Department of Theatre and Dance

BFA Production and Design
Student Handbook
2012-13

(Important note: Please review the “Department of Theatre and Dance Handbook – General Guidelines” in conjunction with these guidelines for the BFA Production and Design program.)
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BFA Production and Design

Overview

This degree provides the essentials of pre-professional training within a liberal arts program. It is designed for the general education of future managers, technicians and designers who wish to pursue employment in the professional theater, live entertainment and related media. The degree admits students whose drive and creativity suggest professional promise. The course of study engages students in a close working relationship with a practicing professional faculty and staff, and with major visiting artists. Through a disciplined regimen of both practical and theoretical exercises, which are modeled on the collaborative working process of theatre, the program encourages mastery of professional skills and promotes the synthesis of technique, intellect, and imagination. It is the goal of the program to produce the highest quality work without sacrificing academic excellence and personal growth.

The production experiences provided through the Department of Theatre and Dance, the Department of Music and Arts, as well as Arts and Cultural Programming augment the Production and Design Program’s professional training, thereby creating an excellent entrance into the professional world.

Academic Program

The BFA Production and Design Program outlined in the curriculum guide has four basic components:

General Education Courses
Courses in these areas include the study of English, humanities, history, language, computer science, social sciences and philosophy.

Major Requirements

Core

These courses are required of all Production/Design majors to provide a strong foundation for specialized study in one or more areas of focus.
Foundational Coursework – provides the study of basic introductory material in the areas of creativity, design, textual analysis, management, and technical skills in stagecraft, lighting, sound and costuming.

Supportive Coursework – includes the study of art history, theatre history, history of style, directing, as it relates to design, and a course each semester providing realized production experience in technology, management or design.

Area of Specialization

This series of courses focuses on specialized skills specific to a student’s primary area of interest. Options include design, management, and technical production and costume technology. These courses reflect the emergence of craft skills in the profession as separate areas of expertise.

Free Electives

These are courses chosen by the student from any area outside of their major. The Production and Design faculty strongly encourages courses in art, photography, computer rendering and art history for all majors, fashion studies for costumers, broadcasting or film and music for sound designers, and industrial design for prop and scene designers.

Admission, Continuation, and Dismissal Policy

The Production and Design Program offers training for highly motivated, technically skilled students who wish to train for careers in the professional theatre.

The two principal criteria for admission are:
- the demonstration of professional aptitude, as indicated by the applicant’s interview and portfolio review
- Evidence of the applicant’s desire to develop that aptitude

Continuation in the program is dependent on sustained growth and demonstration of professional promise. The program faculty annually reviews the progress of all students. Frequent faculty evaluations, as well as grades in all courses, are used to monitor student progress. The continued matriculation of students who do not show satisfactory development or capability may represent a waste of their time and tuition, as well as being detrimental to the work of fellow students.

Academic Evaluation
Student work in the production and design program is evaluated and grades assigned based on the following general criteria.

- **Skills** - the generally accepted level of proficiency required by the industry is the measure for student skill-based work.
- **Attendance** - hands-on repetition is crucial to the development of vocabulary and skills in this field.
- **Punctuality** - timeliness is an essential industry standard. All assignments must be completed on time and in the correct order.
- **Responsibility** - students must show an ability to work well with others, organize and budget their time and resources well and take responsibility for their actions.

Students in the program are expected to gain the following abilities:

- Mastery of historical and period styles
- Mastery of historical and traditional styles of theatre design
- Knowledge and appreciation of the literature of the theatre
- Ability to organize their time efficiently to complete all assignments in a timely manner
- Ability to read and analyze a script and to extract design ideas that solve the needs of the material as well as provide an artistic response
- Ability to take constructive criticism and to critique the work of others in an intelligent and expressive way
- Ability to collaborate and express themselves clearly in conversation with other designers, technicians and directors. Show an ability to integrate other’s ideas into their own work.

Students will gain expertise in the technical skills needed to communicate design including:

- Sketching and drawing
- Working in various color media
- Ability to use the elements and principles of design in an effective manner to express a design idea
- Working knowledge of the vocabulary of theatre
- Drafting, model making or pattern making, draping, tailoring, cutting and fitting
- Basic familiarity with the tools and techniques of construction in all areas of theatre with more advanced knowledge in area(s) of interest
- Computer literacy in drafting and photo manipulation
- Familiarity with electricity, lighting instruments, control systems and color theory

They will also learn leadership and collaborative skills including:

- Prompt attendance
- Ability to work well with others
• Working knowledge of the methods of managing a task and the ability to organize time and talents of a crew efficiently
• Responsibility to the work process
• Initiative
• Acceptance of responsibility to actions without excuse or complaint
• Ability to think quickly and clearly and to work effectively under pressure

Academic Grading

To remain in the program it is expected that an overall average of 2.0 cumulative GPA and a major average of 2.5 cumulative GPA be maintained.

A  Exceptional work, completed on time and in order, excellent leadership ability and problem-solving skills. Expresses ideas clearly and fully supports those ideas with research. Full participation in class discussion. Accepts and uses critique.

B  Good work, finished on time and in order with very good leadership ability. Has some ability to solve problems. Learning to express ideas well and supports work with proper research. Participates in class discussion. Accepts and uses critique.

C  Acceptable work, generally finished on time and in order, but problems not fully solved. Undeveloped leadership abilities, expresses ideas without full clarity, does not adequately apply research. Participates in class. Is somewhat unwilling to work with critique.

D  Technique and process rudimentary. Work irregularly finished on time, or out of order. Rarely shows ability to solve problems, rarely has sufficient research. Has poor attendance.

F  Irregular participation in projects and critiques, and fails to complete assignments. Poor attendance.

Program Reviews

The program review includes an overall assessment of grades, production work, professional attitude, and the portfolio or progress review. Each student is reviewed at the end of the spring semester.

Portfolio and Progress Reviews

Student work is assessed by the quality and progress toward professional standards and the presentation.
When the faculty determines insufficient progress is demonstrated, the student shall be so advised in writing and may be placed on departmental probation. Students on probation are reviewed each semester. If the student again fails to demonstrate a satisfactory level of work, as evaluated by the faculty, s/he may not be invited to continue in the program.

Full, frank and sympathetic counseling by the faculty and Program Coordinator is available to all students concerning all aspects of this policy and alternative possibilities for study.

**Senior Portfolio Review**

By midterm of the fall semester, each senior student is expected to have a strong, professional portfolio in their area of expertise. This will include an résumé, renderings (both theoretical and realized productions), supporting work such as drafting, models, or swatching and construction drawings, and a sampling of related skills. Presentation of this portfolio will be made to the faculty advisor in the student’s area of focus for advisement for practice and advise.

Seniors present their résumé and portfolio to the program faculty at the start of the spring semester for final review. The presentation should be professional and equivalent to employment interviews.

**Course Waiver**

Upon recommendation of a student’s program advisor, a student may be waived from a course only with full approval of the Design and Production faculty.

**Incomplete Grades**

A grade of "INC" (Incomplete) denotes that the student, for reasons acceptable to the course instructor, has not completed some part of the course. Arrangements for incomplete grades must be made with the instructor prior to the last meeting of the course, except when prevented by a documented accident or illness.

A student failing to petition for an incomplete will receive the grade earned in the class at the time of grading. If an "INC" grade is not made up by the due date determined by the University, it will be converted to a grade of "F."

Exceptions will be approved ONLY by petition to the entire Production and Design faculty.
Student Evaluation Of Teaching Effectiveness

Faculty and Course Evaluation Forms are given in each class toward the end of each semester. Students are asked to fill them out and return them to the Theatre Department Office. These forms are used in determining individual staff for merit reappointment, tenure and/or promotion. They are also used to assess the effectiveness of courses.

Classrooms

The three Production and Design classrooms are located on the second floor of Life Hall. These rooms have various capacities ranging from 12 to 16 students. The Computer Lab has 14 computer stations and software for drafting, lighting and sound applications. Courses taught in this lab include:
- THTR152  Basic Lighting and Sound Technologies
- THTR205  Rehearsal and Production Practicum
- THTR246  Drafting II
- THTR253  Fundamentals of Sound Design
- THTR 258  Lighting Design I
- THTR347  Lighting Design II
- THTR403  Advanced Sound Design for Performance (Special Topics)

The Drafting Studio is equipped with 15 drafting stations and flat file storage drawers for those students taking drafting, scene design or lighting design courses. Courses taught in this studio include:
- THTR140  Introduction to Design for Theatre
- THTR150  Stagecraft
- THTR151  Stagecraft for Production and Design
- THTR205  Rehearsal and Production Practicum
- THTR245  Drafting I
- THTR252  Scene Design I
- THTR258  Lighting Design I
- THTR250  Advanced Theatre Technologies
- THTR345  Scene Design II
- THTR347  Lighting Design II
- THTR354  Theatre Equipment

The Craft Studio has a capacity of 12 for design and craft/tech courses taught in the space and 16 for the stage makeup courses. There are six sewing machines, a serger, and ironing station and dye equipment in the space. This room also functions as a seminar and meeting space for up to 16 persons. Course taught in this studio include:
- THTR150  Stagecraft
Each of these spaces is available to students for lab hours to complete homework and production assignments in design, tech and craft, when classes are not in the space and until 11pm each day. This is a privilege, not a right. Students working in the studios must comply with the rules of each space or will lose the use privilege. Each studio/lab has a specific set of guidelines and restrictions. Students who use these spaces are responsible for cleaning the area used, restoration of any equipment to the designated location(s), complete removal and/or appropriate storage of any project prior to leaving the space. Any materials and projects left in the teaching spaces will be thrown out and the student responsible for leaving the work out will lose the privilege of studio use. Classes are held each day in the studios. Students in those classes, with the supervision of the instructor, are responsible for complete restoration of the space and equipment prior to leaving the room at the end of each class period.

Production Work

Production Assignments

Application of knowledge and skills taught in the classroom through production work is an integral part of the curriculum. Production and Design faculty, with the program coordinator, make student assignments prior to each semester.

THTR 205 Rehearsal and Production

All Production and Design students must register for THTR 205 Rehearsal and Production each semester. This is a one-credit course constituting the production laboratory of your education. The assignments for the course include the following:
Focus area seminar – is held for one hour each week to review designs in the shops, deadlines, and to teach or review specialized skills

Basic production assignment - each Production and Design major is required to work at least five hours each week of the semester in a specified shop or area, and

A special assignment - each major is assigned one or more show-specific production assignments each semester. These assignments will be printed in the Master Show Assignment schedule and posted on the Production and Design callboard.

