



## **DEPARTMENT OF THEATRE & FILM**

# **PRODUCTION HANDBOOK**

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**2014-2015 Production Handbook Committee:**

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## TABLE OF CONTENTS

| <b>SECTION</b>   | <b>PAGE</b> |
|--|-------------|
| I. Introduction  | 3           |
| II. Guidelines for the Selection of the UT Theatre and Film Season   | 4           |
| III. Guidelines for Dramaturgs   | 6           |
| IV. Guidelines for the Auditioning, Casting, Crewing of Productions of the<br>Department of Theatre and Film | 7           |
| V. Rehearsals and Rehearsal Schedules  | 8           |
| VI. Guidelines for UT Theatre and Film Publicity   | 9           |
| VII. Building Maintenance and Security   | 10          |
| VIII. Technical Production Guidelines  | 11          |
| IX. Production Positions and Responsibilities  | 18          |
| X. Technical Theatre Guidelines  | 21          |
| XI. Front of House Services  | 26          |
| XII. Additional Guidelines and Procedures  | 27          |

## APPENDICES

|  |              |
|--|--------------|
| Guidelines for Student Projects                      | Appendix #1  |
| Production Meeting Schedule (Sample)                 | Appendix #5  |
| Concept Statement (Sample)                           | Appendix #6  |
| Deputy Guidelines                                    | Appendix #7  |
| Wardrobe Regulations                                 | Appendix #8  |
| Faculty Advisors for Student Directors and Designers | Appendix #10 |

## **I. INTRODUCTION**

In any producing organization there is a need for a clear set of guidelines that spell out chains of command, staff responsibilities, financial parameters, degrees and elements of technical support. The need for such guidelines is particularly compelling in a busy production oriented department if there is not to be a waste of human and material resources.

At the same time it is recognized that each production makes unique demands that should whenever possible, be accommodated if anticipated and planned for sufficiently in advance.

The following guidelines are approved by the department with clear understanding that they should be subjected to review every two years. They can be modified to reflect changing needs and program thrusts by a majority vote of departmental faculty and staff.

## **II. GUIDELINES FOR THE SELECTION OF THE UT THEATRE AND FILM SEASON**

### **OBJECTIVES**

- A. To expose the student to as broad a range of periods, historical styles and genres of plays as possible.
- B. To provide art that is viable in an education environment, art that is nurturing and enriching for all participants in this collaborative process.
- C. To provide educational theatrical experiences of the highest possible quality to the larger university community.
- D. To provide a strong connection between curriculum and production. The classroom experience should prepare the student for the production experience.
- E. To provide the student with a varied theatrical experience in terms of theatre spaces.
- F. To encourage a more cooperative relationship with other theatres and arts organizations in the area.
- G. To arrive at a season selection in an organized and timely manner. The season consists of live theatrical events and film screenings during the academic year.

### **GUIDELINES FOR SELECTION**

- A. Plays chosen should include classical, modern and contemporary offerings, which integrate with curricular priorities within the department.
- B. Consideration should be given to the periodical selection of plays, which are by women, ethnic, cultural minority or non-western authors.
- C. The proposed season must be financially viable and have potential box office appeal.
- D. The proposed season should strive for variety in terms of style, form (comedy, tragedy, etc.)
- E. It is understood a balance will be achieved in the relative size and scale for each production as compared to other productions slotted for the season.
- F. Productions that encompass a period approach to the production elements should be selected periodically.

### **PROCESS**

Step 1. The Season Selection Committee will be drawn from the full-time theatre faculty. The Chair/Producer will serve as chair of the committee.

Step 2. The Season Selection Committee will determine its own process; however it must solicit input from the department as a whole. Careful consideration of placement of both fall and spring break in relation to the season schedule must be taken.

Step 3. A proposed season will be presented to the faculty for vote before Spring Break.

Step 4. The Chair will select faculty directors, designers, production managers and technical directors. The Production Manager, in conjunction with the faculty directors and chair, will select stage managers. Student directors, designers, and technical directors will be selected based upon educational requirements for particular majors. All assignments will be made by the end of the spring semester.

### **III. GUIDELINES FOR DRAMATURGS**

A. The dramaturg is the production's primary research/scholar and is responsible for providing the production and audience with information that will help them better understand the play, the playwright's intentions, and the context(s), which inform the play. The dramaturg's responsibilities will vary from production to production, although generally the dramaturg assists with the following activities:

1. **Textual Research:** The dramaturg assists the director in establishing a working script, editing the text, and/or determining the version or translation to be used. Textual research for a new play may also involve providing feedback to the playwright and assisting with the transcription of revisions.
2. **Contextual Research:** The dramaturg works to situate the play for the production team and the audiences. This includes researching the historical, sociological, and artistic contexts that inform the play, disseminating this information in rehearsals, production meetings, audience discussions, study guides, and lobby displays.
3. **Background Research:** The dramaturg assists the production team by undertaking specialized research regarding references, ideas, and/or history alluded to in the play. As well, the dramaturg provides information about the production history of the play. This research is not meant to replace the research of the director, designers, and/or actors, but rather to augment their work.

