supervisors and area heads should meet during this time to develop construction plans, establish a construction AND PAINT calendar, and begin materials ordering. All working drawings by the student Technical Director must be approved by the Faculty Technical Director during this time.

FINAL BUDGET PLAN DUE: TD, COSTUME SHOP MANAGER, DEPT MASTER ELECTRICIAN: final cost and time budget plan due one week after Design Meeting #6 by email to the designer, director, artistic director, production manager, other shop personnel as needed. If any element of the design is estimated to be over budget, the designer is responsible for revising the design with the director, production manager, and artistic director, to bring the design within budget.

PROPS LIST DUE—Director and Designers: provide complete lists for props (set, hand, costume). This list is due at Design Meeting #6.

NOTE: ANY CHANGES IN THE DESIGN FOLLOWING DESIGN MEETING #6 MUST BE CLEARED BY THE FACULTY ADVISOR, THE DIRECTOR, THE TECHNICAL DIRECTOR, THE COSTUME SHOP MANAGER AND THE PRODUCTION MANAGER.

FIRST PRODUCTION MEETING—Beginning the Monday the week prior to the first rehearsal and continuing through the Monday before tech weekend, weekly production meetings are held to monitor the flow and progress of the production. Progress reports (including a written budget update) and problems from all areas are presented weekly.

START SCENERY/PROPS—Mainstage build periods begin 6.5 weeks prior to first tech. Black Box build periods begin 4.5 weeks prior to first tech. This schedule should allow for all sets to be completed going into tech week. Two weeks are allotted between Final Designs being due and the beginning of the build.

START COSTUMES—See START SCENERY/PROPS. All costume specialty work must be approved by the Faculty Advisor at this time. Fabrics and materials should be in the shop by this date.

FIRST REHEARSAL—usually entails presentation from design team and initial read-through of the script.

LIGHT/SOUND FINALS DUE—Sound and Light plots are due to advisers for approval two (2) weeks prior to hang. Lighting: 1/2" light plot, 1/2" lighting section, instrument schedule, channel hookup, color cut list, gobo list, budget detailing items to be purchased, electronic and hard copies of all plots and paperwork. Sound: Q list, block diagram, mic tracking chart, budget, music/effects source list, groundplan with placement of speakers or other sound equipment.

PUBLICITY: BIOS AND NOTES DUE—All bios, director's notes, design notes, dramaturg notes must be turned in to department marketing office.

LIGHTING HANG—Begins 1.5 weeks before tech. All instruments/equipment must be properly hung, circuited and trouble shot. Boards must be patched. Gel and gobos must be installed.

PRELIM SOUND CUES DUE—2 weeks before tech. Rehearsal CD due to Stage Manager/Director with working/draft versions of all sound cues, sound effects, pre-show music, etc.

DESIGNER RUN—Rehearsal with run through of entire show in rehearsal space. Must take place Monday, Tuesday, or Wednesday before Lighting Focus.

LIGHTING FOCUS—At least 1 week before tech. Lighting Designer must attend. All instruments, equipment must be ready for cuing to take place by the end of focus.

LAST DAY TO ADD—Last day to add/make major changes to props (minor changes to set and costume). This is the next-to-last production meeting. After this date, changes cannot be guaranteed. All changes must be approved by the Production Manager and the Artistic Director.

PAINT PRIORITY—The stage is reserved for 4 hours during normal waking hours for the floor/ scenery to be painted. Time must be allowed for paint to dry before rehearsal. Specific time to be determined at Production Meeting prior. THIS TIME IS PROVIDED TO FINISH ELEMENTS, SUCH AS THE STAGEFLOOR, WHICH CAN ONLY BE PAINTED ONCE ASSEMBLED IN THE PERFORMANCE SPACE. THE BUILD/PAINT SCHEDULE SHOULD ALLOW FOR ALL OTHER ELEMENTS TO BE PAINTED BEFORE THIS TIME.

ACTORS ON STAGE/SPACING REHEARSAL—The first night when rehearsal can take place on the set in the theatre. Elements of scenery which affect blocking are expected by this date (platforms, doors, walls, etc.). Any items which will not be ready should be discussed with the director as soon as the situation is known. Show shoes can be worn—must be checked out from costume shop by Stage Manager.

LIGHT PRIORITY—The stage is reserved for 4 hours during normal waking hours for the lighting designer to write cues. The theatre will likely be dark. Specific time to be determined at Production Meeting Prior. Directors are encouraged to attend.

TBD PRIORITY—The stage is reserved for 4 hours during normal waking hours as priority time for the area who most needs it. This priority time is allocated during the final production meeting. Specific time to be determined at Production Meeting Prior.

SITZPROBE—Rehearsal with actors, orchestra, and sound designer. May take place on stage. Musicals Only.

SOUND REHEARSAL—Rehearsal for sound designer to set levels for a musical. Requires attendance of Orchestra and Actors. Held in theatre. Costumes must provide mic belts for this rehearsal.

PAPER TECH—A meeting of the Stage Manager, Director, Lighting Designer, Sound Designer (Costume and Scenic Designers if applicable) at which preliminary cue placements are written. This is typically held on the Friday before opening.

CREW WATCH—Final rehearsal before tech. Usually a Thursday. All crew members (Run Crew, Wardrobe, etc) are expected to attend.

QUICK CHANGE REHEARSAL—May take place during tech when actors are not called to the stage. Scheduling will likely vary by show. Costume Shop will work with Stage Management to establish list of costume changes to be rehearsed. Stage Management must time entrances and exits during rehearsal and provide a list of estimated change times to the costume shop on the day prior to the quick change rehearsal. May not be required for all shows. Costume Shop will work with Stage Management to establish specific schedule.

TECHNICAL REHEARSALS—Can include Dry Tech. Rehearsal is run by Stage Manager. Director is integral to this process. Addition of lights, sound, plus ALL props and scenery. Depending on the production, technical rehearsals can take the form of start/stop runs or cue-to-cue. Skip from cue to cue only if it saves running time. May require two sessions to get through the entire show once. If the tech is completed in the first session, a tech run through is suggested for the second session. A Production Meeting for all departments convenes immediately at the conclusion of each Tech rehearsal so the director can convey technical notes before having to give actor notes. All technical elements with which actors interact (excluding costumes) are expected to have been completed and rehearsed before this point. This is the time to show the actors how the technical elements function and to work out timing which includes actors.

TECHNICAL REHEARSAL WITH COSTUMES—Run with all elements including costumes but EXCLUDING hair and makeup. Stop only for Stage Management. A Production Meeting for all departments convenes immediately at the conclusion of each Dress rehearsal while the actors are getting out of costume so the director can convey technical notes before having to give actor notes.

DRESS REHEARSAL—Run with all elements. Stop only for Stage Management. A Production Meeting for all departments convenes immediately at the conclusion of each Dress rehearsal while the actors are getting out of costume so the director can convey technical notes before having to give actor notes.

FINAL DRESS—Treated as a performance. No front to back communication except normal performance headset operations and with Box Office.

STRIKE—Immediately after the last performance (unless otherwise announced) a thorough clean-up and restoration of the facility. Attendance is mandatory as called.

SM Attendance Log Due—The attendance log should be a list of every member of the cast and crew with the number of tardies including dates and amount of time late. Also it should list the date of any unexcused absences. The cast attendance log should go to the director, the crew attendance log should go to the production manager.

STAGE MANAGEMENT PRODUCTION POSITIONS

POSITION RESPONSIBILITIES

Stage Manager

PRODUCTION_____

Description: Liaison among all departments of a production; responsible for scheduling, information exchange, and the smooth operation of all rehearsals; "calls" dress rehearsals and performances.

Prerequisites: TPA 3601 Stage Management and a prior ASM assignment

Responsibilities: Please reference Stage Management Handbook

Important Dates:

Design Meeting 1	Lighting Hang
Concept & Breakdowns	Designer Run
Design Meeting 2	Lighting Focus
Roughs Due	Last Day to Add
Design Meeting 3	Paint Priority
Prelims Due	Actors on Stage
Design Meeting 4	Lighting Priority
Designs Due for Approval	TBD Priority
Artistic Director Approval	Sitzprobe
Design Meeting 5	Sound Rehearsal
Estimates Due	Paper Tech
Design Meeting 6	Crew Watch
Scenic/Costume Finals Due	Quick Change Rehearsal
Props List	Tech
Production Meeting 1	Dress Rehearsals
Start Build (all shops)	Production Dates
Light and Sound Finals	Strike
Sound Prelim QLab Due	

I have read the Production Handbook, the Stage Management SOG and this Position Responsibility description for Stage Management. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Assistant Stage Manager

PRODUCTION_____

Description: Assists Stage Manager; often assigned to specific responsibilities such as preparation of rehearsal rooms and prompting. May also function as a liaison for costumes or props.

Prerequisites: TPA 2600 Stage Management Basics

Responsibilities: Please reference Stage Management Handbook

Important Dates:

Design Meeting 1	Lighting Hang
Concept & Breakdowns	Designer Run
Design Meeting 2	Lighting Focus
Roughs Due	Last Day to Add
Design Meeting 3	Paint Priority
Prelims Due	Actors on Stage
Design Meeting 4	Lighting Priority
Designs Due for Approval	TBD Priority
Artistic Director Approval	Sitzprobe
Design Meeting 5	Sound Rehearsal
Estimates Due	Paper Tech
Design Meeting 6	Crew Watch
Scenic/Costume Finals Due	Quick Change Rehearsal
Props List	Tech
Production Meeting 1	Dress Rehearsals
Start Build (all shops)	Production Dates
Light and Sound Finals	Strike
Sound Prelim QLab Due	

I have read the Production Handbook, the Stage Management SOG, and this Position Responsibility description for Assistant Stage Manager. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure to complete participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Production Assistant

PRODUCTION_____

Description: Assists stage management team; often assigned to specific responsibilities such as preparation of rehearsal rooms and prompting. Will work backstage during the run of the show as additional support.

Prerequisites: TPA 2600 Stage Management Basics

Responsibilities: Please reference Stage Management Handbook

Important Dates:

Design Meeting 1	Lighting Hang
Concept & Breakdowns	Designer Run
Design Meeting 2	Lighting Focus
Roughs Due	Last Day to Add
Design Meeting 3	Paint Priority
Prelims Due	Actors on Stage
Design Meeting 4	Lighting Priority
Designs Due for Approval	TBD Priority
Artistic Director Approval	Sitzprobe
Design Meeting 5	Sound Rehearsal
Estimates Due	Paper Tech
Design Meeting 6	Crew Watch
Scenic/Costume Finals Due	Quick Change Rehearsal
Props List	Tech
Production Meeting 1	Dress Rehearsals
Start Build (all shops)	Production Dates
Light and Sound Finals	Strike
Sound Prelim QLab Due	

I have read the Production Handbook, the Stage Management SOG, and this Position Responsibility description for Assistant Stage Manager. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

SCENIC PRODUCTION POSITIONS

POSITION RESPONSIBILITIES

Scenic Designer

PRODUCTION_____

Description: Interprets the production and designs the physical visual elements of stage, settings and props; collaborates with director and other designers.

Prerequisites: TPA 3060C Scene Design for Theatre I and a previous Assistant Scenic Design position.

The Scenic Designer is expected to attend the following events and turn in the materials listed for each. Designers should consult with their faculty advisors on a regular basis and advisors **MUST** attend all design meetings. If a particular production dictates materials different from those listed below, the faculty advisor must approve the change/substitutions. Failure to attend all required events and/or turn in all required materials will result in a lowering of the grade for the assignment (see syllabus and rubric for Theatre Participation classes) and multiple absences or missing materials may result in the designer being pulled from the production. Removal from the assignment can lead to departmental probation or removal from the program.

Requirements

The following list is roughly sequential except that several of these responsibilities will happen at the same time with different crews.

DESIGN PHASE

- Design Advisor must be involved in every step of the process and must approve all work before it is presented to anyone else. This must be done far enough in advance to make sure deadlines can still be met even if changes are required. This means your **ACTUAL** deadlines are earlier than those listed.
- Read the script for overall story and theme. Think about it as if you were directing the play. On a second reading take note of the specific physical needs of each scene. Determine research needs.
- Consult the production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people. Failing to meet your due dates causes the entire process to get backed up and many people will need to adjust their schedules because of you. Meeting deadlines will also affect your grade for this project. Once you begin to work in the professional world you will want to be known for meeting deadlines – designers are notorious for not doing so and having this skill will make production managers want to re-hire you often.
- Discuss spending procedures with the technical director.
- Personally supply all materials needed for sketches and renderings.
- You and your assistant should attend all design and production meetings. Make sure the Stage Manager has all of your current contact information.

- Obtain a current groundplan of the theatre from your faculty design advisor or through the production shared drive.
- Prepare for the Design Meeting. At this meeting you should be prepared to discuss the play as a play – not just how many entrances and sofas are needed. This may lead you to whole new areas of research that are needed. NOTE: Your design advisor should be at all meetings you have with the Director. Be sure to copy your design advisor on all emails between you and your Director.