Production Assignment Policy

Assignment to a production is made at the discretion of the Production and Design faculty and with the approval of the program coordinator.

Only registered students in residence for the semester in which the production is produced may be considered. Relative proficiency and distribution of experience are the key factors in making assignments.

The technical work or design and its process are graded as a part of THTR 205 Rehearsal and Production or THTR440 Senior Project.

Upper-level major assignments include design and assistant design positions in scenery, costume, lights, sound, video and props, as well as positions in technical support such as show technical director, show supervisor for costume, electrics, sound.

Priority will be given to a student's declared area of interest when making major assignments.

The faculty may consider assigning an "outside" project for credit if the opportunity is beneficial to the student's progress. Such assignments may originate with the faculty or from a student's suggestion.

Montclair State University productions will be given preference in consideration of "outside" projects.

All produced shows, regardless of venue, have a full complement of technical staff and crews. Assistant designers will only be assigned as needed by the Production and Design Program Coordinator in consultation with the faculty.

All workshop productions have a more limited complement of technical personnel. These positions include (but are not limited to): stage manager, assistant SM, house manager, and ushers. The director of the workshop is expected to assign cast to provide prop master and crew if needed and wardrobe staff. At times, designers are assigned to workshops with a no/low budget and time constraints.

NOTE: Any person wishing to operate the lighting or sound system in any of Montclair State University’s theatre and dance facilities must first be reviewed and approved by the technical director or acting technical supervisor.
Production assignments are in addition to lab sessions for technical theatre courses such as THTR151 Stagecraft (Monday or Wednesday 1-6 p.m., Fall semester), THTR152 Lighting and Sound Technologies (all light calls, Spring semester), and THTR153 Costume Construction (Monday or Wednesday 1-6, Spring semester). Each of these three courses has a lab requirement as indicated.

All majors participate in the load-in and strike of all productions.

**Time Line For Major Production Assignments**

**Managers, Crew Heads, Supervisors**

- **Pre-production**
  - Read the play and become thoroughly familiar with it.
  - Become familiar with the particular production approach.
  - Become familiar with the members of the company (name, title, etc.).
  - Become familiar with this manual so that you are aware of the duties of your associates.
  - Become familiar with the rehearsal and performance facilities.
  - Create your own production book with contact sheet, notes, calendar and relevant design information.
  - Be sure that all crew members have a valid and current calendar with appropriate call times and that this calendar is in the production book.

- **Production**
  - All crew members sign in at their call time; attendance is recorded in the production book.
  - Obtain phone numbers and e-mail addresses of all members of your crew.
  - Plan work calls so that student workers may be dismissed at the end of the scheduled work call. Allow ample time for cleanup of your work area.
  - Become familiar with the location and operation of fire extinguishers in your area.
  - Become familiar with first aid locations and procedures. If any of the first aid kits are missing, notify the technical director immediately.
  - Make sure that no equipment or facility is modified in any way without expressed written permission of the faculty advisor.
  - All cash expenditures must be cleared prior to purchase through the technical director, assistant technical director, costume shop supervisor, costume design faculty, production manager or business manager.
o All assignment start dates are on the Master Show Assignments list and most end after strike. Stage managers are responsible for the organization and completeness of all strike responsibilities. Their jobs end when the theatre is empty of any show items, all equipment is fully restored, and rentals and loans are returned. Props and costume crew responsibilities end after all items have been returned.

o Advisors may require certain people to attend meetings or special calls prior to the stated start date.

Running Crews

o Pre-production
  o Read the play and become thoroughly familiar with it.
  o Attend a run-through rehearsal the week prior to technical rehearsal. Contact the stage manager to find out the date, time and location of an appropriate rehearsal.
  o Contact your supervisor to determine the crew start date. Most run crews start the assignment at first tech. Wardrobe completes a load-out from the shop prior to that date.

o Production
  o All crew members sign in at their call time; attendance is recorded in the production book
  o Report to your supervisor.
  o Do not leave until the show is complete, all assigned work is finished and you have the permission of your supervisor and the stage manager.
  o Responsibilities end at the completion of strike.

Practicum Guidelines

THTR 200 Stagecraft Practicum, THTR201 Operations Practicum, THTR202 Costume Practicum, THTR203 Business Practicum

Overall Guidelines

o Evaluation of students in each of their assignments will be made by the staff or faculty supervisor in charge. Crew heads will do evaluations and turn them in to the supervisor, or to the production manager. Forms are available in the Production Office.

o All students are expected to attend strikes on their assigned show.

o All students may be required to participate in a range of work activities.

o Failure to show up for calls, habitual lateness and/or failure to do work assigned constitutes grounds for a failing grade for the course.
Attitude, commitment and reliability are key factors in determining the grade.

Operations and Wardrobe

- Read the play and become thoroughly familiar with it.
- Attend a run-through rehearsal the week prior to technical rehearsal. Contact the stage manager to find out the date, time and location of an appropriate rehearsal.
- Contact your supervisor to determine the crew start date. Most run crews start the assignment at first tech. Wardrobe crews must be available for four to six hours the Friday of the week prior to performances, to help label the garments, familiarize themselves with the costume plot and load the show out of the shop and into the dressing rooms.
- All crew members sign in at their call time; attendance is recorded in the production book.
- Report to your supervisor.
- You will work every tech/dress rehearsal and performance from two hours before curtain until your job is completed following curtain. Wardrobe crews must complete all laundry and ironing for the next performance. There are no exceptions.
- Do not leave until the show is complete, all assigned work is finished and you have the permission of your supervisor and the stage manager.
- After the final performance, you must be available for strike until you are released by the technical director or costume shop supervisor.
- Responsibilities end at the completion of strike.

Rehearsal Period

Rehearsals will begin four to eight weeks prior to opening dependent on the length and complexity of the script. They will be scheduled no earlier than 6 pm on weeknights and end early enough to have everyone out of the building by 11 pm.

Rehearsals will have a five-minute break every 55 minutes or a ten-minute break every 80 minutes. There will be one scheduled day off each week. Rehearsals on Saturday or Sunday will be held for a maximum of eight hours with a one-hour meal break after four hours.

Costume fittings will be scheduled by the Stage Manager in consultation with the Costume Shop Manager, the Costume Designer and Actor. Whenever possible 24-hour notice will be provided by the shop. If running late, the actor must call the shop at X7345. If an actor misses a fitting or does not call
with notice of lateness, a fine of $25 will be due to be used towards over-hire or materials necessary for timely completion of the costumes.

**Tool Requirements**

All students must own their own personal eye protection, gloves and shoes/boots that are closed with protective toe caps. In every case students should check with their supervisor prior to purchasing any equipment. Please label your equipment.

**Scenic Crews**

The following tools are required of all Production and Design Students when on a scenic build crew:
- 16-oz. claw hammer
- 25' measuring tape
- 6" x 1/4" screwdriver
- 6" x 1/8" screwdriver
- 8" slip-joint pliers
- 8" crescent wrench
- Matte knife
- Tool belt
- # 1 and # 2 Phillips tip screwdrivers
- Respirator mask

**Electrics Crews**

The following tools are required of all Production and Design Students when on an electrics crew:

- 8" Crescent Wrench with tether
- Work gloves
- Multitool with belt pouch
- Small flashlight with belt pouch

Additional recommended tools for Technical Production students:
- Combination square
- Diagonal cutting pliers
- Long nose pliers
- Vise grip pliers
- End cutting pliers
- Cats paw
- 3/4" and 1" wood chisel
- Bevel gauge
Chalk line
Wonder bar
Wire strippers
Allen wrench
Goggles
Ear plugs
Dust mask
Work gloves

**Sound Crews**

Headphones with 1/4" adaptor (Over-Ear Style Recommended, Absolutely No Ear-Buds)
8" crescent wrench
25' measuring tape
Leatherman or multitool of personal choice
Ear plugs

Additional recommended tools for Sound Design students:

Needle nose pliers
Vise grip pliers
Soldering iron kit with adjustable heat settings
Wire strippers
Wire cutters/ dykes
Multimeter Cable Tester or Qbox

**Costume Crews**

Fabric scissors
Paper scissors
Thread snip or embroidery scissors
2" x 18" clear plastic ruler
Package of hand sewing needles
Package of straight pins
Seam ripper

**Production Photo Calls**

A press release photo session will be scheduled by the business manager at the first production meeting after consulting the director and the costume designer. This photo session will occur at least two to three weeks prior to the opening of the first performance and take about an hour.
The archival photo call will be scheduled at the production meeting. Prior to the archival photo call, the director and designers submit a list to the stage manager of up to ten (10) shots starting from the end of the show to the top. This list will be given to the stage manager at least 12 to 24 hours prior to the production photo call. The photo call will last for one hour except in the case of multi-set shows or exceptionally large shows. Request for a photo call of more than one hour will be made through the production manager. The stage manager will inform the cast and crews of call times and the sequence of shots.

Student designers, or their representatives, may take photos at the scheduled archival call, provided they stay out of the way of the production photographer. The photographer will use digital color processing for press and archival photos.

**Shortened Load-In And Tech Week Schedules**

For a Load-In or Tech Week, students generally will be required to work extra hours on a crew with a minimum of 20 hours during any three-day period. Each crew adviser will determine what specific calls will be made during the three-day interval. If a student has any questions, they should see their adviser.

**Strike Policy**

Strike is the total cleanup of the theater space and restoration to its original form, including returning all props and costumes, removing and breaking down scenery, and taking down all lighting and sound equipment. ALL cast and crew members, as well as all Production and Design students must be available for all strike calls. Each area supervisor will determine the number of students required for strike.

Failure to attend a strike will result in an “F” for the production semester grade. Attendance will be recorded by the strike area supervisor. You must remain at the strike until you are dismissed by the faculty or staff member in charge.

**Evaluation Procedures For Production Classes**

All production assignments will be graded by the faculty and/or staff with written evaluations of crew supervisors taken into account. Grades from all assignments in a semester will be averaged into a single grade for THTR205.

Furthermore, all Production and Design students must have a passing grade in Production in each semester of residence as a requirement for graduation from Montclair State University. A failing grade for Production in one semester cannot be made up by adding those hours to another semester. A failing grade may be appealed by petition to the department faculty. The number of hours to be taken
each semester will vary dependent on the assignment and is set by the appropriate faculty adviser or the Program Coordinator.

Production Grievances

If you encounter any issue during the production process that you feel is not being handled in an acceptable and/or appropriate manner, you are expected to maintain professional decorum throughout the following process.
- Speak directly with the individual with whom you have any issue.
- If no resolution is in sight, then speak to your immediate supervisor.
- If the issue remains unresolved, schedule an appointment with--and speak to--the Production and Design Program Coordinator.
- If necessary, a meeting with the individuals involved, the Program Coordinator and the Chair of the Department of Theatre and Dance will be held.