B. Students may request a dramaturg assignment by talking with the production director. Upon approval, students may take on this assignment as an independent study course.

## **IV. GUIDELINES FOR THE AUDITIONING, CASTING, CREWING OF PRODUCTIONS OF THE DEPARTMENT OF THEATRE AND FILM**

A. Casting Policy - The following policies and procedures are established for auditions, castings, and assignment of production staff positions for productions presented by the Department of Theatre and Film in the regular academic year.

1. All policies and procedures pertaining to productions of the Department of Theatre and Film are established and administered by the Chair/Producer in consultation with the faculty.
2. Casting of all major productions will be conducted at least 6 weeks in advance of opening night. Typically, auditions for the Fall productions are to be held during the first week of the Fall term; auditions for the Spring productions are to be held before the end of the Fall term. Auditions will include:
  - a. a general audition call for each production
  - b. If callbacks are necessary, they are to be conducted by each director over a one, two or three day period
  - c. a final casting meeting with the Chair/Producer and all directors

B. Acting roles and production staff positions in productions of the Department of Theatre and Film are open to all students enrolled at UT as well as to members of the community. Casting decisions will be made by the director of the particular production in consultation with the Chair/Producer. Stage managers should be assigned at the end of the academic year for the next season, when possible.

C. The Department of Theatre and Film endorses the policy of non-traditional casting: except in places where race, ethnicity, or sex is an issue, casting is decided on the basis of ability alone.

D. Acting roles and major staff positions will not be predetermined except in instances where students accomplishing production requirements are given specific production assignments as part of their training program or in the case of professional guest artists. Auditions are held in a professional manner, which includes proper dress and reporting to the stage manager at the appointed time. Scripts for each show are ordinarily available at the department office two weeks before auditions begin and may be signed out for a 24-hour period. The callboard is the official place for all notices pertaining to productions.

E. Performance faculty will supply feedback to the student actors upon request.

## **V. REHEARSALS AND REHEARSAL SCHEDULES**

A. Rehearsals for all productions of any kind in all theatres and theatre spaces are to be scheduled by the Director in consultation with the Chair/Producer. All rehearsal schedules must provide one day off per week during the rehearsal period. Scheduled rehearsals over breaks and/or holidays need to be determined and confirmed by Director prior to auditions.

B. All rehearsals must stop and all cast and crew must be dismissed by 10:30 pm. No evening rehearsals are to be scheduled on Opening Nights of departmental shows.

C. Precise locations for the rehearsals are arranged in conferences with the Production Manager, the Chair/Producer, and the individual Director of the production. It may be necessary in cases of emergency or because of unusual requests to move rehearsals to other than designated locations and times. All rehearsal schedules must be submitted to the Chair/Producer for final approval.

D. It is expected that all rehearsal and/or performance conflicts by cast and crewmembers be submitted to the Director and Stage Manager during auditions. The Director and Stage Manager must review conflicts prior to the first day of rehearsals.

E. Set and costume designs (including extreme hair and makeup designs) will be presented in visual form, along with preliminary budgets, at first read-thru.

F. The Stage Manager for each production is responsible for restoring the rehearsal space to an orderly, clean condition for use by other events scheduled to follow in that space. Failure to follow this procedure may result in withdrawal of permission for use of the facilities.

G. Keys needed by the Stage Manager for access to rehearsal and performance spaces will be arranged by the Production Manager and signed out from key control.

H. A master production calendar is prepared in advance of the semester by the Production Manager, in consultation with the Producer and Technical Director, and is posted on the callboard.



## **VI. GUIDELINES FOR UT THEATRE AND FILM PUBLICITY**

- A. The Chair/Producer will coordinate publicity with the Promotions Specialist and each production team. A list of publicity information with deadlines will be distributed at the first production meeting of each show. The Promotions Specialist coordinates news releases, public service announcements, programs and other elements.
  
- B. Publicity photo calls are established by the Chair/Producer in consultation with the university photographer and each production team. These sessions may include pre-show publicity shoots, dress rehearsal photos, and documentation photos. When feasible, documentation photo calls should take place on first Sunday performance. Specific Director and Designer photo shots must be submitted to Production Manager prior to opening night. The Stage Manager runs photo calls.
  
- C. Stage Managers assist with program copy submissions and other publicity tasks as stipulated in the Stage Managers Handbook.
  
- D. Directors and Dramaturgs may be invited to submit a program note, the length of which is determined by the program design.
  
- E. The production team a week in advance of opening should approve program copy.
  
- F. The Promotions Specialist will maintain publicity materials, photos, and programs for the departmental archives.