DESIGN REQUIREMENTS

- Research as necessary and discuss with your faculty design advisor.
- Draft preliminary ground plan and prepare a preliminary white model and/or sketches or virtual models. You must show these to your faculty design advisor at least one full day BEFORE you present them to your director. After the meeting with the Director, discuss changes with your faculty supervisor.
- Make design revisions as necessary. Note that it may take several versions until you get to a design that solves the Director’s needs and has an artistic integrity. Again, you must discuss all revisions with your supervisor BEFORE you present them to your director.
- Begin a furniture plot. Identify which pieces we have, which are to be rented or borrowed, and which will need to be built. Typically, you and your assistant will be responsible for finding all furnishings. You must consult with your supervisor before making any purchases.
- Once a white model or color rendering is approved, begin to draft the show in the following suggested order:

Plate:

Drawing:

- | | |
|-------|--|
| • (1) | • 1/4” ground plan with masking |
| • (2) | • Centerline section |
| • (3) | • Composite plans/ furniture plans scene by scene if necessary |

The following drawings may/will probably need multiple plates; adjust numbers as needed:

- (4) Platforming for main deck(s)
- (5) Front elevations of large “wall” surfaces starting SR and continuing around set.
- (6) Front elevations of additional masking or secondary walls.
- (7) Additional scenic items in order of largest to smallest
- (8) Backdrops and cycs
- (9) Built furniture pieces
- (10) Built properties

- (11) 1/2" paint elevations
- Additional drawings may be needed, depending upon the nature of the design. The idea is to produce drawings in a systematic and complete manner, working from largest to smallest.
- All drawings MUST be shown to your advisor 72 hours (3 days) before they are due to the technical director. This gives you time to revise, clarify, or redraw your plates as necessary. Remember that the better your drawings are, the better you look. You may need to make further revisions and clarifications after meeting with the TD.
- Note that initial drawings due dates should include platforming, walls and any large scenic elements. The second set of drawings includes any remaining smaller items that need to be constructed. These dates allow the TD time to cost out the show both for materials and construction time. Note that drawings submitted after these dates may or may not be constructed or may be changed depending upon the cost out.
- Revise drawings as necessary to meet budget. Discuss build schedule with the TD and your advisor.
- Set a meeting to discuss/negotiate masking with the Lighting Designer and faculty supervisors. This is something that is often put off but it is crucial to the Lighting Designer that he/she knows early on what backstage lighting positions are available to them. Obviously this meeting must happen before their plots are due.
- Build final color model. Your model must be shown to your advisor 48 hours before showing it to your Director.
- Set a meeting as early as possible with the Director, SM, ASMs, and Prop Master to discuss each and every prop in detail and how it will be used. At this point you should provide the Prop Master with a detailed listing of set dressings. You and your assistant should go through prop storage to see what dressings and props are usable. Additionally, you should discuss what other theatres in town might have that would also extend your budget. As props are added in rehearsal, be sure you find out the same information and watch for prop use during the run-throughs that you attend.
- Attend the first rehearsal/read through with the cast. It is traditional for designers to make design presentations at this rehearsal. You will briefly show research and explain the design. Talk in general terms. Note that this is not the time to present every single piece of research you have looked at. This presentation usually runs 5 minutes or so.
- Select practical lighting fixtures for the set and get them to the Master Electrician as soon as possible so that they can be repaired or rewired if necessary.
- You will need to begin looking for furniture pieces as early as possible. Because of the UCF purchasing procedures your advisor or the TD will need to purchase most of these items with the University credit card. Your advisor will need to pre-approve all furniture pieces even if you use your own money and are reimbursed afterward.
- Create paint elevations in 1/2" scale. These need to be done and approved by your advisor at least one week before paint calls so materials can be purchased as necessary and the Scenic Artist can schedule calls. Your elevations need to also be approved by the Director.

- Schedule a meeting with the other designers to discuss and look at each other's color palettes. Prevent a problem at this stage.
- Attend a run through to watch for potential difficulties or problems.

BUILD PERIOD

- You need to stop by the shop daily and answer questions the TD or ATD or Master Carpenter may have. If you see anything that needs to be altered discuss that with the TD and he/she will discuss it with the shop staff. You should also check with the Scenic Artist daily to be sure their questions are answered and that processes are proceeding in the right direction.
- Read and respond to all reports as necessary
- Attend scheduled Shops Meeting in the Scene Shop.

TECHNICAL AND DRESS REHEARSALS

- Take construction, paint, prop and dressing notes. Notes should be discussed each night during the post rehearsal production meeting. Type and distribute to your advisor, TD, and crew heads first thing the next morning so that all know what needs to be done. Take complete notes every night even if you gave the note the previous day. Each set of notes should be a complete set of notes and not rely on notes given previously. Stop by the shop early in the next work call and answer any questions that may have come up. It is also a good idea to give a copy of the notes to the Director.
- Note: If you have not "seen it" on stage during a tech rehearsal then do not "add it" at the last moment. There should be NOTHING NEW to see for an opening performance.
- Read and respond to all reports as necessary

PERFORMANCES

- Attend the performance that the ACTF respondent will attend to show them your work and process and hear the response to the production. Remind your director to let the respondent know that a student designer will be attending the response session.
- At final dress photograph your design. You can mention any special things you are hoping the departmental photographer will capture in his photos, but are ultimately responsible for documenting your own work.
- Read and respond to all reports as necessary
- Post show: prepare all designs and paper work materials for competition and portfolio review

Important Dates:

DESIGN MEETING #1 (Date_____)

- READ THE SCRIPT!! General research material. This meeting is not to find design solutions, but to explore intellectual possibilities

DESIGN MEETING #2(Date_____)

CONCEPT, BREAKDOWNS AND RESEARCH: Scenery

- Visual research.

DESIGN MEETING #3 (Date_____)

STORYBOARDING: Scenery

- Visual research.
- Introduction of scene by scene ideas.

DESIGN MEETING #4 (Date_____)

ROUGHES: Scenery:

- Visual research and rough sketch work.

DESIGN MEETING #5 (Date_____)

PRELIMS: Scenery:

- 1/4" pencil sketches
- Rough 1/4" ground plan
- White paper model or other appropriate 3D representation
- Representative color palette
- Scenic units/props list.

DESIGN MEETING #6 (Date_____)

FINAL SCENIC AND COSTUME DESIGNS: Materials presented should include all drawings, renderings, sketches and/or lists needed to go into the shops. Faculty advisers must have signed-off on all elements before this date. Written estimate of costs from all departments and approved by the advisers are submitted

- 1/2" or 1/4" plan

- 1/2" or 1/4" section
- 1/4" painted model or full color renderings
- 1/2" design elevations
- 1/2" paint elevations
- Final Scenic Units/Props List.
- All final scenic designs must include all masking elements (includes plan, section, model, renderings, etc).

PROPS LIST DUE—Director, Designers and Stage Manager: provide complete lists for: props (set, hand, costume). This list is due at Design Meeting #6.

NOTE: ANY CHANGES IN THE DESIGN FOLLOWING DESIGN MEETING #6 MUST BE CLEARED BY THE ARTISTIC DIRECTOR, FACULTY ADVISER, THE DIRECTOR, THE TECHNICAL DIRECTOR, THE COSTUME SHOP MANAGER AND THE PRODUCTION MANAGER.

DESIGNER RUN (Date _____)

PAPER TECH (Date _____)

CREW WATCH (Date _____)

TECHNICAL REHEARSALS (Date _____)

TECHNICAL REHEARSAL WITH COSTUMES (Date _____)

DRESS REHEARSAL (Date _____)

FINAL DRESS (Date _____)

DESIGN RESPONSE (Date _____)

I have read the Production Handbook and this Position Responsibility description for Scene Designer. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Assistant Scenic Designer

PRODUCTION_____

Description: Assists scenic designer in tasks of research, drafting, model-making, painting, property design, rehearsal attendance, etc.

Prerequisites: TPA 2000 Design Basics, THE 2305 Script Analysis (Designer's Section), Sophomore Standing

Responsibilities:

- The Assistant Scenic Designer should attend all design and production meetings. You also need to attend all tech rehearsals.
- At all meetings you should listen, observe, and take wonderfully clear notes and not make suggestions.
- Get a copy of the script from the Stage Manager or Production Manager and read it ASAP.
- Be sure that you understand the designer's intentions in the design and always ask questions about anything that you do not understand. Please see the faculty design advisor right away at any point that you have questions or problems.
- Pay attention to the production deadlines in the production calendar. It will be your responsibility to assist the Scenic Designer in meeting these dates. Remember that these dates are set because so many others depend on us getting our work done so that they can do theirs.
- Read rehearsal and production reports. Your replies should only be sent to the designer and/or faculty design advisor.
- Don't make promises for the designer or area. Remember you can always "Take a note for the designer".
- Awareness is key to this position. You are a designer in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.
- What follows is a generalized list of responsibilities. Depending upon the specific production and design, you may be called upon for other duties as needed. At the beginning of the production a meeting should be set with the designer and/or faculty design advisor to try to clarify expectations.

DESIGN PHASE

- Assist the Scenic Designer with research.
- In a professional situation the Assistant often does the majority of the drafting and model making - you should assist the Scenic Designer with these tasks. Be sure you get photos of the model if you have done substantial work on it. Get representative copies of the best of your drafting for your portfolio.

- Assist the Scenic Designer in going through the prop storage spaces with the Prop Master to look for potential furnishings, props, and set dressings. One of your primary responsibilities will be to track furnishings and prop designs. The Scenic Designer may ask you to design specific pieces for approval. To track furnishings create a list of all pieces and then a “build, rent, borrow, have” chart with the Prop Master. After double-checking this list with the Scenic Designer, Prop Master and faculty design advisor, discuss this with the TD so the prop master and prop team can schedule those pieces that may need to be built.
- Assist the Scenic Designer in selecting and getting all practical lights to the Master Electrician.
- You may be called upon to help paint if necessary
- You may assist the Scenic Designer in preparing paint elevations.

TECHNICAL AND DRESS REHEARSALS AND PERFORMANCES

- During the technical rehearsals you will take notes and separate them into construction, prop, paint, and designer notes. Discuss and clarify individual notes each night at the production meeting. Publish these notes the first thing the following morning. Make sure the TD has a complete list.

Important Dates:

Design Meeting 1	Production Meeting 1
Design Meeting 2	Start Build/Paint (all shops)
Concept & Breakdowns	Designer Run
Design Meeting 3	Last Day to Add
Roughs Due	Paint Priority
Design Meeting 4	Actors on Stage
Prelims Due	TBD Priority
Design Meeting 5	Paper Tech
Designs Due for Approval	Crew Watch
Artistic Director Approval	Tech
Estimates Due	Dress Rehearsals
Design Meeting 6	Design Response
Scenic/Costume Finals Due	Strike
Props List	

I have read the Production Handbook and this Position Responsibility description for Assistant Scenic Designer. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Assistant to the Scenic Designer

PRODUCTION_____

Description: Assists scenic designer in tasks of research and paperwork organization. View the design process as the Scenic Designer goes through the process of drafting, model-making, painting, property design, rehearsal attendance, etc.

Prerequisites: TPA 2000 Design Basics, THE 2305 Script Analysis (Designer's Section), Sophomore Standing

Responsibilities:

- The Assistant Scenic Designer should attend all design and production meetings. You also need to attend all tech rehearsals.
- At all meetings you should listen, observe, and take wonderfully clear notes and not make suggestions.
- Get a copy of the script from the Stage Manager or Production Manager and read it ASAP.
- Be sure that you understand the designer's intentions in the design and always ask questions about anything that you do not understand. Please see the faculty design advisor right away at any point that you have questions or problems.
- Pay attention to the production deadlines in the production calendar. It will be your responsibility to assist the Scenic Designer in meeting these dates. Remember that these dates are set because so many others depend on us getting our work done so that they can do theirs.
- Read rehearsal and production reports. Your replies should only be sent to the designer and/or faculty design advisor.
- Don't make promises for the designer or area. Remember you can always "Take a note for the designer."
- Awareness is key to this position. You are a designer in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.
- What follows is a generalized list of responsibilities. Depending upon the specific production and design, you may be called upon for other duties as needed. At the beginning of the production a meeting should be set with the designer and/or faculty design advisor to try to clarify expectations.

DESIGN PHASE

- Assist the Scenic Designer with research.
- The Assistant to the Scenic Designer is not a design position. It is understood that it is the job of the Assistant to the Designer is to help the Scenic Designer with their design goals and to have the first-hand experience of witnessing the process a design is put together.

- Assist the Scenic Designer in going through the prop storage spaces with the Prop Master to look for potential furnishings, props, and set dressings. One of your primary responsibilities will be to track furnishings and prop designs. To track furnishings create a list of all pieces and then a “build, rent, borrow, have” chart with the Prop Master. After double-checking this list with the Scenic Designer, Prop Master and faculty design advisor, discuss this with the TD so the prop master and prop team can schedule those pieces that may need to be built.
- Assist the Scenic Designer in selecting and getting all practical lights to the Master Electrician.
- You may be called upon to help paint if necessary.

TECHNICAL AND DRESS REHEARSALS AND PERFORMANCES

- During technical rehearsals you will take notes and separate them into construction, prop, paint, and designer notes. Discuss and clarify individual notes each night at the production meeting. Publish these notes first thing the following morning. Make sure the TD has a complete list.

Important Dates:

Design Meeting 1	Production Meeting 1
Design Meeting 2	Start Build/Paint (all shops)
Concept & Breakdowns	Designer Run
Design Meeting 3	Last Day to Add
Roughs Due	Paint Priority
Design Meeting 4	Actors on Stage
Prelims Due	TBD Priority
Design Meeting 5	Paper Tech
Designs Due for Approval	Crew Watch
Artistic Director Approval	Tech
Estimates Due	Dress Rehearsals
Design Meeting 6	Strike
Scenic/Costume Finals Due	
Props List	

I have read the Production Handbook and this Position Responsibility description for Assistant to the Scenic Designer. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Production Technical Director

PRODUCTION_____

Description: For the assigned production: responsible for coordination of all technical areas. Supervise the operation of the scene shop and all technical equipment – reports to department technical director. Responsible for implementation of scenery, props, and other needed technical elements.

Prerequisites: Previous ATD Position

Responsibilities:

- Complete all working drawings required for that production and plan the build/paint/load-in/strike calendar for the production.
- Read rehearsal and production reports and reply as necessary and appropriate.
- Lead by example: Show up on time and ready to work, wear proper attire, etc.
- Don't make promises for the designer or area. Remember you can always "Take a note for the designer".
- Awareness is key to this position. You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

PLANNING PERIOD

- Preparation begins by organizing and filing the scene designer's plans and other information. An index of these plans would be useful to you.
- Study the design and become totally familiar with the physical elements and style of the production. Collaborate with the scene designer as required to accurately interpret the design.
- Discuss construction methods, materials, joints, hardware, and types of surfaces or other special engineering requirements. Record all pertinent information in a notebook.
- Duties including but are not limited to the following: budgeting, shopping, phone calls, and materials ordering.
- Create the show build/paint/load-in/strike calendar.
- After the drawings are complete print two copies of each and give these to the master carpenter. Provide an index of technical drawings.