Internships

A student may spend all or part of one semester working in their major area of study in a professional theater company. These are usually scheduled during the final semester of the program but may be scheduled any of the semesters during a student’s third or fourth year of residence. Permission to take an internship is not automatic. The right is earned by the quality of the student’s work and attitude in the department and are subject to faculty approval.

Internships last from two to fifteen weeks depending on the nature of the assignment. Assisting a designer in the preparation of a production may occupy less than one-half a semester; serving a theater or shop in work on several productions may involve the student for an entire semester. Credit varies with the length and type of assignment. However, the average credit is 1 credit per 40 hours of work (a 12-week internship at 20 hours per week would be worth 6 semester credit hours).

Students are required to keep a work journal of their internship experience. This will be reviewed monthly with the faculty supervisor. The faculty will also periodically be in contact with the direct supervisor or designer with whom the intern is working, which will factor into the student’s final grade. A thorough presentation on the experience will be made to both faculty and students no later than the end of the following semester.

Student Work With Arts And Cultural Programming

Students may work for Arts and Cultural Programming either for credit or for pay according to the following guidelines. All assignments are made through the Program Coordinator and with full agreement of the ACP Production Manager.
Work for Credit (see Major Assignment)

- As an assistant to a designer
- On special construction projects where the student can gain first-hand knowledge of specialized equipment, techniques, etc.

Work for Pay

- Shop Work, Load-In, Hang, Load-Out, etc. Job needs are announced by the ACP Facilities Manager and are posted on the callboard located outside of the business manager’s office. Available positions are filled on a first come, first-served basis.
- Students on Work Study can also fill the above jobs and are usually used on a more regular basis.
- Work at the student rate may also be available during University vacation periods. Faculty approval is not necessary for work during these times.

Student Assistants

Juniors and seniors are eligible to apply for the position of Student Assistant in a shop. Each shop has one paid assistant who works five hours each week. The positions are awarded at the discretion of the Program Coordinator in consultation with the Technical Director, Costume Shop Supervisor and Chair. These positions are assigned at the beginning of each semester.

Outside Production Work

The most important aspect about any production of the University’s Department of Theatre and Dance is that it gets the full support of the entire student body. Therefore, any person desiring to work on an outside show must have considered the following:

- You must consult with your adviser before taking an outside job.
- You may not use outside work as an excuse for missing classes or late assignments.
- Outside work may not interfere with University work calls in any way.
Theatre Spaces

General Information

The following are standard procedures when running production crews in our theatre spaces:

Appropriate Use of the Theatres

- The normal hours of operation in the theatres are Monday through Friday from 9:00 a.m. to 10:00 p.m. Crews called outside those hours are considered special calls and must be approved by the design/technical faculty and staff and must be under the direction of an approved supervisor.
- No fewer than two people, one of whom must be an approved supervisor, will be allowed to work in the theatres at any time.

Basic Safety and Operational Guidelines

- It will be assumed that students who work on university stage flies are trained in the proper use of the counterweight flying system. If this is not the case, it is the responsibility of the supervisor to seek that training from the appropriate faculty or staff member.
- Supervisors should know the exact location and use of fire extinguishers and emergency exits.
- Outriggers must always be used in the Genie personnel lift.
- Unsafe or damaged equipment should be taken out of service and reported to the department technical director immediately.
- Smoking and consumption of alcohol are not permitted.

Emergency Procedures

The theatre arts department will hold informational meetings for all students at the beginning of each semester to review procedures to be followed in the event of fire and/or personal injury. For obvious reasons, these meetings will be mandatory.

Technical Information for Theatre Spaces

Kasser Theatre & Memorial Auditorium Pre-Show Requirements

- Shows are requested a year in advance for Memorial Auditorium. Any show that is not requested in this time must presented to Gene Lotito to ensure that the space is available.
- Light hang/focus is scheduled during tech week. Any plot must be presented to Gene Lotito or to the appropriate Kasser staff.
Load-in will be set one week before technical rehearsals. Once load in begins, night rehearsals in space are not guaranteed due to the fact that the stage may not be safe for actors to perform on. The technical director and his/her staff will do their best to get actors on the stage as soon as they can and when it is safe.

Technical rehearsals are done the weekend before dress rehearsal and are 10 hours of work each day. These rehearsals are for designers that need to set their cues for the show. The work will commence at 10 am with a lunch break at 2 pm, a dinner break at 6 pm and the day finish at 10 pm.

Dress rehearsals are the three days prior to opening. At this time, during the day the Technical Director and Master Electrician perform any technical notes (with crew support) as needed.

If a class is using the space while a show is on stage, they may not alter any of the set for class. They may bring acting blocks on stage, but they must be put away when the class is done.

**Kasser Theatre and Memorial Auditorium Post-Show Requirements**

- Strike begins immediately following final curtain.
- Actors are required to be at strike until they are dismissed by the stage manager or strike is complete.
- During strike the T.D. and his/her staff are in charge and they will assign jobs to the actors.
- All props & furniture, lighting equipment, sound equipment, rigging, etc. will be restored or prepared for return.

**Props & Furniture**

- Props are to be repaired if needed
- Return props back to their proper place in prop storage
- Any prop/furniture rented will be returned back to the rental agency
- Furniture will be returned back to furniture storage

**Lighting Equipment**

- Complete house lighting hang and circuiting back to its original plot
- Properly dress lighting units and hang them back into their proper place in the storage
- Return all lighting units to storage closet with working lamps
- Make sure that all shutters are properly installed in the lighting units in their proper slots (4 shutters per unit)
- Remove all lighting templates from units
- Re-circuit cyc lights according to cell function and reinstall house gels
- Clean and organize the gel room
- Remove all tape and labels from gel frames. DO NOT bundle together
- Return all multi-cables runs-reruns to the mesh (if they have been removed)
- Tie and sort all electrical cable according to size (color code)
- Return all lighting accessories to proper storage place
- Return boom bases to storage in the lighting room
- Return boom pipes to the lighting storage room
- Normalize lighting consoles

**Sound Equipment**

- Reinstall audio cables under the pit cover to assigned hookup after cover is replaced
- Normalize sound consoles
- Return all sound equipment and intercom equipment that was borrowed back to Gene Lotito in working order and in proper arrangement

**Rigging**

- Return all legs, borders, and other stage drapes back to the house hang (return other drapes to the storage closet)
- Re-hang Cyc onto line set #31, and re-dress with les at proper openings
- Check and correct all arbor weights
- Do not leave more than 400lbs. of counterweight in the stage floor (other should be stored on the loading rail)
- Tie off legs on pin rail properly for “in” and “out” trim
- Coil any excess pin rail hemp (these are the leg sets)
- Close traveler curtains in fly (fly loft)
- Coil, tie, and properly store all hemp/rope
- Re-hang and level movie screen (if it was removed)
- Hang legs at at prosenium width
- Remove any additional rigging or tie-off lines
- Return any rigging that was altered to its pre-production hang

**Costumes**

- Costume strike will be run by the show/shop supervisor with the assistance of the designer and assistant designer.
- Boxes will be prepared prior to strike for return mailing of all rental items. Supervisor will provide heavy duty bags for separation and removal of drycleaning, laundry and accessories.
- All costumes and related accessories will be checked in prior to strike.
- Items will be separated for dry cleaning, machine washing, hand washing and accessories not needing cleaning.
o All costumes and costume props are to be cleaned per instructions on the wardrobe sheets.
o All costumes and related accessories are to be returned clean either to stock or other source within 7 days of closing
o Dry cleaning is to be delivered to cleaners within 24 hours of strike and picked up within five days of delivery.
o Washable items are to be cleaned during strike and returned to stock or if rented placed in the appropriate rental return box.
o Accessories such as shoes and bags belonging to the university, not needing cleaning are to be returned to stock day of strike or if rented placed in the appropriate return rental box.
o Wigs are to be washed, dried and combed prior to storage or return.
o Dressing rooms – mirrors, tables and drawers cleaned, floor swept, garbage emptied and all items removed for return.
o Wardrobe room – all show related items to be removed, surfaces cleaned, garbage emptied, storage cabinets restored and floor swept.

Miscellaneous

o Clean control booths and dump all garbage
o Clean dressing rooms and dump all garbage
o Leave loading carts, hampers, and tables empty
o Leave access to the loading dock (from shop roll up door all the way through the back of Fox Theatre) clear of garbage
o Re-install a toe rail and stage edge facing
o Check that all yellow safety areas are still painted yellow
o Ensure that all walkways, catwalks, dressing rooms, greenroom and house aisles are clean
o Return all ladders to proper storage on SL
o Return stage access steps to their proper place
o Remove all props from flies and auditorium
o Clean and organize scene dock SR (all scenery should be inside the racks)
o Be sure that all clothes racks are returned to each dressing room
o Re-install pit cover if necessary and secure (tape seams)
o Sweep stage and wings
o Re-paint stage floor to original black if necessary (2 gal black flat & 2 gal semi-gloss black)
o Return orchestra shell to storage place on SL
o Return risers carts/risers to storage in the scene dock SR
o Return all music chairs & music stands to their carts for proper storage
o Make sure shop is clean and in working order
Fox Theatre General Requirements

Anytime this space is used for any event, it is the person(s) responsibility for restoring the space.
- All acting blocks put back in their proper place off of the stage
- All bi-folds used should be put back in their proper place
- When house lights are altered, return them back to their proper settings
- Props used need to be returned back to prop storage
- Garbage accumulated during the time in the space must be thrown away
- All sound equipment used should be properly packed and stored
- When leaving the space make sure all lights are turned off

Fox Theatre Pre-Show Requirements

- Shows are scheduled for Fox Theatre a year in advance.
- Scheduling is arranged by the Production Manager and the Deputy Chair of Production. Additional time needed in this space must be arranged in advance through the Production Office.
- Light hang/focus will be schedule one week before load-in. This is done so that the space is empty and the lights can be hung and focused on stage without scenery in the way. A light hang/focus will be scheduled with the Production Manager and/or Technical Director.
- Load-in will be set one week before Technical rehearsals. Once load in begins, night rehearsals in space are not guaranteed due to the fact that the stage may not be safe for actors to perform on. The technical director and his/her staff will do their best to get actors on the stage as soon as they can and when it is safe.
- Technical rehearsals are done the weekend before dress rehearsal and are 10 hours of work each day. These rehearsals are for designers that need to set their cues for the show. The work will commence at 10 am with a lunch break at 2 pm, a dinner break at 6 pm and the day finish at 10 pm. At this time, the technical director is present to resolve any scenery build problems.
- Dress rehearsals begin three days before the show opens. At this time, during the day any set-related problems are repaired, by the T.D. and his/her staff.
- Any time a class is using the space while a show is on stage, they may not alter the set for class. They may bring acting blocks on stage, but they must be put away when the class is done.