## **VII. BUILDING MAINTENANCE AND SECURITY**

### A. Use and Care of the Building

All individuals using the theatre facilities are responsible for maintaining the building. The person in charge of any function, whether faculty or student, is responsible for assuring that all established rules/procedures are followed. Failure to follow these procedures may result in withdrawal of permission for use of the facilities.

Upon completion of any function (class, rehearsal, etc.) the supervisor (faculty or student) is to make certain that the space is returned to its normal, usable condition. The acting faculty in consultation with the Production Manager each semester will establish “Normality” for the Center & Studio spaces. Desks and chairs are to be returned to their normal placement. ALL rehearsal furniture and other properties used are to be returned to their proper storage area. If additional furniture is required, contact the faculty member in charge of properties.

All spaces (where possible) used for storage of props, tools, sound or lighting equipment, costumes, etc. are not to be left unattended unless they are locked. As CPA is a public facility, it is open to the general public; therefore, SECURITY is a priority in this building.

1. Smoking - No smoking is permitted in any UT building or on UT grounds.
2. Food or Drink - Those using a space are responsible for immediately cleaning all debris.

### B. Office Hours

The Department of Theatre & Film office is open from 8:30 AM to 5:00 PM Monday through Friday.

### C. Scheduling and Reserving Theatre Spaces

The main office handles all scheduling and requests for use of theatre spaces. Departmental classes and productions have priority over other events. Rental may be charged to outside groups at the discretion of the Chair/Producer.

The departmental secretary maintains a master space schedule calendar.

Individuals in charge of activities scheduled for one of the above spaces are completely responsible for leaving the space in an orderly, clean condition. Failure to follow this procedure may result in withdrawal of permission for use of the facilities.

## **VIII. TECHNICAL PRODUCTION GUIDELINES**

After the season has been chosen and major positions assigned by the Chair/Producer, the Production Manager will prepare a master production calendar before the end of the academic year for the following season, when feasible (no later than the first day of fall classes), which will cover all productions scheduled for the following academic year. This calendar will include the performance dates of all the productions as supplied by the Chair/Producer. It will, in addition, serve as official notification to all directors, designers, etc., of the deadlines for the individual productions. Generally, the following minimum deadlines should be maintained; however, because of the varying scope of productions and the academic calendar, area supervisors should be consulted for specific deadline dates.

### **A. Center Theatre Productions**

Center theatre productions are fully supported technically by the department and will follow the time line below. In general, all designers and director are to be present in design and production meetings.

1. Design Meeting #1: 16 weeks prior to opening
  - a. Director's Written Concept Statement
  - b. Budget and Production Parameters Outlined
  
2. Design Meeting #2: 14 weeks prior to opening
  - a. Preliminary Set Design
  - b. Preliminary Costume Design
  
3. Studio Head Meeting: 14 weeks prior to opening (following Design Meeting #2)
  - a. Build Discussion
  
4. Design Meeting #3: 12 weeks prior to opening
  - a. Preliminary Prop List
  - b. Preliminary Technical Statement
  - c. Preliminary Video Design-Video Cue List
  
5. Design Meeting #4: 11 weeks prior to opening
  - a. Final Set Design/Drawings due
  
6. Design Meeting #5: 10 weeks prior to opening
  - a. Set Construction Drawings due
  - b. Cost/Plan of Set/Properties Designs (reporting back to production team)
  
7. Design Meeting #6: 9 weeks prior to opening
  - a. Set Construction Begins
  
8. Production Meeting #1: 8 weeks prior to opening
  - a. Final Costume Sketches Complete

9. Production Meeting #2: 7 weeks prior to opening
  - a. Cost/Plan of Costume Designs (reporting back to production team)
10. Production Meeting #3: 6 weeks prior to opening
  - a. Costume Construction Begins
11. Production Meeting #4: 5 weeks prior to opening
  - a. Preliminary Prop Viewing
  - b. Preliminary Light Design Due
  - c. Preliminary Sound Design-Sound Cue List
12. Production Meeting #5: 4 weeks prior to opening
  - a. Final Light Plot
  - b. Final Sound Plot
13. Production Meeting #6: 3 weeks prior to opening
  - a. Prop Add Deadline
  - b. Light Hang Begins
  - c. Final Video Cue List
14. Production Meeting #7: 2 weeks prior to opening
  - a. Final Prop Viewing
  - b. Program copy due
  - c. Crew Watch (to occur approximately 11 days to 2 weeks before opening)
  - d. Set Availability (set made available for rehearsals one week prior to tech, when feasible)
15. Paper Tech: 1 week prior to opening
16. Dry Tech: 6 days prior to opening (may include work call, if necessary)
17. Cue-to-Cue/Stop-and-Go: 5 days prior to opening
18. Costume Load-In/1<sup>st</sup> Dress: 4 days prior to opening
19. 2<sup>nd</sup> Dress: 3 days prior to opening
20. 3<sup>rd</sup> Dress: 2 days prior to opening
21. Final Dress: 1 day prior to opening
22. Opening
23. Run

24. Strike

25. Post-Mortem: 1-2 weeks after close

#### B. Date/Document Definitions

Note: Student designers must have their project adviser's signature on all drawings and related design material prior to submission to the production staff. No construction will proceed without the sign-off indicating that the student and the adviser have discussed the design and any changes made throughout the process.