BUILD PERIOD

- Modify the build schedule as needed.
- During the set build, work closely with the master carpenter and shop carpenters, insuring they

understand all drawings. Keep yourself available to answer all questions that may arise.

- The TD maintains and oversees the entire show build.
- Work with the scenic designer to develop a shift plan in preparation for technical rehearsals.
- Work with the faculty TD to develop a load-in plan and schedule.
- Attend any scheduled Shops Meetings in the Scene Shop
- Work with the Paint Charge and Set Designer to ensure that painting is happening as scheduled. Remember that even though the Scenic Charge is responsible for painting, YOU are responsible for ensuring that scenic elements are ready to be painted in a timely manner and are ultimately responsible for ensuring that the set is ready (which includes paint) for tech rehearsals and opening.

TECHNICAL AND DRESS REHEARSALS

- Meet with the Stage Manager on or before the “cast onstage” date to go over the set and point out/discuss any potential safety issues or concerns.
- Train shift crews (deck, flys, fx equipment, etc.)
- Supervise the technical elements of the production (scene shifts, pre-show set up and post-show) as necessary during tech rehearsals. Your job is to ensure the safe operation of all equipment and to ensure that the set is “doing what it’s supposed to do” for the show
- Attend production meetings at the conclusion of every tech/dress rehearsal to discuss notes with the Director and designers and to plan the next day’s activities.

PERFORMANCES

- You, your crew and the master carpenter are responsible for the repair and upkeep of the set during its run. **READ THE PERFORMANCE REPORT** every day and ensure that any action items are taken care of before the next performance.

STRIKE

- Meet with the faculty TD prior to the strike and plan for the strike, in conjunction with the Master Carpenter. Determine in advance what is to be saved, salvaged, or pitched. Be sure disposed scenery has had all usable hardware stripped from it and is cut up into manageable pieces for the dumpster. The stage space is to be left cleaner than you found it as should the shops and loading dock area.

Important Dates:

Roughs Due

Prelims Due

Artistic Director Approval

Design Meeting 5

- Estimates Due
- Design Meeting 6
- Production Meeting 1
- Start Build/Paint (all shops)
- Last Day to Add
- Paint Priority Deadline
- Actors on Stage Deadline
- Lighting Priority Deadline
- TBD Priority Deadline
- Crew Watch
- Tech
- Dress Rehearsals
- Strike

I have read the Production Handbook and this Position Responsibility description for Production Technical Director. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Assistant Technical Director

PRODUCTION_____

Description: Assist the TD in the implementation of the physical production.

Prerequisites: TPA 2211 Stagecraft II and TPA 4250C CADD

Responsibilities:

The general responsibilities of the ATD:

- Assist the TD during the build process.
- Assist in the completion of all working drawings required for that production.
- Read rehearsal and production reports. Your replies should be sent only to the TD who is ultimately responsible for replying as needed.
- At all meetings you should listen, observe, and take wonderfully clear notes and not make suggestions.
- Don't make promises for the designer or area. Remember you can always "Take a note for the designer".
- Awareness is key to this position. You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

PLANNING PERIOD

- Preparation begins by organizing and filing the scene designer's plans and other information. An index of these plans would be useful to you and the TD.
- Under the supervision of the technical director, study the design and become totally familiar with the physical elements and style of the production. Collaborate with the scene designer and TD as required to accurately interpret the design.
- Discuss with the TD construction methods, materials, joints, hardware, and types of surfaces or other special engineering requirements. Record all pertinent information in a notebook.
- Assist the TD with a variety of other production related duties including but not limited to the following: budgeting, shopping, phone calls, and materials ordering.
- After the drawings are complete and approved by the TD, print two copies of each and give these to the master carpenter. Provide an index of technical drawings.

BUILD PERIOD

- Meet daily with the TD to discuss notes, progress, needs, revisions, or crew requirements. Modify the build schedule as needed.

- During the set build work closely with the Master Carpenter and shop carpenters, insuring they understand all drawings. Keep yourself available to answer all questions that may arise.
- While the TD maintains and overviews the entire show build, the ATD should focus on the quality of the individual projects. The ATD is the TD's second pair of eyes.
- The ATD may take on one or more of the more difficult projects that a show may present.
- Attend weekly Shops Meeting in the Scene Shop.

TECHNICAL AND DRESS REHEARSALS

- Meet with the TD every day to discuss items that arose the previous day and determine how you may assist.

PERFORMANCES

- READ THE PERFORMANCE REPORT every day and determine how you can help ensure that any action items are taken care of before the next performance.

STRIKE

- Meet with the TD prior to the strike and plan for the strike, in conjunction with the Master Carpenter. Determine in advance what is to be saved, salvaged, or pitched. Be sure disposed scenery has had all usable hardware stripped from it and is cut up into manageable pieces for the dumpster. The stage space is to be left cleaner than you found it as should the shops and loading dock area.

Important Dates:

Roughs Due

Prelims Due

Artistic Director Approval

Estimates Due

Design Meeting 5

Design Meeting 6

Production Meeting 1

Start Build/Paint (all shops)

Last Day to Add

Paint Priority Deadline

Actors on Stage Deadline

Lighting Priority Deadline

TBD Priority Deadline

Crew Watch

Tech

Dress Rehearsals

Strike

I have read the Production Handbook and this Position Responsibility description for Assistant Technical Director. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Prop Master

PRODUCTION_____

Description: The Prop Master is responsible for the construction, buying, and borrowing of all hand props, set props, and set dressing – reports to the Scenic Designer and the Technical Director.

Prerequisites: TPA 2211 Stagecraft II

Responsibilities:

PLANNING PERIOD

- Read the script once for your own enjoyment. Then read it again, while simultaneously drawing up a prop list from the dialogue and the stage directions.
- Attend Design Meetings #5 and #6
- Study the set design to become familiar with it. This includes the floor plans, drawings, renderings, model, etc.
- Learn the master production schedule. Be familiar with all deadlines.
- Work with the Stage Manager to coordinate an accurate and detailed prop list including physical descriptions and information on the use of each prop. This is due at Design Meeting #5. Check this list with the Scenic Designer for accuracy.
- Check the online props morgue, found in the shared drive, to determine which items might already exist in storage and which props need to be bought, built, or borrowed. Then set up a time to visit the storage areas under faculty supervision to tag and pull props.
- From the Scenic Designer, obtain clear descriptions, scale drawings, sketches, fabric swatches, research, color samples, etc., of everything that is to be built, borrowed, or bought for the set, including draperies and other soft goods, lighting fixtures, etc.
- Check equipment and supplies and anticipate special material needs. Obtain budget information from the Technical Director.
- Assist the Stage Manager in collecting rehearsal props. Determine how much wear and tear the show props will receive. Are there food props that will need to be purchased for each performance? Are there newspapers or other expendable props, which will need to be, replaced periodically?
- Review the prop list with the Costume Designer to determine which items are being done by the costume shop.
- Obtain design and construction specifications for costume props from the Costume Designer.
- Check with the Lighting Designer regarding any practical lighting features such as chandeliers,

sconces, torches, lanterns, campfires, stoves, etc. Allow enough time to insure that the wiring will be completed for tech week. Clarify with the master electrician who will be responsible for wiring the items.

- Check with the Sound Designer or technician to determine which props might need to be altered or built for speaker placement. This can or could include televisions, radios, phonographs, jukeboxes, dictographs, etc.
- Check with the Scenic Artist regarding the painting of all properties. As a rule, the paint crew is responsible for the painting of props, although in some instances the prop crew will assist, especially on smaller hand props and dressing.
- Create a list of all items to be purchased including specifications, cost, amount, or number needed, and contact info/web addresses. This list can then be given to the Production Manager who will make purchases. This must be done well in advance to allow for shipping time.
- Create a detailed budget list of all money planned to be spent showing the production within budget. See also furniture list. This budget is due one week after design meeting #6.
- Read all reports and reply as necessary and appropriate.
- Don't make promises for the designer or area. Remember you can always "Take a note for the designer".
- Awareness is key to this position. You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

CONSTRUCTION PERIOD

- Contact the Production Manager to obtain petty cash if needed.
- Check your daily progress against the master production schedule. You are responsible for meeting all deadlines that have been set.
- Attend all production meetings.
- Maintain frequent contact with the Director, the Scenic Designer, the Technical Director, the Stage Manager and the faculty supervisor.
- At the end of each crew call, see that tools are returned to storage and that the work areas are left clean.
- Keep a record of all sources of materials, all borrowed items, etc. Obtain the proper forms for borrowed items from the Production Manager.
- Keep your expense reports up to date and accurate.
- Follow all policies regarding petty cash and reimbursements making sure all receipts are turned in promptly.
- Update the online prop morgue with properly labeled picture uploads for each new purchased non-

perishable item.

- Read all reports and reply as necessary and appropriate.
- Attend any scheduled Shops Meeting in the Scene Shop.

TECHNICAL AND DRESS REHEARSALS and PERFORMANCES

- A week prior to the first staging rehearsal, schedule a meeting with the Props ASM and the Director to walk through all the currently obtained final props. Make a list of any missing props and allow for the Director to make a final approval of these props. You will have this final week to make changes to existing props or obtain the props not yet gotten.
- Prior to the first technical rehearsal (the time when all final props are due), meet with the Stage Manager again to double check the prop list. Assist in setting up the props backstage (such things as prop tables, cooking area, etc.)
- Inform the Stage Manager of any items that require special handling, storage or care because they are valuable, fragile, or perishable.
- Attend all technical and dress rehearsals and be available afterwards for more sessions with the director and Scenic Designer.
- You and your crew are responsible for the repair or replacement of props, which are damaged or broken during the run of the show. **READ THE PERFORMANCE REPORT** every day and ensure that any action items are taken care of before the next performance.
- Read all reports and reply as necessary and appropriate.

STRIKE

- Arrange for the transportation to return props to storage, under faculty supervisor.
- Check beforehand with the faculty supervisor regarding which pieces are to be saved and which are to be scrapped.

POST-STRIKE

- Return all borrowed props and obtain signed releases after their safe return no more than one week after closing.

Important Dates:

Prelims Due

Estimates Due

Design Meeting 5

- Design Meeting 6
- Production Meeting 1
- Start Build/Paint (all shops)
- Designer Run
- Actors on Stage/Spacing
- Last Day to Add
- TBD Priority
- Crew Watch
- Props Check in
- Tech
- Dress Rehearsals
- Strike

I have read the Production Handbook and this Position Responsibility description for Prop Master. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure to complete participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Scenic Charge Artist

PRODUCTION_____

Description: The scenic charge artist is responsible for implementing the painting and decoration of the scenery and props - reports to both the scenic designer and the technical director.

Prerequisites: TPA 3077C Scene Painting

Responsibilities:

- Awareness is key to this position. You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

PRE-PLANNING PERIOD

- Involve yourself early in the process. Know the set and how it will go together, how it will work, and how it will be used. Work with the technical director in developing the paint schedule to include horizontal and vertical painting and the floor.
- The Scenic Charge Artist answers to both the Scenic Designer and the Technical Director and is responsible for the painting and decoration of the scenery and any other scenic art designated by the Technical Director or the Scenic Designer. Besides the usual interpretation of the painter's elevations, this can also include texturing and sculpting. These skills, plus the use of the crew's time and the scheduling of work calls, should combine with a sense of organization to complete the necessary job.
- Become thoroughly acquainted with the nature of the design. It is advisable to confer with the designer on the methods he or she envisions both aesthetic and practical.
- Meet with the faculty supervisor and the Scenic Designer to determine the correct methods and techniques for the productions.
- Inventory paint tools and paint supplies and order necessary supplies (through the TD) with enough time for materials to arrive before the paint call. Prepare any samples. This can include paint swatches and stencils or a special texturizing method. Assess the time involved with the faculty supervisor and technical director so you can set up a schedule.

BUILD PERIOD

- Submit the initial paint mixing and color samples.
- Construct any drops called for in the design unless the Technical Director has them made by other crewmembers or by a subcontractor.
- Paint and seal the stage floor at least one day before cast on stage.
- Be sure all surfaces have at least a base color by lighting focus.
- Clearly label all colors used with the purpose for each and the formulations used to achieve the

color. Save all paints/colors used until the close of the show in order to do touch-ups during the run of the show.

- Prior to dismissing your crew each day, see that all spaces are cleaned up, all tools and paints are stored and cleaned properly. Use your crew professionally and productively. You may need to instruct your crew as well as supervise them.

TECHNICAL AND DRESS REHEARSALS AND PERFORMANCES

- Be available for tech rehearsal and be organized so last-minute touch-ups can happen smoothly and within the time available.
- During the run of the show, the Scenic Charge Artist is responsible for the touch up painting that may be needed to the set.

STRIKE

- Clean all areas and secure all supplies.
- Pour all small leftover show paint colors into a 5 gallon bucket and label it "Base Coat." Do not do this until the show has closed so you have all needed colors for touch up work.

Important Dates:

Estimates Due	Last Day to Add
Design Meeting 5	Paint Priority
Design Meeting 6	Actors on Stage Deadline
Production Meeting 1	Lighting Priority Deadline
Start Build/Paint (all shops)	TBD Priority
Lighting Focus Deadline	Tech
	Dress Rehearsals

I have read the Production Handbook and this Position Responsibility description for Scenic Charge Artist. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Master Carpenter

PRODUCTION_____

Description: Responsible for the implementation of all scenic construction – reports to the technical director.

Prerequisites: TPA 2211 Stagecraft II

Responsibilities:

General Responsibilities of the Master Carpenter

- During the build period the Master Carpenter is responsible for the operation of the scene shop.
- During the run of the show, the Master Carpenter is responsible for the repairs that may be needed to the set.
- Awareness is key to this position. You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

PRE-PLANNING PERIOD

- Involve yourself early in the process. Know the set and how it will go together, how it will work, and how it will be used. Work with the Technical Director in developing the build schedule.
- Inventory tools and supplies and determine any special needs the build may have. This might include hardware that may not be in stock, or special bits or blades, which might have to be ordered. This should be completed five (5) days prior to the beginning of the build.