Fox Theatre Post-Show Requirements

- Strike begins immediately following final curtain.
- Actors are required to be at strike until they are dismissed by the stage manager or strike is complete.
During strike the T.D. and his/her staff are in charge and they will assign jobs to the actors.

All props & furniture, lighting equipment, sound equipment, rigging, etc. will be restored or prepared for return.

**Props & Furniture**
- Props are to be repaired if needed
- Return props back to their proper place in prop storage
- Any prop/furniture rented will be returned back to the rental agency
- Furniture will be returned back to furniture storage

**Lighting Equipment**
- Complete house lighting hang and circuiting back to its original plot
- Properly dress lighting units and hang them back into their proper place in the storage
- Return all lighting units to storage closet with working lamps
- Make sure that all shutters are properly installed in the lighting units in their proper slots (4 shutters per unit)
- Remove all lighting templates from units
- Re-circuit cyc lights according to cell function and reinstall house gels
- Clean and organize the gel room
- Remove all tape and labels from gel frames. DO NOT bundle together
- Return all multi-cables runs-reruns to the mesh(if they have been removed)
- Tie and sort all electrical cable according to size(color code)
- Return all lighting accessories to proper storage place
- Return boom bases to storage in the lighting room
- Return boom pipes to lighting storage
- Normalize lighting consoles

**Sound Equipment**
- Return all sound equipment back to its proper storage(make sure all wires are coiled neatly)
- Normalize sound consoles
- Return all sound equipment and intercom equipment that was borrowed back to Gene Lotito in working order and in proper arrangement
- Return any rented sound equipment to the vendor

**Costumes**
- Costume strike will be run by the show/shop supervisor with the assistance of the designer and assistant designer.
Boxes will be prepared prior to strike for return mailing of all rental items. Supervisor will provide heavy-duty bags for separation and removal of dry cleaning, laundry and accessories. All costumes and related accessories will be checked in prior to strike. Items will be separated for dry cleaning, machine washing, hand washing and accessories not needing cleaning. All costumes and costume props are to be cleaned per instructions on the wardrobe sheets. All costumes and related accessories are to be returned clean either to stock or other source within 7 days of closing. Dry cleaning is to be delivered to cleaners within 24 hours of strike and picked up within five days of delivery. Washable items are to be cleaned during strike and returned to stock or if rented placed in the appropriate rental return box. Accessories such as shoes and bags belonging to the university, not needing cleaning are to be returned to stock day of strike or if rented placed in the appropriate return rental box. Wigs are to be washed, dried and combed prior to storage or return. Dressing rooms – mirrors, tables and drawers cleaned, floor swept, garbage emptied and all items removed for return. Wardrobe room – all show related items to be removed, surfaces cleaned, garbage emptied, storage cabinets restored and floor swept.

**Miscellaneous**

- Clean out control booth and dump all garbage
- Clean out dressing rooms and dump all garbage
- Leave access to the loading dock
- Clean the E-Gress and store all equipment is behind the yellow lines
- Return studio Cyc back to its box and proper storage
- Close E-Gress wall
- Ensure that all walkways, catwalks, dressing rooms, greenroom, and house aisles are clean
- Return any extra chairs to the rack and store them in the proper place
- Any curtains used for masking should be properly folded and stored in the curtain carts
- Sweep stage and wings
- Re-paint stage floor to original black (2 gal black flat & 2 gal semi-gloss black)
- Clean the shop and restore to working order

**Shop Protocols and Information**
Scene Shop

Staff

The Technical Director is Ben Merrick and the Assistant Supervisor/Scenic Charge
is Heather Ball. Staff Carpenter is Sam Currie. Their office is SP215 and they may
be reached at x6679.

Hours

Scene shop hours are Monday through Friday from 10 a.m. to 6 p.m. Crew calls that
are run outside these hours are considered special and may be run only with
permission from the design or technical faculty. As a rule, special evening crews
should run no later than 11 p.m., and no one is to remain in the building after 1 a.m.
The only exception to this rule will be for faculty- and staff-supervised activities such
as strikes for major productions. Any unauthorized person who is discovered
working in the shop during off-hours will face disciplinary action.

Appropriate Use of the Scene Shop

- The scene shop is to be used for scheduled production work or classroom
  projects only. The shop is never to be used for commercial or non-college
  activities; work on personal projects will be allowed only by special permission
  and only when a faculty/staff member is present.
- No fewer than two people, one of whom must be an approved supervisor, will
  be allowed to work in the shop at any time.

Basic Safety and Operational Guidelines

- It will be assumed that designated student supervisors, after receiving proper
  training, understand the safe operation of all tools and equipment that they
  must use. As part of THTR205 Practicum, students may be assigned
  supervisory roles as their project for the course. These positions include
  Student Assistant Technical Director, Student Scenic Charge, Student Prop
  Master, etc. Supervisors are expected to use appropriate safety equipment
  such as tool guards, respirators, gloves, and ear and eye protection. If a
  student supervisor is unsure of any of these procedures, s/he must contact a
  faculty or staff member to receive the proper training to undertake the
  assigned tasks. Supervisors must never use or ask crew members to use
  equipment with which they are unfamiliar.
- Student supervisors should know the location and use of fire extinguishers,
  eye wash station, dust and fume protection devices, first aid kit, and all exits.
  The department technical director will be informed if any items in the first aid
  kit needs to be replenished.
Supervisors should remove from service any tool that is damaged or is not in safe working condition. Damaged or unsafe tools should be reported to the department technical director immediately.

- The scene shop and the theatres are no-smoking areas. Alcohol is not permitted on campus. Any student found to be under the influence of alcohol or drugs will be summarily dismissed from his/her position and possibly from the program.

Scenic Seminar and Shop Meetings

Scenic students registered in the THTR205 Scenic Section meet for an hour once each week. Shop meetings follow seminar discussions. The seminar meeting is required of all students registered in 205. Designers and assistants with shows in the shop are required to attend shop meetings to help set the work schedules for the week.

Sound And Lighting Procedures

Staff

Lighting Supervisor is Jorge Arroyo and the Master Electrician is Jay Ryan. Sound Supervisor is Kenneth Goodwin.

Hours

Normal hours of operation for lighting and sound activities shall be Monday through Friday from 10 a.m. to 6 p.m. Crew calls and/or other operations planned outside of these hours must be approved by the faculty/staff lighting or sound supervisor in advance of the projected call. All crew calls outside of normal operating hours (including weekend calls) must be run only by a designated supervisor who has been assigned appropriate keys to the lighting/sound control and operations area.

The light and sound storage areas are not normally accessible to crews. Designers and master electricians/sound engineers should plan work well in advance and submit requests for equipment and supplies to the area staff person allowing sufficient time for such requests to be processed. If requests are not submitted in advance, the needed equipment or supplies will not be available.

Details of the lighting/sound operations policy are as follows:

Appropriate Use of Lighting and Sound Equipment/Areas

- Lighting and sound equipment is to be used only for Montclair State University productions and classroom projects. Work on personal projects may be allowed upon arrangement with the faculty/staff supervisor. Keys will not be issued for any use other than activities associated with scheduled
productions. All classroom projects involving lighting or sound equipment must be carried out during the hours when the technical staff office is open (usually Monday through Friday 9 a.m. to 6 p.m.).

- At least two persons must be on site during all crew operations, one of whom must be an approved supervisor. For the purposes of definition, crew activities shall include any work that involves any activity on the cove and box ladders or the catwalks, any use of the Genie or ladders, any work that involves the use and handling of electrical wiring or equipment, and any use of the counterweight system and spot lines.

- Designers may be permitted to work alone provided that such work does not involve any activity other than building cues and setting levels. Any other activity shall be considered as crew operation and shall be subject to the appropriate regulations. Designers should see the above regulations regarding access to the lighting or sound control areas.

**Basic Safety and Operational Guidelines**

- Students are presumed to understand the equipment involved in their area of activity. They are expected to see that equipment is used properly and that safe working procedures are used at all times. If a student is unsure of proper use or correct safety procedures, s/he must contact a member of the faculty or staff to receive proper training. Supervisors must never use or ask crew members to use equipment with which they are unfamiliar.

- Supervisors should know the location and use of safety equipment including fire extinguishers and first aid supplies. Supervisors must be familiar with the appropriate procedures in case the building fire alarms sound.

- Supervisors should remove from service any unsafe equipment and notify the faculty supervisor of the defect.

- Smoking is not permitted in the theatres or in any lighting or sound area.

- No beverage of any kind is permitted in the lighting and sound control areas at any time. All liquid substances are to be kept away from electronic equipment.

- Alcohol is not permitted in the building. Students are not permitted to work on electrics or sound crews while under the influence of drugs or alcohol.

**Cleanup/Closing Regulations**

At least 20 minutes’ cleanup time must be planned into each crew call. The work area must be cleared and cleaned, and all tools and equipment safely stowed in an appropriate location before leaving the area. Floors must be swept and all debris placed in trash receptacles. The supervisor is responsible for making sure that the area is cleaned.
All control equipment must be turned off. House lights must be turned off and the prescribed safety lighting turned on. All control areas, catwalks, and storage compartments must be locked. The student supervisor is responsible for checking that all locks are set.

**Access to Facilities for Designers**

Student designers should plan needed access to control consoles and equipment with the faculty/staff supervisor. At the option of the supervisor, a key to the control areas may be assigned; however, assignment to a design position does not guarantee assignment of a key.

**Lighting and Sound Seminar and Shop Meetings**

Lighting and sound students registered in the THTR205 Lighting or Sound Section meet for an hour once each week. Shop meetings follow seminar discussions. The seminar meeting is required of all students registered in 205. Designers and assistants with shows in the shop are required to attend shop meetings to help set the work schedules for the week.

**Contacts for Assistance**

All student supervisors in the lighting and sound area should keep on hand telephone numbers for the area faculty/staff supervisor and the Public Safety Office on campus.

**Props**

**Staff**

Erhard Rom is the faculty mentor for prop designers. Prop Supervisor is Heather Ball. Student assistants in the area of props are assigned at the start of each semester.