1. Director's Concept Statement

At the first production meeting for each show, the Director shall present a prepared, written concept statement to the production staff. This may include anything that he/she feels will aid in the understanding of the concept. See sample in the Appendix to this Handbook.

2. Budget and Parameters Outlines

At the first production meeting for each show, the Chair/Producer shall present an overview of the budget, and shall identify specific parameters under which the production is to be planned.

3. Preliminary Set Design Deadline

On this date the following items are to be presented at the production meeting:

- a. a drafted floor plan
- b. pencil sketches of the set
- c. color samples of the set and major props
- d. sketches of any special or unusual units, either set props
- e. designer's initial prop list (including set props and dressing)
- f. any other special items requested by the production team or creative projects adviser to aid in the budgeting process

4. Preliminary Costume Design

On this date the Costume Designer will present sketches of all costumes and costume pieces in the production, including personal props. On each should be a note explaining whether it is to be pulled, rented, or built, and as many color swatches as possible.

5. Preliminary Prop List

This should include all of the props, which the Director envisions for blocking and action during the production. It should include as a minimum, the number of each item and a brief description. Especially important at this time are any consumables such as food, drinks, etc.

6. Preliminary Technical Statement Deadline

Following approval of a preliminary design, the production Technical Director and Costume Studio Supervisor will prepare and submit the following:

- a. preliminary materials estimate by scenic/costume unit
- b. preliminary labor estimate
- c. a list of stock items to be used
- d. a list of suggested materials and techniques to be used

If the design is within the allotted resources, the Chair/Producer will give approval for continued progress toward the final design stage. If the budget is not within the resources, specific suggestions will be offered as to alterations, which will enable completion without unduly sacrificing the integrity of the design. Agreement will be reached between the Designers, Director and the Production Manager as to what changes are necessary before progressing to the final design stage.

It should be obvious that to budget the productions accurately, all of these preliminaries must be on time and as accurate as possible. NO approval will be forthcoming until designs have been submitted and approved.

7. Final Set Design Deadline

On this date the completed set design will be presented. It shall include as a minimum:

- a. finished, drafted floor plan in  $\frac{1}{2}'' = 1'0''$
- b. rendering or color model (determined by design adviser)
- c. drafted elevations of all scenic units
- d. detail drawings of any unusual units to be built
- e. full furniture plots including notes on whether items are to be built or found
- f. hanging section ( $\frac{1}{4}''$  or  $\frac{1}{2}'' = 1'0''$ )
- g. final prop list, including director's updated list, sketches of all items, and notes as to whether items are to be built or found; painter's elevations of all painted scenery.

8. Set Design Drawings Complete

- a.  $\frac{1}{2}'' = 1'0''$  scale prints of all scenic units (Front elevations and sections)
- b. finished drafted floor plan and sections to appropriate scale
- c. cut sheets and/or drafted plans of all props to be built

9. Set Construction Drawings Complete

- a. technical Ground Plan and Section in  $\frac{1}{2}'' = 1'0''$  scale
- b. rigging plot
- c. technical elevations and construction details with pertinent cutting lists
- d. shift plot
- e. materials/cost estimate
- f. labor estimate
- g. construction schedule

10. Set Construction Begins

The production Technical Director shall outline the production, make assignments, and assemble all needed materials. Weekly updates and adjustments should take place each week following.

11. Preliminary Sound Cue List

This list should include the sound cues, which the Director feels are necessary for the action and concept. It should include a brief description of each cue and an approximate length needed. In the case of underscoring, pre-show, intermission, and post-show sound, the description may be as specific as individual songs or as general as the period which the sound should evoke.

12. Preliminary Video Cue List

This list should include the video cues, which the Director feels are necessary for the action and concept. It should include a brief description of each cue and an approximate length needed.

13. Final Costume Sketches Complete

The final costume design shall include full color renderings of each costume, with appropriate fabric swatches, a written costume plot and specific notes on unusual construction or fabrics, and other items as requested by the creative projects adviser or Costume Studio Supervisor.

14. Costume Construction Begins

The production Costume Designer shall meet with the Costume Studio Supervisor and outline the production, make assignments, and assemble all needed materials. Weekly updates and adjustments should take place each week following in consultation with the Costume Studio Manager.

15. Preliminary Prop Viewing

The Director, Stage Manager, Prop Master, Scenic Designer will meet to look at all properties which have been pulled and/or built based on the initial prop list. At this time specific choices will be made as to props for use in the production.