BUILD PERIOD

- Meet daily with the TD or ATD to discuss notes, progress, needs, revisions, or crew requirements. Modify the build schedule as needed.
- Do a daily check of tools at the beginning and end of crew. You are responsible for the tools in the shop while your crew is working there. Keep the tool room neat and in order.
- Supervise all construction. Instruct crewmembers in safe and efficient construction techniques. If you are unsure, ask the Technical Director.
- Maintain a running inventory of building materials, supplies, and hardware. Inform the Technical Director when you are low, not out.
- Enforce safety procedures (especially the wearing of eye and ear protection) when using power

tools.

- Insure that a thorough clean-up of the workspaces happens every session.

TECHNICAL AND DRESS REHEARSALS AND PERFORMANCES

- You are responsible for the maintenance and repair of the show after it opens. **READ THE PERFORMANCE REPORT** every day and ensure that any action items are taken care of before the next performance.

STRIKE

- Meet with the TD or ATD prior to the strike and establish a critical path for the tasks involved. Determine in advance what is to be saved, salvaged, or pitched. Be sure disposed scenery has had all usable hardware stripped from it and is cut up into manageable pieces for the dumpster. The stage space is to be left cleaner than you found it as should the shops and loading dock area.

Important Dates:

Design Meeting 6

Lighting Priority Deadline

Production Meeting 1

TBD Priority Deadline

Start Build/Paint (all shops)

Crew Watch

Lighting Focus Deadline

Tech Deadline

Last Day to Add

Dress Rehearsals Deadline

Paint Priority Deadline

Strike

Actors on Stage Deadline

I have read the Production Handbook and this Position Responsibility description for Master Carpenter. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Construction Crews

PRODUCTION_____

Description: Crew members involved in the construction of scenic elements – reports to the master carpenter.

Prerequisites: TPA 2210 Stagecraft I or TPA 2201 Technical Theatre Production

Responsibilities:

- Maintain regular shop hours
- See syllabus for additional details
- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

Important Dates:

Start Build/Paint (all shops)

Strike

I have read the Production Handbook and this Position Responsibility description for Construction Crew. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Scenery Project Head

Description: Responsible for the construction of a specific assigned scenic project – reports to the technical director.

Prerequisites: TPA 2211 Stagecraft II

Responsibilities:

- Specific duties as assigned
- Must meet construction deadlines and be in close communication with Master Carpenter and Technical Director
- Awareness is key to this position. You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.
- Maintain regular shop hours

Important Dates:

Start Build (all shops)

Lighting Focus Deadline

Paint Priority Deadline

Actors on Stage Deadline

Tech Deadline

Strike

I have read the Production Handbook and this Position Responsibility description for Scenery Project Head. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Prop Shop Crew

PRODUCTION_____

Description: Assists the Props Master in the acquisition and construction of all properties.

Prerequisites: Stagecraft I or Technical Theatre Production

Responsibilities:

- Specific duties as assigned
- Must meet deadlines and be in close communication with Prop Master and Technical Director
- Maintain regular shop hours
- Must have approval before making any purchases
- Must maintain order in prop storage areas
- Must return all props to proper location
- Don't make promises for the designer or area. Remember you can always "Take a note for the designer".
- Awareness is key to this position. You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

Important Dates:

Start Build/Paint (all shops)

Tech Deadline

Strike

I have read the Production Handbook and this Position Responsibility description for Prop Shop Crew. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES
Production Run Crews

PRODUCTION_____

Description: Responsible for run of show under the direction of the Stage Manager.

Prerequisites: None

Responsibilities:

- Meet all crew calls, meetings and rehearsals
- Learn safe operation of theatre equipment and scenery
- Avoid unsafe practices
- Perform cues as instructed by shop staff and stage manager
- Make sure your responsibilities are recorded with stage management
- Duties and assignments may change during rehearsals depending on the needs of the show
- Awareness is key to this position. You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

Important Dates:

Crew Watch	Production Dates
Tech	Performances
Dress Rehearsals	Strike

I have read the Production Handbook and this Position Responsibility description for Production Run Crew. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure to complete participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

LIGHTING PRODUCTION POSITIONS

POSITION RESPONSIBILITIES

Electrics Crew

PRODUCTION_____

Description: Responsible for hang and focus for production – reports to the master electrician.

Prerequisites: TPA 2220C Stage Electronics

Responsibilities:

- Attend all lighting work calls
- Awareness is key to this position. You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

Important Dates:

Start Build/Paint (all shops)	TBD Priority
Lighting Hang	Crew Watch
Lighting Focus	Tech Deadline
Lighting Priority	Strike

I have read the Production Handbook and this Position Responsibility description for Electrics Crew. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Production Master Electrician

PRODUCTION_____

Description: The master electrician works with the Lighting Designer for execution of the light plot, and with the Staff Master Electrician for the planning of production crew calls for his or her assigned production.

Prerequisites: TPA 2220C Stage Electronics and a Prior Electrics Crew assignment

Responsibilities:

GENERAL:

- Be familiar with the script, the schedule, and production team members' names.
- Be familiar with the Scenic Designer's ground plan
- Attend the final design meeting and all production meetings when possible.
- Attend all Shops Meetings in the scene shop when possible.
- Attend all technical rehearsals and dress rehearsals.
- Read rehearsal and production reports and reply as necessary and appropriate.
- Ensure you and your crew work in a safe manner.
 - Safety guidelines for specific tasks, such as hanging lights, working at height, and rigging are too numerous to list here. It is your responsibility to know them *before* you need them. If you don't know them, it is your responsibility to ask.
- This is supervisory position; attending required meetings is an expectation, and doing so does not guarantee an "A". Specific evaluation criteria can be found on the department head evaluation rubric.

LOAD-IN & FOCUS:

- Review the Lighting Designer's preliminary and final light plots.
 - Ensure the light plot can be achieved with the lighting inventory, and the number of circuits required does not exceed the number of available dimmers.
 - Determine what color, template, or other expendables will need to be ordered and communicate the order to the staff Master Electrician.
- Create and maintain appropriate paperwork for hang, circuiting, and focus.

- Dimension the plot, or create hang cards, or paperwork to facilitate the accurate placements of lighting instruments on hanging positions.
- Assign dimmers and/or addresses to all lighting instruments.
- Calculate weight for all overstage electrics (Mainstage shows only).
- Organize light hang and focus.
 - Lead electrics work crews, delegating work appropriately to crew members. Follow up and check on that work.
 - Allow for adequate clean up time, in both the workspace and electrics shop, at the end of each call. Maintain a clean and safe working environment at all times.
 - Safely troubleshoot any lighting problems.
 - Pull, cut, frame, and drop any color or template specified by the designer.
- Meet with the technical director and discuss the construction and load-in schedule.
 - Arrange for any wired practicals to be delivered for wiring, and returned in time for rigging or installation.
 - Schedule an appropriate time for the light crew to do any internal wiring of scenic units or the installation of lighting cables under the stage.
 - Ensure that soft goods are hung prior to focus.
- Meet with props head to discuss a plan for and schedule the wiring or battery packing any props.
- Install cue lights, running lights, clip lights, prop table lights, and costume change lights as specified by the tech rider, furnished by stage management.
- Set up tech tables prior to the start of spacing and technical rehearsals. Strike tables and related equipment prior to opening.
- Communicate with lighting designer to determine notes following spacing and technical rehearsals.
 - Take clear notes that others can understand.
 - Communicate with the Staff Master Electrician to coordinate priorities and best utilize available shop labor.
- Follow appropriate headset etiquette when on com.
 - Turn on your mic only when speaking, and ensure it is off before taking your headset off or doing anything else that would result in loud noises on com.
 - Do not, under any circumstances, use vulgar language of any kind. Headset conversation should be kept Sunday School fresh.

RUN OF SHOW:

- Perform a full channel check at least 90 minutes before every performance with the Lighting Board Operator or another crew member, as assigned.

- Ensure color is not burned out and focus of each unit has neither drifted nor been knocked.
- Troubleshoot or re-lamp instruments as necessary during the channel check.
- Act as an “on call” electrician during run of show. **READ THE PERFORMANCE REPORTS!**
 - Contact the staff master electrician for any instructions on how to take care of all technical or mechanical lighting show notes in a timely fashion before the next performance.
- Don’t make promises for the designer or area. Remember you can always “Take a note for the designer”.
- Awareness is key to this position. You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

STRIKE:

- Coordinate with Technical Director and Staff Master Electrician to determine strike priorities and available labor.
 - Whenever possible, strike all scenery mounted lighting equipment and cable prior to the carpentry strike call.
- Lead the strike of all units and positions hung for the show.
- Return instruments, cable, and expendables to the appropriate storage positions.
 - Strike instruments to meat racks and storage pipes.
 - Remove tape labels from cable, coil “over/under”, and return to labeled cable carts or wall racks.
 - De-prep color and template and file in the appropriate folder. Check color for burn-out.
- Adapt and adjust as necessary to follow daily, weekly, show priorities.
- Respectfully and attentively listen in on any discussions of the lighting cues between the Director, LD and ALD.
- Supervise the transport of instruments from storage to the stage deck and deck to grid.
- Appropriately dress and tape down all lighting related cables that cross any traffic pattern.
- Keep lighting areas clean and organized, including dimmer racks.

Important Dates:

Production Meeting 1

Start Build/Paint (all shops)

Lighting Hang
Lighting Focus
Actors on Stage Deadline
Lighting Priority
TBD Priority
Crew Watch
Tech
Dress Rehearsals
Strike

I have read the Production Handbook and this Position Responsibility description for Production Master Electrician. I understand my obligations and deadlines and understand that if I do not meet these standards that there will departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Assistant Master Electrician

PRODUCTION_____

Description: The Assistant Master Electrician works with the Production Master Electrician and Lighting Designer for execution of the light plot, and with the Staff Master Electrician for the planning of production crew calls for his or her assigned production.

Prerequisites: TPA 2220C Stage Electronics and a Prior Electrics Crew assignment

Responsibilities:

GENERAL:

- Be familiar with the script, the schedule, and production team members' names.
- Be familiar with the Scenic Designer's ground plan.
- Attend final design meeting and all production meetings when possible.
- Attend all Shops Meetings in the scene shop when possible.
- Attend all technical and dress rehearsals.
- Read rehearsal and production reports and reply as necessary and appropriate.
- Ensure you and your crew work in a safe manner.
 - Safety guidelines for specific tasks, such as hanging lights, working at height, and rigging are too numerous to list here. It is your responsibility to know them *before* you need them. If you don't know them, it is your responsibility to ask.
- This is supervisory position; attending required meetings is an expectation, and doing so does not guarantee an "A". Specific evaluation criteria can be found on the department head evaluation rubric.

LOAD-IN & FOCUS:

- Review the Lighting Designer's preliminary and final light plots.
 - Help the Production Master Electrician ensure the light plot can be achieved with the lighting inventory, and the number of circuits required does not exceed the number of available dimmers.
 - Determine what color, template, or other expendables will need to be ordered and communicate the order to the staff Master Electrician.
- Assist the Production Master Electrician create and maintain appropriate paperwork for hang, circuiting, and focus, including some or all of the following.

- Dimension the plot, or create hang cards, or paperwork to facilitate the accurate placement of lighting instruments on hanging positions.
- Assign dimmers and/or addresses to all lighting instruments.
- Calculate weight for all overstage electrics (Mainstage shows only).
- Organize light hang and focus.
 - Help the Production Master Electrician lead electrics work crews, delegating work appropriately to crew members. Follow up and check on that work.
 - Allow for adequate clean up time, in both the workspace and electrics shop, at the end of each call. Maintain a clean and safe working environment at all times.
 - Safely troubleshoot any lighting problems.
 - Pull, cut, frame, and drop any color or template specified by the Production Master Electrician.
- Meet with the Production Master Electrician and discuss the load-in schedule.
- Install cue lights, running lights, clip lights, prop table lights, and costume change lights as instructed by the Production Master Electrician.
- Assist the Production Master Electrician set up tech tables prior to the start of spacing and technical rehearsals. Strike tables and related equipment prior to opening.
- Communicate with Production Master Electrician to determine notes following spacing and technical rehearsals.
- Follow appropriate headset etiquette when on com.
 - Turn on your mic only when speaking, and ensure it is off before taking your headset off or doing anything else that would result in loud noises on com.
 - Do not, under any circumstances, use vulgar language of any kind. Headset conversation should be kept Sunday School fresh.

RUN OF SHOW:

- Perform a full channel check at least 90 minutes before every performance with the Lighting Board Operator or another crew member, as assigned.
 - Ensure color is not burned out and focus of each unit has neither drifted nor been knocked.
 - Troubleshoot or re-lamp instruments as necessary during the channel check.
- Act as an “on call” electrician during run of show. **READ THE PERFORMANCE REPORTS!**
 - Contact the Staff Master Electrician for any instructions on how to take care of all technical or mechanical lighting show notes in a timely fashion before the next performance.
- Don't make promises for the designer or area. Remember you can always “Take a note for the designer”.

- Awareness is key to this position. You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

STRIKE:

- Coordinate with Production Master Electrician and Staff Master Electrician to determine strike priorities and available labor.
- Assume a leadership role during the strike.
- Return instruments, cable, and expendables to the appropriate storage positions.
 - Strike instruments to meat racks and storage pipes.
 - Remove tape labels from cable, coil “over/under”, and return to labeled cable carts or wall racks.
 - De-prep color and template and file in the appropriate folder. Check color for burn-out.

Adapt and adjust as necessary to follow daily, weekly, show priorities.

- Respectfully and attentively listen in on any discussions of the lighting cues between the Director, LD, ALD, and ME.
- Supervise the transport of instruments from storage to the stage deck and deck to grid.
- Appropriately dress and tape down all lighting related cables that cross any traffic pattern.
- Keep lighting areas clean and organized, including dimmer racks.

Important Dates:

Production Meeting 1	Actors on Stage Deadline	Tech
Start Build/Paint (all shops)	Lighting Priority	Dress Rehearsals
Lighting Hang	TBD Priority	Strike
Lighting Focus	Crew Watch	

I have read the Production Handbook and this Position Responsibility description for Assistant Master Electrician. I understand my obligations and deadlines and understand that if I do not meet these standards that there will departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Lighting Designer

PRODUCTION_____

Description: Interprets the production and designs the lighting; collaborates with director and other designers.