**Use of Props**

Most props are available for use in any departmental production; however, the faculty technical director, staff scene shop supervisor, and faculty scene designer reserve the right to authorize their use. **All props must be returned back to their original storage spaces.**

- All props must be checked out at least one day in advance.
- Prop borrowing must be done through a student prop shop assistant. A schedule of times available for prop checkout will be posted. These will be the only times when students may obtain props for scenes or rehearsal. The
technical director, student assistant to the technical director, or faculty props designer will not be available for prop lending.

- If a prop is damaged, lost, or destroyed, it will be the responsibility of the person who checked it out to replace the prop.

**Costume Shop**

**Staff**

Shop Supervisor is Judith Evans and the Costume Technology Adjunct Professor is Victoria Depew. Toby Kreimendahl is the Draper. The Costume Shop is located in LI330 and personnel can be reached at x7345.

**Hours**

The costume shop is open 10 - 6 Monday through Friday. Evening hours 6:30 to 9:30 are held twice a week. Students with a costume focus work a minimum of five hours per week in the shop and sign up for one evening session per week. The evening hours are cancelled when not needed.

No one is to remain in the building after 1:00 a.m. The only exception to this rule will be for faculty and staff supervised activities such as strikes for major productions. Any unauthorized person who is discovered working in the shop during off-hours will face disciplinary action.

**Appropriate Use of the Costume Shop**

- The costume shop is to be used for scheduled production work or classroom projects only. The shop is never to be used for commercial or non-college activities; work on personal projects will be allowed only by special permission and only when a faculty/staff member is present.
- No fewer than two people, one of whom must be an approved supervisor, will be allowed to work in the shop at any time.
- No tools, supplies, or equipment may be removed from the shop.

**Operational Guidelines**

**Costume Design**

Each show is assigned a Costume Designer and Assistant by the Program Coordinator in consultation with faculty, staff and directors. Designers are responsible for the costume design in collaboration with the Director and
other designers on the production as well as the oversight of the build through the shop.

**Shop Supplies**

The shop supervisor orders all shop supplies in consultation with the costume technologist and costume design faculty member. Designers’ requests for purchase of items from the shop supply budget will be met at the discretion of the shop supervisor.

**Time and Materials Bids**

All designs are submitted to the shop supervisor for time and materials estimates no less than eight weeks prior to opening. All sketches will be reviewed with the designer to determine the best approach. Advice on fabric and yardage will be given. Designers must work with the shop supervisor to work within the time and materials budgets for their production.

**Procurement**

Designers are responsible for the procurement of all items and materials in the realization of their designs. They can be assisted by shop personnel but are ultimately fully charged with the timely purchase, rental, or pull of all items. See Purchasing Procedures section.

**Fabric Preparation**

The designer and assistant are responsible for the preparation (washing, steaming and rolling) of all fabrics for the cutter/drapers. Designers and assistants are also responsible for the dyeing and distressing of all fabrics as needed.

**Cutting Table**

Due to the shortage of space in the shop, the cutting table is reserved for the costume technologist and shop supervisor or student draper/cutters and first hands. If you are working on a hand-sewing project, use the table in the back room. When prepping other work for stitching, check with the technologist to see if space can be freed for your work, otherwise use the back room for prep.

**Back Room**

This area is for the use of the design team and houses the show racks. There is also a storage drawer for each costume design student. Label a
drawer with tape and please do not store items elsewhere in the shop. Lockers are available for each student on the first-floor hallway.

**Shop Racks**

There are two racks in the main shop area. One is for returns and restock items. The other is for the show alterations and builds.

**Fittings**

The assistant designer is responsible for organizing all fittings in consultation with the designer, shop supervisor and costume technologist. The designer, assistant designer, actor, draper/cutter and/or faculty supervisor attends fittings. When that person is not the costume technologist, he/she will be available for consultation. Procedure for requesting a fitting is to submit proposed fitting request on paper to the Costume Shop Supervisor. Request to include actor/character, date/time, duration (30 minutes per costume is standard. Once approved the request is forwarded to the stage manager who schedules the actor. Fitting requests should be submitted to the Stage Manager at least 24 hours in advance. Even fittings of pulled/purchased garments will be supported by faculty supervision. The assistant designer will be responsible for taking notes on cards to be pinned to each garment. The assistant will also be responsible for the timely set up and removal of all items involved in a fitting with the help of the designer. Actors must call the shop if they will be late for a fitting. Missing a fitting will result in a $25 fine to be used for over hire or materials needed to complete the costume in a timely manner.

**Rehearsal Costumes**

Stage managers are responsible for formally checking the rehearsal costumes out from the shop, maintaining a checklist during the rehearsal process and checking them back in with the costume shop supervisor once the rehearsal period has ended. These are not to be left in the hands of wardrobe or handed off to costume crew during strike.

**Show Bible**

A production book called a bible is kept for each show. The assistant designer is responsible for setting up and maintaining this bible. Dividers are used to separate the sections. The bible will include:

- cast list
- contact sheet
- rehearsal schedules
- copies of the renderings with
  - measurement sheet of the actor
- research
o construction drawings
o pull/buy/build sheet for each costume
o swatch/buy page for each costume to be built
o several copies of a composite measurement sheet for the entire cast
o expense cover sheet and copies of all receipts in date order
o record of all rentals with instructions for return
o production meeting notes
o rehearsal and performance notes

Dress Rehearsals

The shop supervisor and costume technologist will attend the first dress rehearsal. The designer and assistant will attend all dress rehearsals and at least one performance. The wardrobe supervisor will be responsible for supervising the backstage area during dress rehearsals and performances. The designer will get notes from the director, the costume design faculty member and other advisors.

The designer and assistant, in consultation with the director, for all productions as needed, provide rehearsal costumes. Stage managers are responsible for all items used in rehearsal and will use a check sheet as well as provide a locked storage area for these items. Actors are responsible for bringing items such as the appropriate underwear, shoes to be worn in performance or undergarments being used in rehearsal to their fittings.

Shop Maintenance

- Demand on space in the shop is critical. All coats and bags must be left outside the shop itself. Lockers are available on the first floor or there is a rack immediately outside the outside door of the shop.
- Cell phone use is prohibited while completing shop hours. If a text or conversation is essential, step outside the shop.
- Food and drinks, other than water, are not permitted in the shop except on special occasions such as shop parties.

Basic Safety Guidelines

- It will be assumed that designated student supervisors, after receiving proper training, understand the safe operation of all tools and equipment that they must use.
- Student supervisors should know the location and use of fire extinguishers, eye wash station, dust and fume protection devices, first aid kit, and all exits. The department technical director should be informed if any items in the first aid kit need to be replenished.
Supervisors should remove from service any tool or equipment which is damaged or is not in safe working condition. Damaged or unsafe tools should be reported to the shop supervisor.

Smoking and alcohol use is not permitted in the building. Any student found to be under the influence of alcohol or drugs will be summarily dismissed from his/her position and possibly from the program.

The costume storage areas are off limits. Anyone entering these areas must have permission from the costume shop manager and/or the faculty costume designer.

Costume Seminar and Costume Shop Meetings

Costume students registered in the THTR205 Costume Section meet for an hour once each week. The seminar meeting is required of all students registered in 205. Shop meetings begin at the conclusion of seminar discussion. Designers and assistants with shows in the shop are required to attend shop meetings to help set the work schedules for the week.

Costume Stock And Loan

Costume Stock and Loan Policies

- Our costumes are used for department productions and workshops.
- Appointments for costume loan must be made a week prior by calling extension 7345.
- A student is assigned each semester as the costume loan supervisor and Costume students assist in signing out all costume loans for department use or rentals by other groups.
- The costume storage area is locked at all times.
- The costume shop supervisor and the costume faculty are the only persons authorized to loan items from this stock. No one is allowed to choose costumes from stock without supervision.
- The costume shop supervisor will assign a costume major to accompany directors or stage managers who come to pull for a show will be accompanied by a student or staff person from the costume shop familiar with the stock. Designers may pull by themselves but must provide the costume loan shop supervisor with a list of the items borrowed.
- Costume loan is available during specific hours, by appointment.
- Lists will be made for all loans and kept on file in the costume shop.
- All costumes must be cleaned prior to returning to stock.
- Outside groups may rent costumes for $10 an item. Items must be cleaned prior to return.
- We do not loan or rent to individuals.
- We do not loan accessories to outside groups.
Corsets may be used for department productions only. They may not be rented or loaned – ever…

We do not loan for Halloween - ever….

Costumes for photo calls should be checked out by the designer or assistant designer and returned by the same person. Directors should contact the designer at least one week prior to a call to arrange for appropriate costuming for the photo call.

Budgets And Purchasing Procedures

Budgets

Show budgets are set by the Deputy Chair of Production in consultation with the Production Manager, the director of each show, the design faculty and shop supervisors. Budgets are available July 30 for the following academic year. Ten percent of all budgets are allocated to shop supplies and upkeep. A contingency line of ten percent of each budget must also be allocated. All shows must come in on or under budget. Monies spent over budget will be the responsibility of the designer. If essential equipment breaks during the production then it will not be the responsibility of the designer to pay out of pocket for such expenses incurred.

All purchases are to be made with the purchasing card held by the shop supervisors or/and design faculty member. Should a vendor require cash payment, the shop supervisors hold a petty cash fund. Procedures for petty cash advance and reporting are available through the shop supervisors. Students may not use personal checks or credit cards for department purchases.

Receipts and paperwork for purchases must be turned in to the production office each week. Delinquency in returning paperwork or failure to provide a clear accounting of purchases may result in having one’s purchasing privileges revoked.

Computer Lab Printer Access And Large Format Copier

The computer lab is available for all BFA design and technology students to use for both class and production work.

Strike Policy

All BFA Production and Design majors must attend ALL strikes whether they are assigned to the production or not. Failure to attend will result in a failure for the semester’s production work. All actors and crews from each show must attend the
show strike to earn a passing grade in either the Operations Practicum, Costume Practicum or Rehearsal and Production Practicum in which they are enrolled.

**Production Personnel**

Productions constitute a major component of the education program for all majors in Theatre and Dance. Whenever possible students will be assigned production responsibility. Assignments will be made with careful consideration of the needs of the production as a whole as well as the learning goals and needs of each student. Faculty and staff mentors meet regularly to support learning and help determine that production work meets high standards and can be accomplished in a timely manner.