16. Preliminary Lighting Design

The preliminary lighting design shall include:

- a. a written paper outlining the designer's approach
- b. a floor plan showing the major acting areas as broken down into lighting areas
- c. a color key

17. Prop Add Deadline

This is the final list of properties, prepared by the Director and Stage Manager. It should be as complete as possible and include numbers as well as detailed descriptions of all items. Any prop additions from this point forward will be accommodated as much as possible, based on resources.

18. Final Lighting Design

All lighting designs must be approved at the production meeting prior to the initial light hang. The design packet must include:

- a. a light plot with accurate line plot and trims indicated—1/2"=1'0"
- b. a hook-up – complete hook-up and instrument schedule
- c. a designer's magic sheet
- d. an initial light cue orchestration.

19. Final Sound Plot

This plot should include the cues from the Director's sound cue list as well as additional cues, which the Sound Designer envisions after discussions with the Director. In addition, written cue sheets indicating operation and placement should be completed.

20. Final Video Cue List

This cue list should include the cues from the Director's video cue list as well as additional cues, which the Video Designer envisions after discussions with the Director. In addition, written cue sheets indicating operation and placement should be completed.

21. Load-in

All scenic elements will be taken from the scenic studio and placed in their proper location on stage. Once installation is complete and safe, the Technical Director will inform the Director and Stage Manager. Rehearsals may move onto the set. Prior to this date, no guarantee is made that the stage will be rehearsal ready.

22. Light Hang

Crews will be called to hang, cable, and focus the designer's lighting plot. No stage time will be available during the focus period for other uses.

23. Final Prop Viewing

The Director, Stage Manager, Prop Master and Scenic Designer will meet to look at all final properties prepared for the production. No additions are to be made following this viewing and cuts, which prove to be necessary, will be made at this time.

24. Crew Watch

This is a run through on stage, which gives the crewmembers their chance to watch the production. Cast and crew introductions will be made, and the director's concept repeated prior to the start of this run through.

25. Technical Rehearsals

The style of technical rehearsals will be determined by the nature of the show. They may take one of three forms:



- a. Dry Tech – involves technicians only. The stage manager will run the rehearsal. The purpose is to sort out problems such as timing, correctness of shifts, placement, and the sorting of cues.
- b. Cue-to-Cue – involves both technicians and actors. The stage manager runs this rehearsal. Cue-to-Cue tech is for the purposes of timing and accuracy. No single problem within a Cue-to-Cue should delay cast and crew for more than five minutes. If a problem takes more time to solve, the rehearsal should be completed and the problem solved later. Skipping major portions of the script and only performing sections of the production that which are necessary for each cue.

The first rehearsal at which crew are present should include specific time at the beginning of the rehearsal for crew training. The exact amount of time necessary may change, but adequate time for student technicians to learn their jobs must be scheduled.

- c. Stop-and-Go – involves all production personnel. The stop and go is for timing and creating the performance sense of the production. The rehearsal is run by the Stage Managers and should be stopped only by them. Again, the five minutes problem rule should be enforced. The production is run in its entirety with stops only when problems occur.

26. 1<sup>st</sup> Dress

A run-through with actors in costume for the first time. Personal cell phones are not permitted backstage from this point on in the production process. The Production Manager must approve any exception to this rule. Post-show tech table meeting, to set up schedule for next day, to be held following dress before actor notes.

27. 2<sup>nd</sup> Dress – 3<sup>rd</sup> Dress

Actors in second dress and make-up. Run by the Stage Manager with stops occurring only if a major problem occurs. These dresses are expected to have show conditions. Post-show tech table meeting, to set up schedule for next day, to be held following dress before actor notes.

28. Final Dress

All production personnel respond as if the rehearsal were a performance. If applicable, Final Dress may also be used for Preview/Press Night.

29. Opening! / Show Run

31. Strike

All members of the production are required to participate in strike. The Production Manager and the Technical Director will make arrangements and post them for the cast and crew. Only the Technical Director authorizes dismissal from strike. If a long strike is expected, Technical Director will schedule ½ hour break prior to the beginning of strike for dinner.

## **IX. PRODUCTION POSITIONS AND RESPONSIBILITIES**

Note that not all of these positions will exist for every production. Some faculty and staff members may hold 2 or more positions simultaneously.

### Chair/Producer

Sets production dates in consultation with season selection committee and Production Manager. Assigns production staff, sets budgets, approves rehearsal schedule, production calendar and all publicity. Court of last resort on production conflicts. Attends all production meetings. Reports to Dean.

### Production Manager

Sets production calendar in consultation with the Chair/Producer, arranges production meetings, assigns crew members to appropriate positions in consultation with Technical Director. Assigns Stage Managers in consultation with Directors and Chair/Producer. Attends all production meetings, technical rehearsals, and crew watch. Hires and trains box office and house staff. Reports to Chair/Producer.