Prerequisites: TPA 3221 Lighting Design for Theatre I and previous Assistant Lighting Design Position

Requirements:

- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

The following list is roughly sequential except that several of these responsibilities will happen at the same time with different crews.

DESIGN PHASE

- Design Advisor must be involved in every step of the process and must approve all work before it is presented to anyone else. This must be done far enough in advance to make sure deadlines can still be met even if changes are required. This means your ACTUAL deadlines are earlier than those listed.
- Read script: note overall theme, character relationships, and given circumstances.
- Provide the SM with your current contact information
- Research: important themes, style, period, share and review others' research.
- Get a copy of the ground plan from the scene designer, see departmental production calendar for dates.
- Get a copy of the lighting inventory and rep plot (Blackbox) or lighting position plot from the faculty Lighting Supervisor.
- Note and follow production scheduled times and deadlines. Stay on or ahead of schedule. If you are behind for any reason, plan with the lighting supervisor to negotiate the necessary theatre crew and/or time required to get back on schedule.
- Attend Design Meetings to understand production concept, discuss theme, style, period.

- Review/re-read script. Note both “broad stroke” and “moment to moment” demands.
- View rehearsals and any run throughs.
- Personally supply all materials needed for sketches and renderings.
- Develop preliminary concept statement and begin rough cue synopsis.
- Attend Design Meetings to discuss and agree upon the overall production and lighting concept approach (concept statement).
- Meet with your advisor for plot and design prelim approval. At this time we will order gel, light patterns (gobos) and other special “show necessary” equipment through the Department Electrics Supervisor. Note: You are not authorized to order anything, or spend money, unless you receive specific prior approval by your supervisor.
- Meet with Costume and Scenic Designers and discuss color. Meet with the Scenic designer to discuss all masking, flying, shifting scenery and any wired practicals.
- Complete a cue synopsis. It is a written description noting all lighting shifts and changes.
- Meet with Director and talk through the show moment to moment via cue synopsis. (Include your ALD, ME, Board Op if at all possible)
- Attend all intervening production meetings.
- Develop a Vectorworks light plot; LightWright paperwork, magic sheet and all supporting paper work.

INSTALLATION PERIOD

- Obtain necessary keys from Production Manager.
- Schedule all use of theatre space in consultation with the other areas on a regular and ongoing basis. Coordinate through Department Electrics Supervisor. With the show ME, schedule and post all light work calls, and confirm time with electricians. Focus and cueing dark time is initially set by the design faculty and is posted in the departmental production calendar. If a show needs special changes in those times you must immediately consult the lighting supervisor.
- Meet with the ME prior to the hang to carefully go over the plot. Plan to be available during the hang to answer questions.
- Direct the focus.
- Build cues, presets, set levels, special lighting effects, (NOTE: You are not a licensed Pyro-technician.)
- Meet with the Stage Manager prior to the first tech for “Paper Tech” to get the rough cue placements into the SM’s book
- Check with the master electrician to insure the installation of all necessary cue lights, running lights, costume change light, prop work lights and design table lights as required for tech rehearsal. If it lights up it’s yours to worry about, if it needs electricity it is yours to provide, with the help of the ME.

TECHNICAL AND DRESS REHEARSALS

- During Tech and dress rehearsals you are expected to see, evaluate, plan and rework all light cues necessary. Continue the cue polishing and lighting improvement process until the final rehearsal.
- Note: If you have not “seen it” on stage during a tech rehearsal then do not “add it” at the last moment. There should be NOTHING NEW to see for an opening performance.

PERFORMANCE AND POST-SHOW

- Post show: prepare all designs and paper work materials for competition and portfolio review

Important Dates:

The Lighting Designer is expected to attend the following events and turn in the materials listed for each. Designers should consult with their faculty advisors on a regular basis and advisors MUST attend all design meetings/conferences. If a particular production dictates materials different from those listed below, the faculty advisor must approve the change/substitutions. Failure to attend all required events and/or turn in all required materials will result in a lowering of the grade for the assignment (see syllabus and rubric for Theatre Participation classes) and multiple absences or missing materials may result in the designer being pulled from the production. Removal from the assignment can lead to departmental probation or removal from the program.

DESIGN MEETING #1 (Date_____)

- READ THE SCRIPT!! General research material. This meeting is not to find design solutions, but to explore intellectual possibilities

DESIGN MEETING #2(Date_____)

CONCEPT, BREAKDOWNS AND RESEARCH: Lighting

- Visual research.

DESIGN MEETING #3 (Date_____)

- Visual research.

DESIGN MEETING #4(Date_____)

ROUGHES: Lighting

- Visual research scene by scene

DESIGN MEETING #5(Date_____)

PRELIMS: Lighting

- A preliminary cue list
- Color palette
- Lighting key

DESIGN MEETING #6 (Date_____)

PRELIMINARY DESIGNS DUE: Lighting

- Sketches
- Rough light plot
- Cue list
- Lighting key(s)

(Final Scenic and Costume designs due)

NOTE: ANY CHANGES IN THE DESIGN FOLLOWING DESIGN MEETING #6 MUST BE CLEARED BY THE ARTISTIC DIRECTOR, FACULTY ADVISER, THE DIRECTOR, THE TECHNICAL DIRECTOR, THE COSTUME SHOP MANAGER AND THE PRODUCTION MANAGER.

LIGHT/SOUND FINALS DUE (Date_____)

- 1/2" printed light plot
- 1/2" printed lighting section
- Instrument schedule
- Channel hookup
- Color cut list
- Gobo list
- Budget detailing items to be purchased or rented

DESIGNER RUN (Date_____)

LIGHTING FOCUS (Date_____)

PAPER TECH (Date_____)

CREW WATCH (Date_____)

LIGHTING PRIORITY ON STAGE (Date_____)

TECHNICAL REHEARSALS (Date_____)

TECHNICAL REHEARSAL WITH COSTUMES (Date_____)

DRESS REHEARSAL (Date_____)

FINAL DRESS (Date_____)

I have read the Production Handbook and this Position Responsibility description for Lighting Designer. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure to complete participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Advisor Signature

Date

POSITION RESPONSIBILITIES

Assistant Lighting Designer

PRODUCTION_____

Description: Assists lighting designer in tasks of research, drafting, focusing, tracking, etc.

Prerequisites: TPA 2220c Stage Electronics and Previous AME or ME position.

Responsibilities:

- Read script: note overall theme, character relationships, and given circumstances.
- You should be totally familiar with the design concept and cue intent.
- You are the emergency backup for all light crew positions.
- You will attend all production meetings, design meetings, light crew calls, tech rehearsals, strike, turn around, and house light plot restore.
- At all meetings you should listen, observe, and take wonderfully clear notes and not make suggestions.
- You will collect all stage management rehearsal/production reports, read, implement and save.
- You will assist the designer in developing a Vectorworks light plot.
- You will be responsible for programming the majority of cues when building cues. You will “text” all light cues in the board with appropriate show reference captions. i.e. Mrs. Malaprops’ entrance.
- You will teach the light board operator how to “operate the light board” during the show preparation phase.
- During tech rehearsals you may be put on headset to the board operator and you will still take all notes clearly and brilliantly.
- You will occasionally be required to go to the booth and trouble shoot any light board or cue problems during Tech rehearsals.
- You will understand and demonstrate safe lighting hang, focus, and wiring skills.
- You will keep an eye on everything and everybody for electrical safety. Deliver all safety instruction in public for all to hear.
- Check with the ME and make sure all lighting work areas including: catwalks, lighting storage, back stage, and public areas are cleared, clean, and guest safe before the first preview performances.
- Don’t make promises for the designer or area. Remember you can always “Take a note for the designer”.

- You are a designer in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

Important Dates:

Design Meeting 1	Start Build/paint (all shops)
Concept & Breakdowns	Light and Sound Finals
Design Meeting 2	Lighting Hang
Roughs Due	Designer Run
Design Meeting 3	Lighting Focus
Prelims Due	Lighting Priority
Design Meeting 4	TBD Priority
Design Meeting 5	Paper Tech
Designs Due for Approval	Crew Watch
Estimates Due	Tech
Design Meeting 6	Dress Rehearsals
Production Meeting 1	

I have read the Production Handbook and this Position Responsibility description for Assistant Lighting Designer. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Assistant to the Lighting Designer

PRODUCTION_____

Description: Assists lighting designer in tasks of research. View the design process as the Lighting Designer goes through the process of drafting, focusing, tracking, etc.

Prerequisites: TPA 2220c Stage Electronics.

Responsibilities:

- Read script: note overall theme, character relationships, and given circumstances.
- You should be totally familiar with the design concept and cue intent.
- You are the emergency backup for all light crew positions.
- You will attend all production meetings, design meetings, light crew calls, tech rehearsals, strike, turn around, and house light plot restore.
- At all meetings you should listen, observe, and take wonderfully clear notes and not make suggestions.
- You will collect all stage management rehearsal/production reports, read, implement and save.
- The Assistant to the Lighting Designer is not a design position. It is understood that it is the job of the Assistant to the Designer is to help the Lighting Designer with their design goals and to have the first-hand experience of witnessing the process a design is put together
- You will be responsible for programming majority of the cues when building cues. You will “text” all light cues in the board with appropriate show reference captions. i.e. Mrs. Malaprops’ entrance.
- You will teach the light board operator how to “operate the light board” during the show preparation phase.
- During tech rehearsals you may be put on headset to the board operator and you will still take all notes clearly and brilliantly.
- You will occasionally be required to go to the booth and trouble shoot any light board or cue problems during Tech rehearsals.
- You will understand and demonstrate safe lighting hang, focus, and wiring skills.
- You will keep an eye on everything and everybody for electrical safety. Deliver all safety instruction in public for all to hear.
- Check with the ME and make sure all lighting work areas including: catwalks, lighting storage, back stage, and public areas are cleared, clean, and guest safe before the first preview performances.
- Don’t make promises for the designer or area. Remember you can always “Take a note for the designer.”

- You are a designer in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

Important Dates:

Design Meeting 1	Start Build/paint (all shops)
Concept & Breakdowns	Light and Sound Finals
Design Meeting 2	Lighting Hang
Roughs Due	Designer Run
Design Meeting 3	Lighting Focus
Prelims Due	Lighting Priority
Design Meeting 4	TBD Priority
Design Meeting 5	Paper Tech
Designs Due for Approval	Crew Watch
Estimates Due	Tech
Design Meeting 6	Dress Rehearsals
Production Meeting 1	

I have read the Production Handbook and this Position Responsibility description for Assistant to the Lighting Designer. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Lighting Run Crews

PRODUCTION_____

Description: Responsible for run of show under the direction of the stage manager.

Prerequisites: None

Responsibilities:

- Follow appropriate headset etiquette when on com.
 - Turn on your mic only when speaking, and ensure it is off before taking your headset off or doing anything else that would result in loud noises on com.
 - When responding to a standby, respond with your position (e.g. "Spot 1"). When given a cue, no verbal response is necessary.
 - Do not, under any circumstances, use vulgar language of any kind. Headset conversation should be kept Sunday School fresh.
- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.
- Duties as assigned

Important Dates:

Crew Watch

Production Dates

Tech

Strike

Dress Rehearsals

I have read the Production Handbook and this Position Responsibility description for Lighting Run Crew. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Light Board Operator

PRODUCTION_____

Description: Responsible for board operation and system checks – reports to the stage manager.

Prerequisites: None

Responsibilities:

- Don't make promises for the designer or area. Remember you can always "Take a note for the designer."
- Awareness is key to this position. You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.
- You should attempt to learn as much as you can about the light console when doing this job. In quiet times you can read the manual and ask questions to learn the potentials of the console but don't go off exploring and playing with the console.
- You will operate the console during focus. Please prepare ahead of time by scheduling a training session with the Master Electrician.

Requirements:

- Operate the light board, including, but not limited to, basic cuing operations, patch, manipulating moving lights, console start up, system shut down.
- Transfer house lights to and from house control (Mainstage only).
- Assist the Master Electrician with channel check. Assist with troubleshooting as needed.
- Perform pre-show blackout check with stage management.
- Take cues from the stage manager and execute them on the stage manager's call. Do not take cues on your own.
- Observe light, color, focus, and timing as it relates to the moment and actor.
- Be present for electrics work calls including the focus, cueing, tech, and run of show. You will be on the board.
- Perform post show power off of all lighting equipment under lighting area responsibility.
- Take notes on any lighting irregularities, including lights with dropped focus, bumped shutters, burnt out lamps, etc. and give the notes to the Stage Manager.
- Assist in keeping the booth lighting area clean and organized
- There is no smoking in the light booth. This includes both e-cigarettes and vaporizers.

- No food or beverages (regardless of type or container) are permitted in the booth, by any one at any time. Monitor this during tech and run of show.
- Follow appropriate headset etiquette when on com.
 - Turn on your mic only when speaking, and ensure it is off before taking your headset off or doing anything else that would result in loud noises on com.
 - When responding to a standby, respond with your position (e.g. “Lights”). When given a cue, no verbal response is necessary.
 - Do not, under any circumstances, use vulgar language of any kind. Headset conversation should be kept Sunday School fresh.
- If you experience any operating confusion, light board anomalies or “problems with the board” you will contact the Staff Master Electrician using the contact information provided. Do NOT attempt to trouble shoot the board yourself. Don’t attempt to fix cues on your own.

STRIKE

- Assist the Master Electrician and electric crew with strike.
- Put house lights in house control at the end of every call and end of every show (Mainstage only).

Important Dates:

Crew Watch

Tech

Dress Rehearsals

Production Dates

Strike

I have read the Production Handbook and this Position Responsibility description for Light Board Operator. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure to complete participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

COSTUME PRODUCTION POSITIONS

POSITION RESPONSIBILITIES

Cutter/Draper

PRODUCTION

Description: The Cutter/Draper works for the Costume Designer and the work room supervisor and is responsible for creating patterns for assigned costumes. The principal emphasis is on interpreting renderings, pattern making, and overseeing construction of costumes – reports to the Costume Work Room Supervisor.

Prerequisites: TPA 3230C Costume Construction, 2 semesters of Patterning and Previous First Hand Position.