In addition to faculty mentors, the Department hires staff and adjuncts for the following responsibilities as needed:

Staff Production Manager
Scenic Designer
Lighting Designer
Sound Designer
Costume Designer

**Staff Technical Director**
- Scene Shop Supervisor Adjunct
- Carpenter (as needed over hire)
- Lighting Supervisor Adjunct
- Electrician (as needed over hire)
- Sound Supervisor Adjunct

**Staff Costume Shop Supervisor**
- Costume Technologist Adjunct
- First Hand/Stitchers (as needed over hire)
- Wig Specialist (as needed over hire)
- Makeup Artist (as needed over hire)
- Wardrobe Supervisor (as needed over hire)

All productions staged in Memorial Auditorium, The Kasser Theatre and full productions staged in the L. Howard Fox Studio Theatre will have the full compliment of technical positions (with the exception of assistant designers who will only be assigned as needed or deemed valuable to the participating student by the Production and Design Program Coordinator).

All productions staged in the Dance Theatre will have a limited compliment of technical positions. Those positions will include but are not limited to; Stage
Manager, Assistant Stage Manager, Lighting Designer, Master Electrician, Light
Board Operator, Sound Designer, Sound Engineer, House Manager and Ushers.

All “workshop” productions staged in the L. Howard Fox Studio theatre will have a
technical staff consisting of a Stage Manager and Master Electrician. Additional
positions are at times assigned in the design areas of lighting, scenic and props,
costume and sound, as well as an assistant stage manager, wardrobe crew and
props crews. When the additional staffing is not possible it is the responsibility of the
director to provide all other staff deemed necessary through casting.

NOTE: Any individual wishing to operate the lighting or sound system in any of
MSU’s Theatre and Dance facilities must first be cleared by the Faculty Member in
Technical Direction, Staff Sound Supervisor or Staff Lighting Supervisor.

Designer And Technician Information

Summary of Design Process

All student designers, directors and technical directors will maintain full and
constant contact with his/her adviser throughout the design and production
process.

18 Weeks (prior to opening)

- Script distribution for reading, analysis, and research if not previous
distributed from Production Office
- Schedule of meetings will be posted
- Deputy Chair of Production and Production Manager meet to
discuss budget

16 Weeks – First Meeting - Talk and Research

- Director, designers and advisers meet together to discuss
the play, the environment, the characters, the themes, points of view,
possible visual reactions to the script. Reading and lots of research
prior to this meeting. Designers may want to bring general research
material. This meeting is not to find design solutions but to actively
explore ideas.
- Budget parameters will be discussed.
- Additional meetings between designers and the Director will be
arranged at this meeting.
- In attendance: Director, Asst. Director, Stage Manager, Asst. Stage
Manager, Production Manager, Set Designer, Costume Designer, Light
Designer, Sound Designer

15 Weeks – Second Meeting – Initial Results, Refine Ideas Research
Director and four (five) designers discuss the themes of the play, points of view and consider the research presented to develop an approach to the design. Designers should be prepared to talk through preliminary production ideas and to clearly show the direction of their thinking.

Present huge quantities of visual research. Refine ideas. Finalize a concept. Possible sketches, preliminary ground plan options or collages of research to share initial visual conclusions.

In attendance: Director, Asst. Director, Stage Manager, Asst. Stage Manager, Production Manager, Set Designer, Costume Designer, Light Designer, Sound Designer, Video Designer

13 Weeks – Third Meeting – Beginnings

- Scenery- white model and ground plan. Possible sketches.
- Action chart
- Magic sheet and color samples cue list
- Agreement on basic costume plot and character descriptions and initial character specific research. Color board.
- Lighting-preliminary magic sheet including sample swatches.
- Sound-rough list of cues and types.

In attendance: Director, Asst. Director, Stage Manager, Asst. Stage Manager, Production Manager, Set Designer, Costume Designer, Light Designer, Sound Designer

11 Weeks – Fourth Meeting – Process and Updates

- Updates
- Changes in thinking
- Costume roughs and color board
- Scenery-present any changes since the last meeting
- Costumes--rough sketches with color board
- Lighting--present any changes since the last meeting
- Sound--present any changes since the last meeting.

In attendance: Director, Asst. Director, Stage Manager, Asst. Stage Manager, Production Manager, Set Designer, Costume Designer, Light Designer, Sound Designer

10 Weeks – Fifth Meeting – Finished Design Presentations

- Finished designs
- In attendance: Director, Asst. Director, Stage Manager, Asst. Stage Manager, Production Manager, Set Designer, Costume Designer, Light Designer
Designer, Sound Designer, Technical Director, Prop Master, Scenic Charge, Master Carpenter, Master Electrician.

- Scenery—finalized plan, section, complete elevations and details. White model with paint elevations or \( \frac{1}{2} \)" painted model
- Costumes—Final costume sketches with color
- Lighting—written lighting approach with visual research to communicate ideas
- Sound—written sound approach and preliminary sampling for review
- Director and Stage Manager—provide complete lists for: props (set, hand, costume), special sound requirements, special effects and special lighting requirements.

9 Weeks – Sixth Meeting – Feasibility

- Shop-ready design work
- Each department must present a clear budget of materials, rentals, & labor (student as well as over hire) at this point
- All drawings, sketches and/or lists needed to go into the shops must be presented.
- Faculty advisers must have signed off on all plans and/or sketches before this meeting.
- Written estimate of costs from all departments and approved by the advisers are to be developed over the next week for submission at the next meeting. Estimates are submitted by:
  - Scenery-Tech Director;
  - Paints-Scenic Artist;
  - Props-Property Master;
  - Costumes-Costume Shop Supervisor;
  - Lighting--Master Electrician;
  - Sound--Master Audio
- There may be a separate meeting of designers and technical staff with advisers to discuss budgets and/or cuts.
- In attendance: Director, Asst. Director, Stage Manager, Asst. Stage Manager, Production Manager, Set Designer, Costume Designer, Light Designer, Sound Designer, Technical Director, Prop Master, Scenic Charge, Master Carpenter, Master Electrician.

8 Weeks – Seventh Meeting - Presentations

- Scenery--final presentation with plan, section, complete elevations and details. White model with paint elevations or \( \frac{1}{2} \)" painted model
- Costumes--final renderings, swatches, sketch specific research, color board, plot, budget sheets
- Lighting--lighting sketches (min 6) and written approach.
- Sound--complete sound cue list and preliminary sampling
In attendance: Director, Asst. Director, Stage Manager, Asst. Stage Manager, Production Manager, Set Designer, Costume Designer, Light Designer, Sound Designer, Technical Director, Prop Master, Scenic Charge, Master Carpenter, Costume Shop Supervisor, Lighting and Sound Supervisors and student design faculty mentors.

Note: any changes in the design following "presentation" must be cleared by advisers, production manager and the director.

Summary of Production Process

First Rehearsal

All members of the creative team are required to attend the first rehearsal to present the complete production design to the members of the cast. Generally held seven weeks prior to opening.

Week 7

Time is reserved for a pick-up meeting should the Bids and the Production Presentation Meeting result in or require changes.
Construction calendar (build sequence) is established.
Scenic materials ordering is to be done at this time and approved by adviser prior to "Build".
Costume - Designer meets with draper and shop manager to review all built sketches. Cast measurements are completed. Materials lists are developed and swatching is completed.
No formal meeting

Week 6

Scenic Build --work on scenery, paint and props begins. Final material orders.
All working drawings by Technical Director or Student Technical Director approved by the adviser.
Costume Build begins. Patterns are developed. Racks labeled. Accessory bags prepared. Pulled items are placed on the show rack. Shopping continues.

Week 5

Preliminary Light Plot is due. Presentation of designs to cast at first rehearsal. DRAFTING MERGE MEETING for lighting, sound and scenic when shared space is an issue on plots and in plan.

**Week 4**

Lighting Plot - Submitted for adviser approval.  
Sound Plot - Submitted for adviser approval

**Week 3**

Sound and Lights - Final Plot Due (copy to be given to ME or Master Audio).  
Costume – Built garments cut and stitched in fabric, continued alterations. All accessories procured. All rentals in-house and fittings.  
PROGRESS MEETING - Progress reports (including a written budget update) and problems from all areas.  
In attendance: Director, Asst. Director, Stage Manager, Asst. Stage Manager, Production Manager, Set Designer, Costume Designer, Light Designer, Sound Designer, Technical Director, Prop Master, Scenic Charge, Master Carpenter, Master Electrician.  
Lighting Designer and Sound Designer present their paper work.  
Last day to add props.

**Week 2**

Scenic, Lights, Sound Load-in  
Complete all work prior to first tech rehearsal including: carpentry, dressing, painting, hang, focus, practicals, and speaker placement.  
Costume – Alterations of rentals and finishing of all garments. Hair and makeup sessions with actors scheduled. Quick change and Wardrobe sheets are due by Monday and management alerted to the need for any quick change areas backstage.

**Weeks One and Opening Week**

In-theater production process, up to and including opening.

- **Sound Levels**  
  Attendance required of Director, Sound Designer, Stage Managers, Assistant Director, advisers, sound crews, and other necessary crews.

- **Rehearsal on Stage - with LIGHTS working**  
  Director and cast on the set on stage. Rehearsals are under the control of the Director.
  - All available props (including costume props) plus prop crew chief.
  - All available scenery plus stage carpenter.
  - Electrics sets up cues and loads them into the board.
- Sound cues are run and loaded into the board.
  - A run through should be planned so the Run Crew can see the show.
- **Technical Rehearsals** (usually Sat. and Sun.)
  - Under control of the Stage Manager.
  - Addition of lights, sound, plus ALL props and scenery (including some changes).
  - Stop and go. 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.
  - Costume – Finishing. Hair and Makeup calls. Wardrobe sheets completed. Fast change sheets completed. Dressing cards prepared for each actor and posted in dressing rooms. Fast changes rehearsed with dresser and actor prior to first dress rehearsal. Wardrobe crew loads out all costumes to dressing rooms.
- **Dress Rehearsals** (usually Mon. and Tues.)
  - Under control of the Stage Manager.
  - First time with costumes and make-up.
  - Stop only with Director's permission or at his/her request.
- **Preview/Final Dress** (usually Wed.)
  - Under control of the Stage Manager.
  - With an audience at the Director’s discretion.
  - Treated as a performance.
  - No front to back communication except normal performance headset operations and with Box Office.

**Performances**

- Nine (9) performances in most cases.
- Matinees may also be included.
- Typical schedule, Thursday through Saturday @ 8 p.m., (first week)
- Wednesday through Saturday @ 8 p.m. (second week). There is also a first week Sunday matinee and a second week Friday matinee.