### Technical Director

Supervises the budgeting and construction of all scenic and prop items for the production. Provides the technical drawings based on the Designer's drawings. Supervises the installation and rigging of the set in the theatre. The Technical Director is the safety officer for all productions. Responsible for the construction of all scenic elements as designed by the Set Designer. Supervises student workers, maintains safety procedures. Reports to Chair/Producer.

### Costume Studio Supervisor

Responsible for the budget and construction of all costumes as designed by the Costume Designer. Supervises student workers, develops patterns, conducts fittings. Reports to Chair/Producer.

### Set Designer

Designs all scenic elements including all furniture and hand props within Director's concept. Attends all concept and production meetings, designers' run through and other rehearsals as needed, and all technical rehearsals. Reports to Chair/Producer.

### Costume Designer

Designs all costume elements including costume props, wigs and makeup within Director's concept. Attends all concept and production meetings, designers' run through and other rehearsals as needed, and all technical rehearsals. Reports to Chair/Producer.

### Lighting Designer

Designs all lighting elements within Director's concept. Attends all concept and production meetings, designers' run through and other rehearsals as needed, and all technical rehearsals. Reports to Chair/Producer.

### Sound Designer

Designs all aural elements within Director's concept. Attends all concept and production meetings, designers' run through, other rehearsals as needed, and all technical rehearsals. Responsible for the collection, recording, implementation of sound effects and incidental music. Attends production meetings and all technical rehearsals. Reports to Chair/Producer.

### Sound Engineer

Responsible for the installation and implementation of sound design and equipment. Attends production meetings and all technical rehearsals. Reports to Sound Designer.

### Composer

Composes original music within Director's concept. Attends concept and production meetings, designers' run through, other rehearsals as needed, and at least first dress rehearsal. Reports to Chair/Producer.

### Design Assistant – any area

Assists the Designer by both observing and participating in the designing process through discussion, planning and execution. The Assistant Designer must attend all production meetings, the designers' run through, other rehearsals as needed, and all technical rehearsals. Reports to area Designer.

### Video Designer

Develops design of visual projections within Director's concept. Responsible for image acquisition, editing, acquisition of playback and projection materials, and training crew. Coordinates the audio elements of the moving image with the Sound Designer. Attends all production meetings, designer run-throughs, other rehearsals as needed, and all technical rehearsals. Reports to Chair/Producer

### Master Electrician

Supervises light hang & focus. Attends crew calls, production meetings and all technical rehearsals. Reports to Lighting Designer.

### Prop Master

Responsible for the pulling of rehearsal props (for Stage Manager), in addition to the collection and construction of all final props for a given production. Attends all production meetings, final prop viewing and technical rehearsals. May be asked to attend some rehearsals. Reports to Scenic Designer and Technical Director.

### Director

Responsible for concept/approach to assigned production, works collaboratively with production staff to realize concept, sets rehearsal schedule with Stage Manager and conducts all rehearsals. Attends all concept, production meetings, and all rehearsals. Reports to Chair/Producer.

#### Assistant Director

Assists the Director by both observing and participating in the directing process through discussion, planning and conducting scene work with the actors. The Assistant Director must attend all production meetings and rehearsals. Reports to Director.

#### Stage Manager

Serves as the communication center (communication between all parties) on a given production. Runs auditions, production meetings and rehearsals. Submits daily rehearsal/performance reports. Arranges fittings with Costume Studio Supervisor, draws up prop lists, and forwards lists to Costume Studio Supervisor/Prop Master (to pull rehearsal props and costumes). Reports to Production Manager.

#### Assistant Stage Manager

Assists the Stage Manager in the smooth running of rehearsals, performances and collaborates on the rehearsal schedule with the Stage Manager and Director. Attends all rehearsals, production meetings and performances. Reports to Stage Manager.

#### Promotions Specialist

Responsible for the design and dissemination of all publicity materials in consultation with Director and Chair/Producer. Reports to Chair/Producer.

#### House Manager

Coordinates front of house, supervises ushers, handles problems that arise during performance involving audience. Coordinates show start/stop times with Stage Manager. Attends crew watch and all assigned performances. Reports to Production Manager.

#### Ushers

On assigned performance, collects tickets and hands out programs. Notifies House Manager of any problems involving audience (cameras, food, illness, etc.) Reports to House Manager.

#### Box Office Manager

Coordinates box office sales, complimentary tickets, reporting, and any issues that arise during advance sales/at door patron ticket sales. Coordinates potential show start times with House Manager. Attends all assigned performances. Reports to Production Manager.

#### Box Office Staff

Sells tickets to audience members as assigned. Reports to Box Office Manager.