Responsibilities:

- Maintain regularly scheduled shop hours.
- Interpret renderings in consultation with the Costume Designer and Costume Workroom Supervisor and discuss the plan of the production, the design concept, and the construction process including garments needing to be used in quick changes.
- Research construction techniques of the period.
- With the Designer and Workroom Supervisor, work out pattern shapes and yardage estimates for all constructed pieces, including linings and trims.
- Create patterns for assigned costumes.
- Keep the Workroom Supervisor informed of supply needs before they are needed.
- Keep the Designer, Shop Manager and Workroom Supervisor informed of all fitting needs.
- Attend all fittings of built garments. Do pinning and marking to the satisfaction of the designer. Be sure that all alteration notes are written down.
- Adjust all mock-ups from the fittings.
- After everything has been patterned and cut for the show, begin construction as assigned or work with first hand or stitchers on proper construction.
- Attend all second fittings and make necessary adjustments.
- Clean your workspace before you leave every day. Return all equipment to its proper place.
- Keep the Designer, Shop Manager and Workroom Supervisor informed of progress in relation to the original schedule.
- Oversee construction of costumes.

- Complete all projects by First Dress.
- Report to the Workroom Supervisor and Costume Shop Manager.
- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

Important Dates:

Estimates Due

Start Build (all shops)

Dress Rehearsals

I have read the Production Handbook and this Position Responsibility description for Cutter/Draper. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

First Hand

PRODUCTION_____

Description: Assists the Cutter/Draper in production of costumes and is responsible for cutting fabric for assigned built costumes, pieces and trimmings in muslin and actual fabric. The cutter will see that all mockups are sewn together, unless there is an available crew- member. The cutter is also responsible for assembling most cut-to-build pieces – reports to the Costume Shop Manager.

Prerequisites: TPA 3230C Costume Construction, one semester of Patterning

Responsibilities:

- Maintain regularly scheduled shop hours.
- Cut all built costumes, pieces and trimmings in muslin and actual fabric. Pattern and cut facings.
- See that all mockups are sewn together.
- Be certain that quick changes will be rigged properly.
- Write an explanation for each pile of garment pieces for the Workroom Supervisor. Explain it all to her/him before it is placed on the Character's shelf.
- Answer all questions regarding the construction of the garments.
- Construct garments or work with stitchers to construct garments.
- Clean your work space before you leave every time. Return all equipment to its proper place.
- Complete all projects by First Dress.
- Report to the Cutter/Draper and Workroom Supervisor.
- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

Important Dates:

Start Build (all shops)

Dress Rehearsals Deadline

I have read the Production Handbook and this Position Responsibility description for First Hand. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Stitcher

PRODUCTION_____

Description: Stitches costumes as directed by First Hand or Cutter/Draper – reports to the Costume Work Room Supervisor.

Prerequisites: TPA 3230 Costume Construction

Responsibilities:

- Maintain regularly scheduled shop hours.
- Stitch costumes by hand or machine as directed.
- Clean your workspace before you leave every time. Return all equipment to its proper place.
- Complete all projects by First Dress.
- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

Important Dates:

Start Build (all shops)

I have read the Production Handbook and this Position Responsibility description for Stitcher I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES
Costume Construction Crew

SEMESTER _____

Description: Crew members involved in the construction of costume elements – reports to the Costume Workroom Supervisor.

Responsibilities:

- Maintain regular shop hours
- Assist in the sewing and alteration of costumes for productions.
- Complete cleaning and maintenance duties for the shop and stock as needed.
- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

Important Dates:

Start Build

I have read the Production Handbook and this Position Responsibility description for Costume Construction Crew. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Wardrobe Crew Head

PRODUCTION_____

Description: The wardrobe crew head is responsible for running and maintaining costumes and reports to the Costume Shop Manager and the Stage Manager. Dressers report to this person. This person is responsible for ensuring duties of Dressers and Laundry Crew are completed.

Prerequisites: Previous Wardrobe Crew Position

Responsibilities:

- Attend Actors on Stage, Crew Watch, Quick Change Rehearsal, Dress Rehearsals, Performances, and Strike.
- Complete all duties as assigned by your direct supervisor, the Costume Shop Manager, and work closely and cooperatively with Stage Management.
- Maintain timesheets for yourself and for all Dressers/Wardrobe Crew members by initialing in and out each time they work. These must be turned in to the Costume Shop Manager at the end of the production.
- Verify that Dressers/Wardrobe Crew members are properly and efficiently completing all assigned duties.
- Report to the Costume Shop Manager at the end of the production regarding the work and attitude of each crew member.
- Report any problems with a crew member or an actor directly to Stage Management immediately. Call or email the Costume Shop Manager to inform him or her of the situation.
- Supervise the nightly check-in of costumes, making sure each piece is accounted for before the actors are called. At the end of the performance, all pieces must be checked in before the actors are allowed to leave. Neither the actor nor the Wardrobe Crew can leave if a piece is missing – it must be found that night.
- With the guidance of the Costume Shop Manager, delegate quick change duties to your Wardrobe Crew.
- Ensure proper care and maintenance of each garment/accessory as prescribed by the Costume Shop Manager and Costume Designer during the Dress Rehearsal process consistently throughout the run of the show.
- Ensure proper execution of quick changes as instructed by the Costume Shop Manager and Costume Designer during the Dress Rehearsal process consistently throughout the run of the show.
- Maintain a constant state of readiness and availability during the entire run of the show. You must be available and attentive to quickly solve any emergencies or unforeseen problems that may occur.

- Assist actors with dressing as needed before the performance, making certain they appear on stage the same way each night and that they appear in the manner agreed upon during Dress Rehearsals including makeup and hairstyle.
- Maintain order backstage and see that all Costume Rules are followed. Please report to the Costume Shop Manager and Stage Management if you are having problems with actors not abiding by these rules.
- Complete and file with the costume shop manager, costume workroom supervisor, costume designer and stage manager a daily production report denoting all repairs made by the wardrobe crew, repairs requested of the shop, supplies needed and any other issues that occur.
- Read Production Reports.
- Don't make promises for the designer or area. Remember you can always "Take a note for the designer".
- Awareness is key to this position. You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

Important Dates:

Actors on Stage	Dress Rehearsals
Crew Watch	Production Dates
Quick Change Rehearsal	Strike

I have read the Production Handbook and this Position Responsibility description for Wardrobe Crew Head. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Wardrobe Crew

PRODUCTION_____

Description: Run crew member who assists actors in quick or involved costume changes, tracks show costumes, and performs wardrobe duties during dress rehearsals and performances; May also perform responsibilities of the hair and makeup crew – reports to the Wardrobe Crew Head. Does maintenance repairs on costumes. Responsible for regular laundry, pressing, steaming of costumes prior to actor arrival; reports to Costume Shop Manager.

Prerequisites: None

Responsibilities:

- Attend Actors on Stage, Crew Watch, Quick Change Rehearsal, Dress Rehearsals, Performances, and Strike.
- Maintain a timesheet that must be initialed each day by the Wardrobe Crew Head and turned in to the Wardrobe Crew Head at the end of the production.
- Maintain the security of the costume inventory by completing specific check-in/check-out duties. At the end of the performance, all pieces must be checked in before the actors are allowed to leave. Neither the actor nor the Wardrobe Crew can leave if a piece is missing – it must be found that evening.
- Maintain a constant state of readiness and availability during the entire run of the show. You must be available and attentive to quickly solve any emergencies or unforeseen problems that may occur.
- Assist actors with dressing as needed before the performance, making certain they appear on stage the same way each night and that they appear in the manner agreed upon during Dress Rehearsals including makeup and hairstyle.
- Maintain order backstage and see that all Costume Rules are followed. If any violations are discovered you are required to report them to stage management or risk lowering of your grade.
- Perform responsibilities of the hair and makeup crew when one does not exist.
- Don't make promises for the designer or area. Remember you can always "Take a note".
- Laundry duties can be completed either post performance at night or during the day prior to the next performance as long as it is complete before the actors arrive. You must submit a written schedule of when you will be completing your duties to the Costume Shop Manager by the final dress rehearsal.
- You will responsible for returning all laundered items to their proper place in the dressing room prior to call time. If you do not complete your laundry duties prior to call time, your grade will be lowered.
- Make certain that you know your individual duties for that production, and you must do them properly and efficiently. Your grade will reflect how well you performed throughout the run of the production.
- You will be given specific laundry and pressing duties during the Dress Rehearsal process. Consistency is key. You must be able to perform these duties in the same manner and to the same standards each night.

- You will receive instruction as to the proper care and laundering of each garment during the dress rehearsal process. It is your responsibility to ensure that each garment is cared for in the assigned manner throughout the run of the show.
- If any problems arise during the production run, you should inform the Costume Shop Manager by phone and email. For the duration of the production your direct supervisor is the Costume Shop Manager.
- If you are running low on any laundry supplies, please notify the Costume Shop Manager at by phone or email. Please try to anticipate this early enough to ensure that you do not run out completely before notifying the Costume Shop Manager.
- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

Important Dates:

Actors on Stage	Dress Rehearsals
Crew Watch	Production Dates
Quick Change Rehearsal	Strike

I have read the Production Handbook and this Position Responsibility description for Dresser. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Hair and Makeup Crew

PRODUCTION_____

Description: Execute hairstyles and makeup during all dress rehearsals and performances as directed by the Makeup Designer or Costume Designer– reports to the wardrobe crew head.

Prerequisites: None

Responsibilities:

- Attend Actors on Stage, Crew Watch, Quick Change Rehearsal, Dress Rehearsals, Performances, and Strike.
- Maintain a timesheet that must be initialed each day by the Wardrobe Crew Head and turned in to the Shop Manager at the end of the production.
- Style hair as instructed by Makeup Designer or Costume Designer.
- Dress performers in wigs or hairpieces as necessary during dress rehearsals and performances as directed.
- Perform quick changes that involve hair modification including wigs, re-styles and touch ups.
- Clean and maintain wigs according to information supplied by the Wigmaster
- Apply and maintain the application of any specialty makeup as determined by makeup designer
- NOT RESPONSIBLE for applying standard actor makeup such as corrective, old age, etc.
- Report to the Wardrobe Crew Head.
- Don't make promises for the designer or area. Remember you can always "Take a note for the designer".
- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

Important Dates:

Actors on Stage

Dress Rehearsals

Crew Watch

Production Dates

Quick Change Rehearsal

Strike

I have read the Production Handbook and this Position Responsibility description for Hair and Makeup Crew. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Crafts

PRODUCTION_____

Description: Responsible for creation of costume accessories

Prerequisites: Coursework or previous related production work

Responsibilities:

- Maintain regularly scheduled shop hours.
- Create costume accessories using materials and methods approved in consultation with Costume Designer, Costume Shop Manager and Workroom Supervisor, including but not limited to hats, jewelry, footwear, armor, foam structures, mechanical costumes, masks, belts, fans, and purses.
- Clean your workspace before you leave every time. Return all equipment to its proper place.
- Complete all projects by First Dress.
- Report to the Costume Workroom Supervisor.
- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

Important Dates:

Start Build (all shops)

I have read the Production Handbook and this Position Responsibility description for Crafts. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Milliner

PRODUCTION_____

Description: Responsible for creation of headwear – reports to the Costume Work Room Supervisor.

Prerequisites: Millinery Coursework or previous production work

Responsibilities:

- Maintain regularly scheduled shop hours.
- Fabricate patterns for hats and headwear as necessary.
- Construct hats and headwear.
- Fit hats and headwear and make needed alterations
- Request fabrics shared with the cutter before costume is cut
- Clean your workspace before you leave every night. Return all equipment to its proper place.
- Report to the Costume Shop Manager.
- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

Important Dates:

Start Build (all shops)

I have read the Production Handbook and this Position Responsibility description for Milliner. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Wig Master

PRODUCTION_____

Description: Responsible for creation of wigs as designed and directed by costume designer. Instruct hair and makeup crew on proper wear and maintenance.

Prerequisites: previous experience

Responsibilities:

- Maintain regularly scheduled shop hours.
- Pull, purchase, alter, or manufacture all wigs, hairstyles, and facial hair in collaboration with Costume Designer.
- Facilitate haircuts as needed and instructed by costume designer
- Supervise assistants as necessary
- Supervise and train wig running crew for rehearsal and performances
- Order/purchase hair supplies in cooperation with Costume Shop Manager.
- Facilitate specialty hair processes as necessary including but not limited to coloring and permanent waves as instructed.
- Clean your workspace before you leave every night. Return all equipment to its proper place.
- Report to the Costume Shop Manager.
- Don't make promises for the designer or area. Remember you can always "Take a note for the designer".
- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

Important Dates:

Start Build (all shops)

Dress Rehearsals

I have read the Production Handbook and this Position Responsibility description for Wig Master. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Makeup Designer

PRODUCTION_____

Description: Responsible for designing the facial appearance and training the actors/crew in application in collaboration with costume designer.

Prerequisites: TPA 2248 Makeup for the Stage

Responsibilities:

- Attend all design and production meetings.
- Order and/or create specialty makeup, latex parts, or other supplies through Costume Shop Manager.
- Sketch color schematics for each actor with directions as to color and placement in collaboration with the Costume Designer.
- Assist Actors and train them to apply their own makeup correctly.
- Clean your workspace before you leave every night. Return all equipment to its proper place.
- Report to the Costume Shop Manager.
- Don't make promises for the designer or area. Remember you can always "Take a note for the designer".
- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.
- Post show: prepare all designs and paper work materials for competition and portfolio review

Important Dates:

Design Meeting 1	Design Meeting 5
Concept & Breakdowns	Design Meeting 6
Design Meeting 2	Scenic/Costume Finals Due
Roughs Due	Production Meeting 1
Design Meeting 3	Start Build (all shops)
Prelims Due	Designer Run
Design Meeting 4	Last Day to Add
Designs Due for Approval	Actors on Stage
Artistic Director Approval	Quick Change Rehearsal
Estimates Due	Dress Rehearsals

I have read the Production Handbook and this Position Responsibility description for Makeup Designer. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Dyer/Painter

PRODUCTION_____

Description: Responsible for paint, dye, and distressing of fabric or show costumes – reports to the Costume Work Room Supervisor.