**Strike**

- Immediately after the last performance (unless otherwise announced)
- A through clean up and restoration of the facility.
- Attendance is mandatory by all members of the cast, crew and production/design majors regardless of class rank. Appropriate footwear (close-toed sturdy shoes) and clothing (that which can get dirty) is required.
Production Job Descriptions

Directors, Choreographers, Actors

Director

- Duties
  - Is prepared to discuss the play in-depth at least 18 weeks in advance. In cases where there is a summer or winter break, those weeks will not be included.
  - Provides artistic and aesthetic leadership toward the creation of a theatrical event
  - Provides a written concept expressing their vision for the production
  - Through collaboration with the artistic staff establish a clear direction for the look of the production
  - Meets all dramaturgical, aesthetic, period and budgetary requirements presented upon signing of the contract
  - Schedule and rehearse all performers to achieve desired product
  - Develops a prop list prior to rehearsals beginning with regular revisions in writing throughout the rehearsal process
  - Develops a clear outline with the scenic designer to illustrate the manner in which the piece will move or shift with indication of how each shift effects scenic requirements
  - Works in collaboration with all members of the artistic staff

- Duration – No less than 16 weeks before opening and lasting until the close of opening night
- Assigned by – Department Chair (in consultation with Theatre faculty)
- Supervisor – Faculty Directing Mentor

Choreographer

- Duties
  - Provide artistic and aesthetic leadership toward the creation of a dance event
  - Through collaboration with the artistic staff create the visual approach
  - Schedule and rehearse all performers to achieve desired product

- Duration
  - No less than 16 weeks before opening and lasting until the close of opening night
Assigned by Head of Dance Division (in consultation with Dance faculty) or Music Theatre Program Coordinator Supervisor
- Works in collaboration with all members of the artistic staff

**Assistant Director**
- **Duties**
  - Assist Director in all areas of the creation and execution of the production
- **Duration** - No less than 16 weeks before opening and lasting until the close of opening night
- **Assigned by** - Head of Acting Division (In consultation with Acting faculty)
- **Supervisor** - Director

* Position only applicable if a professional Director holds position of Director

**Actor**
- **Duties**
  - Attend all necessary rehearsals
  - Perform role as rehearsed, including blocking, costume, make-up and prop usage.
  - Attend all scheduled fittings
  - Strike production
- **Duration** - From first rehearsal and lasting until the end of Strike
- **Assigned by** - Director (in consultation with members of the Acting faculty)
- **Supervisor** – Director in rehearsal and Stage Manager in performance

**Management**

**Stage Manager**
- **Duties**
  - Prepare all pre-production analyses prior to rehearsal and construct a prompt book with the following information:
  - Entrance and Exit flow chart by page to list the actors in every scene and act and which entrance or exit is used
  - A plot progression chart listing a general summary of the action taking place in each scene
  - A production calendar listing the due date of all activity connected with the production (Request a copy from Production Manager)
  - Rehearsal schedule if available from Director. You may need to assist in creating this
○ Prop list from script of all items mentioned by the text, including food and carry-ons, by scene and page for reference
○ Furniture list from script of all furniture mentioned by scene and page for reference
○ Lighting and sound cue list of all references to lights being turned on and off, as well as sound effects mentioned in the script by scene and page for reference
○ List miscellaneous information: location, passage of time, seasonal changes and weather conditions
○ Notify any member of the production team who may need to change or alter any agreed upon design choice

○ After auditions and casting:
  ○ Tape rehearsal floor prior to first rehearsal using a scale ground plan from set designer
  ○ Create cast/crew contact sheet listing all personnel associated with the production
  ○ Obtain audition forms (original or copies) for each cast member including resumes and head shots if available
  ○ Reduction of the set—8 X 10 copy of ground plan, including renderings and props, if being built
  ○ Costume Plot—get plot from costume designer which breaks down characters by scene and indicates every item that is being worn
  ○ Prepare an entrance/exit chart for each actor with costume changes in preparation for dress rehearsals and to determine the need for quick change areas backstage

○ Production Meetings:
  ○ Consult with director and production staff to submit agenda items to production manager
  ○ Follow up meeting with report

○ Miscellaneous:
  ○ Collaborate with Director to create thorough list of all properties
  ○ Organize duties of Assistant Stage Manager(s)
  ○ Organize and provide schedule to all cast and production team members
    ○ Rehearsals are to be scheduled no earlier than 6 pm on weeknights and end early enough to have everyone out of the building no later than 11 pm
    ○ Rehearsals will have a five minute break every 55 minutes or a ten minute break every 80 minutes
    ○ There is to be one scheduled day off each week
    ○ Rehearsals on Saturday or Sunday will be held for a maximum of eight hours with a one-hour meal break after four hours
  ○ Record all blocking and relevant acting notes during rehearsal
Schedule and run all technical rehearsals (paper, dry and cue-to-cue)

- Run archival photo call that is scheduled by the Production Manager—director will create a photo list and the designers will submit requests for photos
- Supply Production Manager with necessary program information from director, cast and crews
- Maintain daily communication by generating a report after each rehearsal and performance and emailing to members of production team
- Be prepared to read and walk-through the part of any actor absent from rehearsal
- Arrange fitting times in consultation with costume shop manager and costume designer
- Stage managers are responsible for formally checking the rehearsal costumes out from the shop, maintaining a checklist during the rehearsal process and checking them back in with the costume shop supervisor once the rehearsal period has ended. These are not to be left in the hands of wardrobe or handed off to costume crew during strike.
- Remove tape from rehearsal floor if not in the theatre

- **Duration** - No less than 16 weeks before opening and lasting until the end of strike
- **Assigned by** - Head of management area in consultation with Production and Design faculty and Director
- **Supervisor** – Director and Management Faculty mentor

### Assistant Stage Manager

- **Duties**
  - Assist Production Stage Manager in all areas of production as instructed by the Production Stage Manager
  - Acquire, maintain and store rehearsal clothes and props
  - Participate in strike

- **Duration** - No less than 16 weeks before opening and lasting until the end of strike
- **Assigned by** - Head of Management in consultation with Production and Design faculty
- **Supervisor** – Stage Manager and Management Faculty mentor

### Show Carpenter

- **Duties**
  - Serves as chief running crew member
Assume responsibilities for movement of scenery, props and lighting during the performance
- Participate in strike
- Duration - One week prior to first technical rehearsal and lasting until the end of strike
- Assigned by - Coordinator of Production / Design in consultation with Faculty
- Supervisor – Stage Manager and Technical Director

**Running Crew**

- Duties
  - Assist in preparation of the stage for all technical rehearsals and performances
  - Move scenery, props and lighting equipment during performances as instructed by Stage Manager
  - Assist in the nightly clean-up of the stage area
  - Participate in strike
  - Duration - from Final Run-through before the 1st technical rehearsal and lasting until the end of strike
  - Assigned by - Coordinator of Production / Design in consultation with Faculty
  - Supervisor – Deck Chief and Stage Manager

**Technical Production**

**Student Technical Director**

- Duties
  - Responsible for the budgeting, creation, purchase and construction of all scenic elements
  - Responsible for the rigging of all scenic, lighting and sound elements
  - Responsible for explanation of the workings of all scenic elements
  - Responsible for the creation of working drawings for budget and build purposes
  - Responsible for the safety of all performers and crew members during production and performance
  - Responsible for the maintenance of the scenic budget
  - Responsible for the purchase of all building materials
  - Responsible for co-coordinating the maintenance and repair of the set during production with the deck chief
  - Duration – No less than 16 weeks before opening and lasting until the end of opening night - also helps to organize and supervise strike
  - Assigned by – Head of Production Design Division in consultation with Department Chair, Director and Production and Design faculty
Assistant Student Technical Director

- **Duties**
  - To assist the technical Director in any areas s/he assigns.
  - **Duration**— No less than 16 weeks before opening and lasting until the end of opening night. Must attend strike.
  - **Assigned by**— Head of Production Design Division in consultation with Production and Design faculty

Shop Foreman

- **Duties**
  - Responsible for maintenance of scene shop
  - Ordering and maintaining current shop supplies
  - Supervise crew that may move from show to show
  - **Duration**— From Build and lasting until the end of Strike (usually continues on to next show)
  - **Assigned by**— Head of Production Design Division in consultation with Production and Design faculty

Master Carpenter

- **Duties**
  - Responsible for the construction, mounting and rigging of the scenery.
  - Supervises the carpenter crew during actual construction
  - **Duration**— 6 weeks before opening and lasting until the end of opening night. Attends strike.
  - **Assigned by**— Head of Production Design Division in consultation with Production and Design faculty

Carpenter

- **Duties**
  - Build various pieces of scenery and properties for a production
  - Moves the set pieces from the shop to the theatre
  - Assembles the set on stage
Scenic

Scenic Designer

- **Duties**
  - To complete sketches or sketch models as required
  - To provide scale ground plan, shift plots, section, elevations and details as needed
  - Provide a color model or a white model with painters elevations
  - To provide drawings for budget purposes in both plan and elevation view
  - To design, select or approve all properties related to the show, including furniture, drapes, carpets and set dressing.
  - To attend appropriate rehearsals and production meetings
  - To design and/or coordinate special scenic effects for the production
  - To serve as scenic charge in the absence of a scenic charge
  - To serve as properties master in the absence of a properties master

- **Duration** – No less than 16 weeks before opening and lasting until the end of opening night – Must participate in strike

- **Assigned by** – Head of Production Design Division (in consultation with Department Chair, Director and Production Design faculty)

- **Supervisor** – Director and Scenic Design Faculty mentor. Works in collaboration with all members of the artistic staff.