## **X. TECHNICAL THEATRE GUIDELINES**

### **A. The Theatres**

The Studio is reserved for classes, weekdays from 7:30AM until 5:30PM (and later in the day if approved by the Producer/Chair). From 5:30PM to 10:30PM the hours in both the Studio and the Center are reserved for rehearsal for the production assigned to that particular space during the semester. The exact schedule of use for rehearsal and construction is to be worked out during the weekly production meetings and included in the calendar for the production. Individual requests for rehearsal space outside of the production season will be honored whenever feasible. It should be noted that securing the theatre, including shutting off the lights and locking all doors, is the responsibility of the Stage Manager during rehearsals and the area Supervisor during construction calls. All work is to stop by 10:15 PM whether it is construction or rehearsal. Cleanup should then be finished to allow release of all students by 10:30 PM. The only exceptions to this are technical and dress rehearsals approved and scheduled in advance and strikes supervised by the Productions Manager and/or Technical Director.

Because the set is typically assembled in the Center theatre throughout the rehearsal period, scrupulous attention to cleanup at the end of the workday must be paid so that evening rehearsals can proceed. It is the responsibility of the Technical Director to communicate daily with the production's Director concerning how much of the set can safely be used in rehearsal. While the production staff will endeavor to provide as much time as possible on the completed set for the company's rehearsals (recommended set availability is one week before tech), the set and/or properties may not be available until the first technical rehearsal (no guarantees can be promised). An exact date for the beginning of rehearsals in the performance space is to be set as early as possible (before date build begins). In no case shall the Director, Stage Manager, or members of the company shift scenery or operate any of the stage equipment without a full checkout on each piece with the Production Manager or Technical Director.

Designs in either theatre must comply with current state and city fire codes.

### **B. Design and Technology Studios**

The Scenic Studio (room 1042), Costume Studio (room 1045), and Design Classroom (room 1047) are utilized as laboratory spaces for the Theatre Department classes and for the preparation of Theatre Department productions. The hours of each will vary somewhat, but studio hours will be posted at the beginning of each semester (incorporating normal business hours, class hours and lunch hour). During the lunch hour the studios are closed. Use of power tools, electrical and electronic equipment is prohibited unless one of the faculty or staff is present, or prior permission has been obtained. No person is ever permitted to work alone in the scenic studio.

While department work is always given priority, outside projects by Theatre Department faculty, staff, and students are occasionally permitted by prior arrangement with the Producer/Chair and Technical Director. All outside projects must be completed with materials provided by the individual. No department materials are to be used. A small fee may be charged toward the maintenance of equipment used.

### C. Electric Storage

Lighting equipment is stored in the grids above the theatre. Lights are not to block access to other storage or access areas. No equipment is to be stored on the floor. At no time are instruments to be left on the balcony walkway areas or House stairways. All instruments must be safety cabled.

### D. Control Booths

The control booths are considered “secure” spaces. As such, keys will be controlled strictly. The booth is to be kept locked at all times. All doors must be secured if the booth is to be unoccupied even for a short time. Anyone found violating these rules would lose all privileges in this area.

### E. Properties & Scenery

1. Properties from stock may be used for Center and Studio Theatre productions. Designers for these productions who wish to browse through the prop rooms should make arrangements with the Set Designer or Technical Director. Properties are not available for acting and directing scenes, except as per #4 below.
2. Rehearsal properties are the responsibility of the Props Master. The Stage Manager in consultation with the director should prepare a list of required rehearsal props, in advance and in writing, and forward the list to the Props Master. The Stage Manager is to see that the rehearsal props are returned to the Props Master following the rehearsal period. Rehearsal props storage cabinets are available for the Stage Manager’s use upon request. Following the strike of a production, the Props Master will see that all rehearsal props have been returned to their permanent storage locations.
3. No prop or furniture piece may be altered in any way without the prior permission of the properties area supervisor or the Technical Director.
4. Only faculty or an assigned classroom designee may request items for classroom use and should be sensitive to the production schedule of the department when making requests.
5. The properties storage rooms are off limits, except for the Technical Director, Set Designer, Props Master, and any applicable production team member given permission.
6. The department has a reciprocal loan policy with certain institutions with comparable stock and personnel.

### F. Costume Studio

Like the scenic studio, the costume studio serves the major productions, work studios, and practical classroom instruction. Therefore:

1. No tools, supplies, equipment or costumes, can be removed from the costume studio or costume storage areas without the permission of the Costume Studio Supervisor. This rule must be adhered to for reasons of security and record keeping.
2. No equipment may be used in the studio for personal projects without the permission of the Costume Studio Supervisor and supervision by a member of the costume studio staff.
3. For productions, the stage manager in consultation with the director should prepare a list of required rehearsal costumes, in advance and in writing, and forward the list to the Costume Studio Supervisor. The Stage Manager is to see that the rehearsal costumes are returned to the Costume Studio Supervisor following the rehearsal period.
4. The costume studio hours are from 8:30 AM to 5:00 PM with lunch hour from 12:00-1:00 PM Monday through Friday. During the lunch hour the studio is closed. Occasionally there may be other hours when the studio will be open for construction. Also, arrangements can be made with the Costume Studio Supervisor to work on class projects after studio hours.
5. The costume storage areas, dressing rooms, and work areas are off limits to students except those who have been assigned to production or classroom work in those areas by the Costume Studio Supervisor or costume area supervisor.
6. The costume storage rooms, all costume storage areas in the dressing room corridor, and the costume studio are off limits to all students except those students on construction crews who are requested to work in one of the other storage areas, the designers, and students assigned to the studio.