Prerequisites: Related coursework or production work

Responsibilities:

- Maintain regularly scheduled shop hours.
- Plan and execute the distressing, dyeing and painting of fabrics and garments.
- Work with cutter/drafter and Workroom Supervisor to create dye/paint timetable for maximum efficiency
- Notify Costume Shop Manager of needed supplies before they are needed
- Clean your workspace before you leave every night. Return all equipment to its proper place.
- Report to the Workroom Supervisor.
- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

Important Dates:

Start Build (all shops)

Dress Rehearsals

I have read the Production Handbook and this Position Responsibility description for Dyer/Painter. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Assistant Costume Designer

PRODUCTION _____

Description: Assists costume designer in tasks of research, swatching, acquisition, rehearsal attendance, etc. Contributes to artistic decision making while assisting with managerial tasks.

Prerequisites: TPA 3230C Costume Construction and TPA 2010C Scenography

Responsibilities:

- Attend all design and production meetings.
- Don't make promises for the designer or area. Remember you can always "Take a note for the designer".
- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.
- At all meetings you should listen, observe, and take wonderfully clear notes and not make suggestions.
- Contribute to artistic process in meetings with costume designer.
- Assist costume designer in tasks of research, swatching, acquisition and cleanup/stock restoration.
- Attend regular rehearsals as requested.
- Attend all Dress Rehearsals.
- Create and maintain a Costume Bible for the production including:
 - Calendar set up with the Costume Designer, Faculty Design Advisor, Workroom Supervisor and the Costume Shop Manager showing the building schedule, all costume deadlines.
 - An estimate of shop hour required to build the show.
 - Includes lists of costume pieces actually in the show.
 - Cast and Crew contact sheets.
 - Measurement sheets for all cast members.
 - Fitting notes after every fitting.
 - Daily stage manager rehearsal and performance notes.

Important Dates:

- | | |
|----------------------------|---------------------------|
| Design Meeting 1 | Design Meeting 6 |
| Concept & Breakdowns | Scenic/Costume Finals Due |
| Design Meeting 2 | Props List |
| Roughs Due | Production Meeting 1 |
| Design Meeting 3 | Start Build (all shops) |
| Prelims Due | Designer Run |
| Design Meeting 4 | Last Day to Add |
| Designs Due for Approval | Quick Change Rehearsal |
| Artistic Director Approval | Dress Rehearsals |
| Estimates Due | Strike |
| Design Meeting 5 | |

I have read the Production Handbook and this Position Responsibility description for Assistant Costume Designer. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Assistant To Costume Designer

PRODUCTION_____

Description: Assists costume designer in tasks of research, swatching, acquisition, rehearsal attendance, etc. Does not assist with artist decision making.

Prerequisites: TPA 3230C Costume Construction or Permission of Area Supervisor

Responsibilities:

- Attend all design and production meetings.
- At all meetings you should listen, observe, and take wonderfully clear notes and not make suggestions.
- Observe artistic process.
- Don't make promises for the designer or area. Remember you can always "Take a note for the designer".
- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.
- Assist costume designer in tasks of research, swatching, acquisition and cleanup/stock restoration.
- Attend regular rehearsals as requested.
- Attend Technical Rehearsal with Costumes and all Dress Rehearsals.
- Create and maintain a Costume Bible for the production including:
 - Calendar set up with the Costume Designer, Faculty Design Advisor, Workroom Supervisor and the Costume Shop Manager showing the building schedule, all costume deadlines.
 - An estimate of shop hour required to build the show.
 - Includes lists of costume pieces actually in the show.
 - Cast and Crew contact sheets.
 - Measurement sheets for all cast members.
 - Fitting notes after every fitting.

- Daily stage manager rehearsal and performance notes.

Important Dates:

Design Meeting 1	Design Meeting 6
Concept & Breakdowns	Scenic/Costume Finals Due
Design Meeting 2	Props List
Roughs Due	Production Meeting 1
Design Meeting 3	Start Build (all shops)
Prelims Due	Designer Run
Design Meeting 4	Last Day to Add
Designs Due for Approval	Quick Change Rehearsal
Artistic Director Approval	Dress Rehearsals
Estimates Due	Strike
Design Meeting 5	

I have read the Production Handbook and this Position Responsibility description for Assistant to the Costume Designer. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Advisor Signature

Date

POSITION RESPONSIBILITIES

Costume Designer

PRODUCTION_____

Description: Interprets the production and designs the clothing and accessories for the production; collaborates with director and other designers. Responsibilities include make-up and hair designs when a separate designer is not assigned.

Prerequisites: TPA 3230C Costume Construction, TPA 3040C Costume Design I, Previous Assistant position with more than one designer.

Requirements:

- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.
- Work within a stated budget and account for all expenditures.
- Return work areas and storage to the neat, clean, and orderly state they were found in.
- Meet design deadlines as scheduled by the Costume Workroom Supervisor and Shop Manager and production schedule.
- When production is cast prior to design deadlines the designer must render the body type of the specific actors cast in each roll.
- Designer may choose to build costumes that are outside of the shop's ability or timeframe. These added costumes may not interfere with the designer fulfilling their other obligations that may include sewing on other costumes and work on these items must take place outside of regular shop working hours.
- Take responsibility for garment alterations necessary if amount of fabric requested was not purchased.
- Establish and maintain good relationships with rental sources.
- Personally supply all materials needed for sketches and renderings.
- Notify Costume Workroom Supervisor and Shop Manager of costume shop maintenance problems.
- Participates in the sewing and construction of the costumes as needed/requested by the Costume Workroom Supervisor.
- Accept responsibilities of Assistant Designer, Shopper, Craftsperson, Milliner, Dyer, etc., when separate person is not available.

DESIGN PHASE

- Design Advisor must be involved in every step of the process and must approve all work before it is presented to anyone else. This must be done far enough in advance to make sure deadlines can still be met even if changes are required. This means your ACTUAL deadlines are earlier than those listed.
- Read script and determine the costume needs of the production.
- Meet with the Director and the design team to determine the concept and color palette for the production.
- Research period details, fabric availability and rental possibilities.
- Responsible for ensuring all fabrics and trims, accessories, or any items related to the production are purchased and in the shop prior to the show going into the shop or by the deadline set by the Costume Workroom Supervisor.
- Turn in any receipts for purchased materials to the Costume Shop Manager within 24 hours of purchase. Receipts not turned in on time, may not be reimbursed. If a receipt may be needed for potential returns, the Costume Shop Manager will hold the original and submit a copy to the department accountant.
- Follow all departmental procedures for petty cash.
- Locate all rental costumes before final designs are approved, and facilitate timely arrival into the costume shop based on the build schedule and the costume's availability.
- Design, sketch, and render all costumes, including, but not limited to rented and borrowed costumes, costumes pulled from stock, costumes to be built, accessories, hairstyles, and make-up in collaboration with the director and other designers.
- Share sketches and renderings with Costume Shop Manager and Workroom Supervisor for discussion and feasibility assessment before presenting to Director and Artistic Director for final approval. This may be in the form of a formal meeting with the director, designer, shop manager and workroom supervisor or may take place informally.
- Sketch working drawings or construction drawings for each costume being built.
- Attend all design and production meetings.
- Meet with workroom supervisor to discuss how the designer envisions the construction of each garment. The workroom supervisor will then make yardage estimates for the costumes being built.
- Provide photocopies of renderings and research to the shop for reference.
- Must provide shop with following information: detailed list of every costume item being supplied by the costume shop including all undergarments, jewelry, and accessories, budget breakdown that includes every expense anticipated including dry-cleaning, list of where every costume piece will

come from (what is rented, bought, built, pulled), details of quick changes (who, when, time for change).

- Pull major costumes from stock before the show goes into the shop.
- Responsible for pulling or supervising students in pulling all costume items including undergarments, shoes, and accessories.

BUILD PHASE

- Meet with costume shop personnel as necessary to facilitate the interpretation of the costume rendering into three-dimensional costume.
- Attend design and production meetings.
- Determine final touches and communicate those items to shop manager for shop crew completion.
- Post color renderings of each costume on the bulletin board when the show goes into shop. They shall remain for the duration of the build.
- Work with the Costume Shop Manager returning unused costume items to stock.
- Reply to all questions in rehearsal a report daily.
- Attend every fitting including all costumes designed by students.
- Attend rehearsals as necessary.
- Generate call list for Level Set with Costumes in conference with Director, Costume Shop Manager, and Lighting Designer.
- Ensure costumes are significantly completed before turning attention to trim and details.
- Note: If you have not “seen it” on stage during a tech rehearsal then do not “add it” at the last moment. There should be NOTHING NEW to see for an opening performance.
- Post show: prepare all designs and paper work materials for competition and portfolio review

Important Dates:

The Costume Designer is expected to attend the following events and turn in the materials listed for each. Designers should consult with their faculty advisors on a regular basis and advisors MUST attend all design meetings/conferences. If a particular production dictates materials different from those listed below, the faculty advisor must approve the change/substitutions. Failure to attend all required events and/or turn in all required materials will result in a lowering of the grade for the assignment (see syllabus and rubric for Theatre Participation classes) and multiple absences or missing materials may result in the designer being pulled from the production. Removal from the assignment can lead to departmental probation or removal from the program.

DESIGN MEETING #1 (Date _____)

- READ THE SCRIPT!! General research material. This meeting is not to find design solutions, but to explore intellectual possibilities

DESIGN MEETING #2 (Date_____)

CONCEPT, BREAKDOWNS AND RESEARCH: Costumes

- Visual research.

DESIGN MEETING #3 (Date_____)

- Visual research.

DESIGN MEETING #4 (Date_____)

ROUGHES: Costumes scene character chart

- Visual research of each character/costume
- Possible rough sketches.

DESIGN MEETING #5 (Date_____)

PRELIMS: Costumes

- Pencil sketches of all costumes
- Representative color palette
- Representative fabric swatches
- Dressing lists
- Pull/build/buy/budget list

DESIGN MEETING #6 (Date_____)

FINAL SCENIC AND COSTUME DESIGNS: Costumes:

- Final color renderings with swatches
- Dressing lists
- Revised pull/build/buy/budget list

NOTE: ANY CHANGES IN THE DESIGN FOLLOWING DESIGN MEETING #6 MUST BE CLEARED BY THE FACULTY ADVISOR, THE DIRECTOR, THE TECHNICAL DIRECTOR, THE COSTUME SHOP MANAGER AND THE PRODUCTION MANAGER.

DESIGNER RUN (Date_____)

CREW WATCH (Date_____)

QUICK CHANGE REHEARSAL (Date_____)

TECHNICAL REHEARSAL WITH COSTUMES (Date_____)

Attend all Dress Rehearsals and Tech Week Production Meetings. Take notes and communicate details of these notes to the shop first thing in the morning. Make sure each day's notes are complete and include all notes needed even if they appeared on the previous days notes.

DRESS REHEARSAL (Date_____)

FINAL DRESS (Date_____)

I have read the Production Handbook and this Position Responsibility description for Costume Designer. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure to complete participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Advisor Signature

Date

SOUND PRODUCTION POSITIONS

POSITION RESPONSIBILITIES

Student Sound Engineer

PRODUCTION _____

Description: The Sound Engineer works for the Sound Designer and the Technical Director and is responsible for the set-up and operation of all audio and sound effects equipment including communication and amplification, the recording of all sound media, and may be responsible for operation of the above during the run of the show.

Prerequisites: TPA 2220C Stage Electronics

Responsibilities:

- Don't make promises for the designer or area. Remember you can always "Take a note for the designer".
- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.
- See Description Above

Important Dates:

Start Build (all shops)

Sound Prelim CD Due

Designer Run

TBD Priority

Sitzprobe

Sound Rehearsal

Crew Watch

Quick Change Rehearsal (w/mics)

Tech

Dress Rehearsals

Performances

Design Response

Strike

I have read the Production Handbook and this Position Responsibility description for Production Sound Engineer. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Assistant Sound Designer

PRODUCTION_____

Description: Assists Sound Designer in tasks of research, acquisition, rehearsal attendance, etc.

Prerequisites: TPA 2220c Stage Electronics

Responsibilities:

- At all meetings you should listen, observe, and take wonderfully clear notes and not make suggestions.
- Don't make promises for the designer or area. Remember you can always "Take a note for the designer".
- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.
- Responsibilities as assigned

Important Dates:

Design Meeting 1	Start Build/Paint (all shops)
Concept & Breakdowns	Light and Sound Finals
Design Meeting 2	Sound Prelim QLab Due
Roughs Due	Designer Run
Design Meeting 3	Paint Priority
Prelims Due	Lighting Priority
Design Meeting 4	TBD Priority
Designs Due for Approval	Sitzprobe
Artistic Director Approval	Sound Rehearsal
Estimates Due	Paper Tech
Design Meeting 5	Crew Watch
Production Meeting 1	Tech

Dress Rehearsals

Strike

Design Response

I have read the Production Handbook and this Position Responsibility description for Assistant Sound Designer. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Sound Designer

PRODUCTION_____

Description: Interprets the production and designs all sound including live and taped effects and recorded music; collaborates with director and other designers.

Prerequisites: TPA 3260C Sound Design for Theatre I and previous Assistant Sound Design Position

Requirements:

- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.
- Note: If you have not “heard it” on stage during a rehearsal with actors then do not “add it” at the last moment. There should be NOTHING NEW to see for an opening performance.
- Design Advisor must be involved in every step of the process and must approve all work before it is presented to anyone else. This must be done far enough in advance to make sure deadlines can still be met even if changes are required. This means your ACTUAL deadlines are earlier than those listed.
- Post show: prepare all designs and paper work materials for competition and portfolio review
- Attend all scheduled weekly Shops Meetings in the Scene Shop.

Important Dates:

The Sound Designer is expected to attend the following events and turn in the materials listed for each. Designers should consult with their faculty advisors on a regular basis and advisors MUST attend all design meetings/conferences. If a particular production dictates materials different from those listed below, the faculty advisor must approve the change/substitutions. Failure to attend all required events and/or turn in all required materials will result in a lowering of the grade for the assignment (see syllabus and rubric for Theatre Participation classes) and multiple absences or missing materials may result in the designer being pulled from the production. Removal from the assignment can lead to departmental probation or removal from the program.

DESIGN MEETING #1 (Date_____)

- READ THE SCRIPT!!! General research material. This meeting is not to find design solutions, but to explore intellectual possibilities

DESIGN MEETING #2(Date_____)

CONCEPT, BREAKDOWNS AND RESEARCH: Sound

- Audible research.

DESIGN MEETING #3 (Date_____)

ROUGHS: Sound

- Audible research

DESIGN MEETING #4 (Date_____)

PRELIMS: Sound

- A preliminary cue list (including type (FX, Music) and source

DESIGN MEETING #5 (Date_____)

- Rough sound plot
- Rough ground plan with speaker placement

(Final Scenic and Costume designs due)

NOTE: ANY CHANGES IN THE DESIGN FOLLOWING DESIGN MEETING #5 MUST BE CLEARED BY THE ARTISTIC DIRECTOR, FACULTY ADVISOR, THE DIRECTOR, THE TECHNICAL DIRECTOR, THE COSTUME SHOP MANAGER AND THE PRODUCTION MANAGER.

SOUND FINALS DUE (Date_____)

- Cue list
- Block diagram
- Mic tracking chart
- Music/effects source list
- Groundplan with placement of speakers or other sound equipment
- Budget including purchases or rentals

SOUND PRELIM QLAB DUE (Date_____)

DESIGNER RUN (Date_____)

SITZPROBE (Date_____)

SOUND REHEARSAL (Date_____)

PAPER TECH (Date_____)

CREW WATCH (Date_____)

TECHNICAL REHEARSALS (Date_____)

TECHNICAL REHEARSAL WITH COSTUMES (Date_____)

DRESS REHEARSAL (Date_____)

FINAL DRESS (Date_____)

DESIGN RESPONSE (Date_____)

I have read the Production Handbook and this Position Responsibility description for Sound Designer. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure to complete participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Advisor Signature

Date

POSITION RESPONSIBILITIES

Sound Run Crew

PRODUCTION_____

Description: Responsible for run of show under the direction of the Stage Manager.

Prerequisites: Stage Electronics or permission of Area Supervisor

Responsibilities:

- Don't make promises for the designer or area. Remember you can always "Take a note for the designer".
- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.

Important Dates:

Sound Rehearsal

Crew Watch

Quick Change Rehearsal (w/mic)

Tech

Dress Rehearsals

Performances

Design Response

Strike

I have read the Production Handbook and this Position Responsibility description for Sound Run Crew. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

POSITION RESPONSIBILITIES

Sound Board Operator

PRODUCTION_____

Description: Responsible for board operation and system checks – reports to the Stage Manager.

Prerequisites: None

Responsibilities:

- Don't make promises for the designer or area. Remember you can always "Take a note for the designer".
- You are an artist in training and a very valuable person and resource in this process. You must take care of both your academic and personal health by eating, sleeping, and studying in appropriately healthy amounts.
- Responsible for board operation and speaker/system check prior to every rehearsal and performance.

Important Dates:

Sound Rehearsal	Performances
Crew Watch	Design Response
Tech	Strike
Dress Rehearsals	

I have read the Production Handbook and this Position Responsibility description for Sound Board Operator. I understand my obligations and deadlines and understand that if I do not meet these standards that there will be departmental and academic consequences. Failure to complete any of the responsibilities noted in this document will directly affect the grade given for your participation credits. Failure of participation credits will result in probationary status. I have resolved any conflicts prior to accepting this position.

Student Signature

Date

Supervisor Signature

Date

PRODUCTION POSITION SIGN UP PROCEDURES

In the late Fall, applications will be available and due for students to indicate which positions they would most be interested in having in the next year's production season. Students must turn in a letter/form of intent that lists the positions they want and the PR positions or coursework that they have completed. It must also include an updated version of their resume. Faculty will evaluate the requests and make assignments based upon PR experiences/courses, past performance, and needs of the season/student.

DT / SM BFA REVIEWS AND PORTFOLIO REVIEWS

DT /SM BFA reviews take place at the end of the fall and spring semesters. Generally BFA reviews are for Freshman and Sophomore students. All provisional students (those in the first year of the program including FTIC and Transfer students) must attend a review fall and spring of their first year. Once accepted to the program they need only attend the spring review of their sophomore year. The faculty may call in other students for a review to discuss challenges or successes the student had during the preceding semester.

DT / SM Portfolio reviews take place at the beginning of the Spring semester. All students not required to attend BFA reviews and all Transfer students are required to present a portfolio at the portfolio review. There is also a portfolio exhibition which students are required to display their portfolios and best work. More information will be made available at the end of each Fall semester.

Exhibitors:

Create a display that represents you and your work from class and/or shows. The display must include your resume and portfolio; business cards are optional. You will be provided a table or half a table if you'd like. On the day of the exhibit your display, resume, and portfolio will be reviewed by a faculty and staff committee. This is your chance to practice "selling" yourself as you would in a professional interview. You can also view what your peers are doing and critique each other. What to display: Class Projects, Costumes, Props, Models, Scenic Pieces, Production Work, Renderings, Drafting, Show Binders, Production Photos, Paperwork you created, etc.

PRODUCTION DEADLINE, ABSENCE & CONFLICT POLICY

PRODUCTION DEADLINES:

Missed production deadlines will result in the lowering of the grade and possible removal from the assignment. Removal from the assignment can lead to departmental probation or removal from the program.

ABSENCES:

Build Crew absences are covered in detail in the course syllabus. Tardies and/or absences will reduce your grade. See Syllabus/Rubric.

Run Crew absences are neither permitted nor tolerated. Prompt attendance at all calls is mandatory. Each tardy will result in your grade being lowered one letter grade. An absence will result in a failing grade and removal from the crew. Failing grades also bring the potential for probation and removal from the program. Anything other than an on-time arrival must be preceded by a telephone call to the Stage Manager. Penalty reduction is based upon extenuating circumstances and at the discretion of the Production Manager in consultation with appropriate faculty and staff.

Examples of valid absence: Car accident on way to theatre, Death in the family (anything pre-planning could not have prevented)

Examples of non-valid absence: overslept, forgot, stuck in traffic, running late (anything pre-planning could have prevented)

CONFLICTS:

Conflicts should be addressed within the first week after receiving an assignment. Conflicts may result in reassignment. Only conflicts approved in advance by the Production Manager in consultation with the TD (for tech positions) or design advisor (for design positions) are allowed.

UNIVERSITY VEHICLE USE

Department vehicles are available for departmental business. Students may drive the van. The large truck may only be driven by faculty and staff.

Because there is a vehicle (the van) available for use for production related vicinity travel (show shopping, rental pickups, etc.), we do not reimburse for production related vicinity travel. You are welcome to drive your own vehicle for production vicinity travel, but would be doing so at your own expense.

To reserve the department van, please contact the technical director.

THE VEHICLES ARE NOT STORAGE SPACES AND ALL ITEMS MUST BE REMOVED UPON RETURN TO CAMPUS.

PARKING:

Department vehicles should only be parked in designated service vehicle spaces. They are not to be parked at the loading dock or in reserved parking spaces.

GAS:

Department vehicles should only be refueled by faculty or staff. If you add fuel to the vehicle at your expense, you will not be reimbursed. Notify the TD, ATD, or ME anytime a vehicle has a 1/4 of a tank of gas or less.

LEGAL INFRACTIONS:

If you are pulled over for a legal infraction (i.e., speeding) you are responsible for the legal and financial ramifications. Necessary insurance and registration forms are kept in the vehicles.

ACCIDENTS:

If you are in a traffic accident, call the police. Then call Gary 407-823-5556. Leave a message with your phone number if he does not answer and he will return your call. A first-aid kit and necessary insurance and registration forms are kept in the vehicle.

BREAKDOWNS/MAINTENANCE ISSUES:

If a vehicle breaks down or experiences mechanical difficulties, contact the scene shop at 407-823-0123. All drivers are responsible for reporting maintenance issues to the TD, ATD, or ME immediately.

THEATRE SAFETY PROCEDURES AND FACILITY USAGE

Refer to the Student Handbook for Theatre Safety Guidelines. Building Hours are 7am to midnight. All students must leave the building at midnight.

FIREARM AND WEAPON PROCEDURES

The Production Manager is responsible for all weapons (bladed weapons and firearms).

During the rehearsal process, one-and-a-half hours of rehearsal time must be set aside for training by the Production Manager whenever any firearm is used in a show (firing or non-firing). This training will take place with the actual firearm/weapon. The scene with the weapon should then be blocked and rehearsed with the Production Manager and Firearm Supervisor present. Bladed weapons should be properly choreographed with the Fight Choreographer present. Stage Managers will be given a safe rehearsal weapon prop to rehearse with while not performing in the Theatre.

Beginning at the first Technical Rehearsal, all show weapons will be reintroduced to the cast for daily use. Actual firearm discharge will occur at this rehearsal. Weapons may be introduced during the spacing rehearsal with prior permission from the Production Manager.

For each performance, the weapon is retrieved from a locked cabinet by the Stage Manager in charge of the weapon. On request, the firearm/weapon is available for inspection by the actor who handles the gun, the performer that the gun is aimed towards, and the actor who shoots it. It will be retrieved from the locked cabinet and loaded by the Stage Manager in charge immediately prior to going onstage. It will be immediately returned to the Stage Manager in charge of weapons for cleaning, ammo tracking and relocking. The only people allowed to handle the weapon are the actor being fired at, the actor handling the gun, the Stage Manager in charge of weapons and the Production Manager. Any violation of these rules will result in departmental probation and can result in failure of the course and removal from the production.

If other weapons are used in a production they are only to be used for the staged purpose and should remain secured at all other times. Do not touch any weapon if you are not directed to do so by a supervisor.

GUN SAFETY RULES

1. If it looks like a gun, it is a gun.
2. All guns are always loaded.
3. Never put your finger on the trigger unless you are ready to fire.
4. Never point the gun at anything you are not willing to destroy.
5. Be sure of your target and all surrounding areas.
6. NEVER handle any weapon except within the context of what you are blocked to do onstage.

FACILITY KEY CHECKOUT PROCEDURES

The Production Manager has keys that can be checked out by students in positions of responsibility who demonstrate a need for access to the building. Stage Managers can check out keys a week before the first rehearsal and must return all keys the day following strike. The student in charge of keys is responsible for locking the building and ensuring no students are present at that time. Any student who refuses to leave the building should be reported to the production manager and the police. All keys must be returned directly to the Production Manager and should never be left unattended or loaned to anyone, ever.

RENTAL/BORROWING PROCEDURES

Only faculty and staff members are authorized to borrow or loan equipment of any kind. In order to make sure that all items borrowed from cooperating universities & companies are accounted for and properly returned, thus ensuring the continued good faith relationships we have with these universities & companies, the following policy must be followed by all designers and representatives of Theatre UCF.

3 copies of the completed Rental/Borrowing Form must be filed within 24 hours of the checkout of any items from a cooperating university or company. One copy should go into the show bible, one to the appropriate Faculty/Staff supervisor (see below) and one kept by the renter/borrower. A separate form must be completed for each university or company from whom items are checked out.

1. The form must be signed by a representative of the cooperating university or company and list a contact phone number and/or email address for the representative.
2. This form must include detailed descriptions of all items as opposed to general descriptions. Detailed description should include references to size, color, texture and materials.
3. The form must list the alteration policy of the cooperating university or institution, specifically noting whether items must be restored to their original state before return.
4. The Faculty/Staff supervisor for the production will check-in all items to clarify item descriptions for their own knowledge and to tag all items to identify the facility to which they will be returned.
5. All items will be noted as used or unused for the production at UCF by the Faculty/Staff supervisor.
6. After the production closes, all items must be cleaned and any alterations reversed as needed. The Faculty/Staff supervisor will conduct an inventory of all items listed on the original form and coordinate returns. The return date on the original form must be initialed by a representative of the cooperating university or company.
7. If items are returned by someone other than the Faculty/Staff supervisor, the original form must be returned to the Faculty/Staff supervisor within 24 hours after return of items to the cooperating university or company.
8. Forms will be kept on file for one year as a reference.

DEPARTMENTAL PURCHASING PROCEDURES

Students may make purchases on behalf of the Department using departmental petty cash when given prior permission from an appropriate Faculty or Staff supervisor and when all guidelines are followed. All Petty Cash must be obtained from the Production Manager prior to making a purchase. Petty Cash purchases cannot exceed \$50 per item. All items over \$50.00 must be purchased by faculty/staff with Purchasing Card. The following guidelines must be followed or the purchaser may be liable for the purchase.

- Purchase must be approved in advance by appropriate Faculty/Staff supervisor
- Total purchase must be less than \$50.00
- Tax exempt form must be used if shopping with a cash advance
- Receipt should be turned in at agreed upon time.
- Receipt must include name of business, contact information, date of purchase, and detailed list of items purchased
- Alcohol and tobacco cannot be purchased with departmental funds and will not be reimbursed
- The following must be submitted to the Production Manager for approval before being taken to the Accountant for reimbursement:
 - A coversheet listing all receipts that lists an accurate total.

- Each receipt must be taped to a separate page with details of the production and items purchased.
- The Production Manager must sign all pages of this packet or the reimbursement will not be processed.

Be sure to discuss this process with the Production Manager prior to any purchasing. Making a purchase with your own money is discouraged. Any purchasing with your own money must be discussed with the Production Manager prior to the purchase. Ignoring this practice may result in you becoming liable for the full price of the purchase.

REHEARSAL SCHEDULE

See Stage Management Handbook

EMERGENCY CONTACT LIST

POLICE, FIRE AND/OR MEDICAL EMERGENCIES

911

UCF POLICE DEPARTMENT

407-823-5555

SEMINOLE COUNTY FIRE DEPT.

UCF AREA STATION (N. ORION BLVD.)

407-249-6220

UCF PHYSICAL PLANT

(TOILETS, WATER, HEATING, VENTILLATION, AIR CONDITIONING, ETC.)

407-823-2381

After contacting the appropriate emergency personnel, you must also contact the Production Manager.