#### G. Costume Procedures

As in all areas of theatre, cooperation is the key to efficient, proper costume fittings and the running of shows. Procedures for costume fittings and taking measurements are as follows:

Costume calls will be arranged through the Stage Manager or an Assistant Stage Manager. The Stage Manager will return the appointment schedule to the costume studio prior to the first appointment time and post a copy of the appointment schedule on the callboard to remind actors of their commitment.

Actors must arrive at their costume calls with appropriate underwear and in a state of physical cleanliness. Actors with shoulder length or longer hair should come prepared to arrange it up and away from their necks. The care of the costumes during the run of the show is of major importance. Time and financial limitations do not allow costume replacement. The actor must help to preserve the original garments. The actors should also use good judgment in refraining from any physical activity while off-stage which might wrinkle, soil, or in any way damage the costume. The actor must not eat, drink (other than water), or smoke while wearing a costume.

The actor is expected to hang his/her costume neatly on the dressing room racks, with shoes beneath and hats on the shelf above or on tables provided. The actor is also responsible for keeping the dressing rooms free of clutter. Actors are required to provide their own foundation garments and shoes unless they are part of the design. Actors may be asked to wear their own shoes.

1. Rehearsal Clothes

Upon the request of the director or by advisement of the costume designer, rehearsal clothes will be made available for major productions. Requests should be made through the Stage Manager and not by individual actors. The Stage Manager should retain a copy of the borrowed items so that the items may be checked back into the costume studio at the end of the rehearsal period.

2. Costume Procedures for independent student projects.

Students doing departmentally approved independent projects are allowed to sign out costumes from stock providing they adhere to the following procedures described in the following paragraphs. Adherence to the procedures is necessary to avoid interference with the production demands of the costume studio and its staff.

The Director/Designer must make an appointment with the staff Costume Studio Supervisor to discuss the costume demands of the production during the beginning of the quarter in which the items are to be borrowed. The Costume Studio Supervisor will arrange an appointment with the borrower to examine the stock. The borrower should come to this appointment with a complete list of the items needed and the size demands of any fitted items. The Costume Studio Supervisor will assign a storage area for all the items that are pulled.

The borrower must arrange with the Costume Studio Supervisor when access to the costumes is available for fitting appointments with actors. When it has been determined which costume items will be used, a costume loan form must be completed in duplicate. The form will indicate the items that must be washed or dry-cleaned at the borrower's expense before returning them to stock. There are to be no alterations to costume stock items without the permission of the Costume Studio Supervisor. The borrower must arrange to meet with the Costume Studio Supervisor to strike pulled items not being used in the production within 48 hours of completing the loan form.

Access to the costume studio equipment and supplies is limited and must be arranged for the Costume Studio Supervisor. At the conclusion of the production, the borrower must arrange within 48 hours to check the items back into the studio and arrange a time for helping to strike the items to stock.

3. Costumes for Class and Faculty Creative Projects

Faculty members requiring costumes for special classroom projects should make requests as far in advance as possible. Only faculty or classroom designee should request items for class work and should be sensitive to the production schedule of the costume studio when making requests.



#### 4. Costume Loan Policy

Current production schedules, budgets, stock inventory, and labor force do not make it feasible to operate a costume loan or rental business.

The costume studio has a reciprocal loan policy with a limited number of institutions, which have comparable costume stocks and professional staffs.

#### H. Department Vehicles

In the event of vehicles acquired by the department, all UT vehicles assigned to the Department of Theatre and Film will be for department use only. Due to insurance policies, the operator of the vehicles must be on the University payroll as faculty, staff, and student work-study, or other paid support staff and must have completed the required safety training before driving any vehicle on university business.

## **XI. FRONT OF HOUSE SERVICES**

### **A. Ushering**

UT students are encouraged to usher for departmental productions. Sign-up sheets for each production will be available on the callboard and/or main office window prior to opening. All ushers must be at the theatre one hour before show time and dressed appropriately (usher attire will be noted on the sign-up sheets). Questions about ushering should be directed to the Production Manager.

### **B. Box Office**

The UT Department of Theatre and Film Box Office is located off the lobby in the Center for Performing Arts building. The Box Office is open one hour prior to curtain time for each performance. At other times, tickets may be purchased from the box office during posted box office hours.

## **XII. ADDITIONAL GUIDELINES AND PROCEDURES**

- A. Additional information is available in the following departmental publications:
  - 1. Stage Management Handbook
  - 2. Departmental By-Laws
  - 3. Production Crew Handbook
  
- B. Please consult the Appendices to this document for additional guidelines and sample forms.