Assistant Scenic Designer

- **Duties**
  - To assist the scenic designer in all areas of aesthetic creation, graphic work, shopping and research

- **Duration** – No less than 16 weeks before opening and lasting until the end of opening Night

- **Assigned by** – Head of Production Design Division (in consultation with Production Design faculty)

- **Supervisor** – Scenic Designer and Scenic Design Faculty mentor
Scenic Charge Artist

- **Duties**
  - Responsible for the application of all paint treatments during creation of the set
  - Responsible for all sculpting, molding, and craftwork needed to fulfill the scenic design
  - Responsible for the purchase of all scenic art materials
  - Restoration of theatre deck to pre-pre-performance condition
  - Responsible for the maintenance and cleanliness of the paint shop

- **Duration** – From Design Presentation and lasting until the end of Strike
- **Assigned by** – Head of Production Design Division (in consultation with Production Design faculty)
- **Supervisor** – Scenic Designer, Scenic Design Faculty Mentor, Staff Scenic Charge

Scenic Artist

- **Duties**
  - Assist the Scenic Charge Artist in completion of all paint treatments
  - Assist in maintenance and cleanliness of paint shop

- **Duration** – From Build and lasting until the end of Strike
- **Assigned by** – Head of Production Design Division (in consultation with Production Design faculty)
- **Supervisor** – Scenic Charge Artist and Staff Scenic Charge

Properties Master

- **Duties**
  - In collaboration with the Director and Scenic Designer, create a properties plot
  - Acquire or create all props
  - Assist Stage Manager in providing rehearsal props
  - Maintain communication with Scenic Designer and Technical director regarding all furnishings and set dressings

- **Duration** – From Design Presentation and lasting until the end of Strike
- **Assigned by** – Head of Production Design Division (in consultation with Production Design faculty)
- **Supervisor** – Scenic Designer and Staff Properties Manager

Assistant Properties Master

- **Duties**
o Communicate to actors and technicians proper procedure for handling props
o Responsible for the security of all props during tech and performance
o Responsible for creating props running plot (in collaboration with stage manager)
o Responsible for establishing and clearly marking backstage props tables for tech and performance
o Responsible for the purchase of all perishable and consumable props
o Maintain all props in a clean and safe condition
o Duration – From Build and lasting until the end of Strike
o Assigned by – Head of Production Design Division (in consultation with Production Design faculty)
o Supervisor – Props Manager (during production) and Stage Manager (during performance)

Lighting

Lighting Designer

o Duties
  o Provide a full ½” scale light plot
  o Provide a full ½” scale center line section
  o Provide drafting detail drawings for set mounts as needed
  o Provide all paperwork as needed, including channel hook-up, instrument schedule, color and template lists
  o Provide a complete equipment list
  o Coordinate and plot any special lighting effects
  o Oversee the focus of all lighting equipment
  o Attend rehearsals and production meetings as necessary
    o Through collaboration with the director create all lighting cues for the production
  o Serve as Master Electrician if no Master Electrician is provided.
o Duration – No less than 16 weeks before opening and lasting until the end of opening night. Must participate in and help organize strike.
o Assigned by – Head of Production Design Division (in consultation with Department Chair, Director and Production Design faculty)
o Supervisor – Director and Lighting Supervisor functions as mentor and designer works in collaboration with all members of the artistic staff

Assistant Lighting Designer
- **Duties**
  - Assist Lighting Designer in all areas of the aesthetic creation and execution of the lighting design
- **Duration**—No less than 16 weeks before opening and lasting until the end of Opening Night
  - Assigned by – Head of Production Design Division (in consultation with Production Design faculty)
  - Supervisor – Lighting Designer and Lighting Supervisor

**Master Electrician**

- **Duties**
  - Responsible for hanging light plot
  - Circuiting light plot
  - Patching appropriate channel hook-up into light board
  - Scheduling all electrics work calls
  - Wiring of all practical lighting elements
  - Responsible for submittal of all show-specific expendable needs to the Lighting Supervisor
  - Responsible for returning facility to “Rep Plot”
  - May involve programming light board
  - Responsible for the maintenance and repair of the light plot during production
- **Duration**—From Design Presentation and lasting until the end of strike
- **Assigned by** – Lighting Supervisor (in consultation with the Head of Production Design Division and Production Design faculty)
- **Supervisor** – Lighting Designer and Lighting Supervisor

**Assistant Master Electrician**

- **Duties**
  - Assists Master Electrician in all areas of electrical installation
  - Communicates all calls to electrics crew
  - Prepares stage area for technical rehearsals and performances with necessary power and running lights
  - Responsible for implementation of all special effects
- **Duration**—From Design Presentation and lasting until the end of strike
- **Assigned by** – Lighting Supervisor (in consultation with the Head of Production Design Division and Production Design faculty)
- **Supervisor** – Master Electrician and Lighting Supervisor

**Light Board Operator**

- **Duties**
- Responsible for running light board through all rehearsals and productions
- Responsible for assisting the master electrician in the dimmer check before all dress rehearsals and performances
- Responsible for knowledge of emergency plans during performance
  - Duration – From Hang and lasting until the end of Strike
  - Assigned by – Lighting Supervisor in consultation with the Head of Production Design Division and Production Design faculty
  - Supervisor – Master Electrician (during production) and Lighting Designer (during technical rehearsals), Lighting Supervisor

**Electricians**

- **Duties**
  - Serve as crew for the hang, focus and notes sessions of the production
  - Duration – From the beginning of shop prep lasting until the end of strike
  - Assigned by – Lighting Supervisor in consultation with the Head of Production Design Division and Production Design faculty

**Sound**

**Sound Designer**

- **Duties**
  - Attend all rehearsals and production meetings as necessary
  - Provide technical drawings and specifications for the production
  - Provide a complete equipment list for the show
  - Design or coordinate the sound plot for the production
  - Coordinate the installation of sound equipment
  - Duration – No less than 16 weeks before opening and lasting until the end of opening night – with organization and supervision of strike
  - Assigned by – Head of Production Design Division in consultation with Department Chair, Director and Production and Design faculty
  - Supervisor – Staff Sound Supervisor

**Assistant Sound Designer**

- **Duties**
  - Assist Sound Designer in all areas of the aesthetic creation and execution of the sound design
  - Duration – No less than 16 weeks before opening and lasting until the end of opening night - with organization and supervision of strike
Sound Engineer

- **Duties**
  - Assist in the installation of all audio and audio/visual elements
  - Execute the sound design for the production as instructed by the Sound Designer
  - Responsible for installation of head sets for all technical rehearsals and performances
  - Responsible for maintenance and up-keep of sound design through daily sound checks during rehearsals and production

- **Duration** – From Build and lasting until the end of Strike

Costumes

**Costume Designer**

- **Duties**
  - Attend all rehearsals and production meetings as necessary
  - Provide a costume plot to the director, stage manager and costume shop
  - Discuss with costume shop manager what is to be pulled, bought, rented or built
  - Provide representative sketches of all costumes in the production
- Provide color schemes and/or fabric swatches of all constructed garments
- Design, select or coordinate all contemporary costumes
- Provide specifications to the shop to make, sew or construct all necessary garments
- Approve hairstyles or select wigs
- Approve or select all jewelry, watches, hand bags, umbrellas, canes and other accessories
- Complete wardrobe sheets and dressing cards
- With the Assistant Designer restock all costumes pulled but not used in production within one week of opening
- Participate in strike

- **Duration** – No less than 16 weeks before opening and lasting through Strike
- **Assigned by** – Head of Production Design Division (in consultation with Department Chair, Director and Production Design faculty)
- **Supervisor** - Costume Design Faculty Mentor

**Assistant Costume Designer**

- **Duties**
  - Assist Costume Designer in all areas of the aesthetic creation and execution of the costume design
  - Responsible for financial record keeping and maintenance of show bible
  - Responsible for scheduling fittings through the Stage Management staff, attendance and note taking at fittings, and appropriate placement of all garments following fitting
  - With the Costume Designer complete wardrobe sheets and dressing cards
  - With the Assistant Designer restock all costumes pulled but not used in production within one week of opening
  - Participate in strike

- **Duration** – No less than 16 weeks before opening and lasting until the end of opening night and must help organize and manage costume strike
- **Assigned by** – Head of Production Design Division (in consultation with Production Design faculty) Pre-requisite of Costume Construction and Costume Design I.
- **Supervisor** – Costume Designer with Costume Design Faculty Mentor

**Show Supervisor** (position filled occasionally)

- **Duties**
  - Supervises the building of the costumes for a given show
Supervise all shop personnel related to show
Maintain show bible, fitting schedule, budgets with design assistant
Responsible for overseeing strike and returns
Duration – From Design Presentation and lasting until the end of strike
Assigned by – Costume Shop Supervisor in consultation with Production and Design faculty. Prerequisite of Costume Construction
Supervisor – Costume Designer, Costume Shop Supervisor and Costume Design Faculty Mentor

Draper

Duties
Drapes the costumes for a given show
Supervises first hands and stitchers
Works closely with the designer to translate sketch into a realized garment
Duration – From Design Presentation and lasting until costumes are in performance
Assigned by – Costume Shop Supervisor in consultation with Production and Design faculty. Staff position with students assigned on occasion. Prerequisite of Costume Construction and Draping.
Supervisor – Costume Shop Supervisor and Costume Design Faculty Mentor

First Hand

Duties
Assists the draper in cutting, stitching and finishing the costumes for a given show
Works closely with stitchers to complete the garment
Duration – From Design Presentation and lasting until costumes are in performance
Assigned by – Costume Shop Supervisor in consultation with Production and Design faculty. Staff position with students assigned on occasion. Prerequisite of Costume Construction
Supervisor – Costume Shop Supervisor and Costume Design Faculty Mentor

Stitcher

Duties
Sewing costumes
Operate the sewing machines
Hand stitching
May include craftwork

- Duration – From Build and lasting until the end of Strike
- Assigned by – Costume Shop Supervisor in consultation with Production and Design faculty
- Supervisor – Costume Shop Supervisor and Costume Technology Professors

**Make-up Designer/Artist**

- **Duties**
  - Working with the Costume Designer, design and implement all make-up design
  - Work with actors to make sure make-up is correctly applied
- Duration – From Build and lasting until the end of Strike
- Assigned by – Costume Shop Supervisor in consultation with Production and Design Faculty. Prerequisite Stage Makeup.
- Supervisor – Costume Designer, Costume Shop Supervisor and Costume Design Faculty Mentor

**Wig and Hair Designer/Technician**

- **Duties**
  - Working with the Costume Designer, design and implement all hair and wig design
  - Work with actors to properly apply and maintain wigs
  - Maintain wigs during the run of the show
- Duration – From Build and lasting until the end of Strike
- Assigned by – Head of Costume area in consultation with Production and Design faculty
- Supervisor – Costume Designer, Costume Shop Supervisor and Costume Design Faculty Mentor

**Wardrobe Supervisor**

- **Duties**
  - Knowledge of all costumes, costume props, wig and hair choices
  - Responsible for check-in and load-out of all costumes and accessories
  - Sets up backstage wardrobe area and fast change areas
  - Completes all fast change charts and sets up fast change rehearsals with director and stage manager
  - Assigns wardrobe crew to jobs and is responsible for training
  - Supervises all maintenance of costumes and accessories
- Supervises with the Costume Designer and Assistant the strike
- Completes an evaluation sheet for each of the wardrobe crew members and turns in to the Costume Shop Supervisor at the end of the run
- Duration – One to two weeks prior to load out through strike.
- Assigned by – Costume Shop Supervisor in consultation with Production and Design Faculty
- Supervisor – Costume Designer, Costume Shop Supervisor and Costume Design Faculty Mentor

**Wardrobe Crew**

- **Duties**
  - Responsible for all costumes and accessories after the show moves
  - Into dress rehearsals and performances
  - Cleans, presses, stores and organizes the costumes during the run
  - Makes necessary costume related repairs
- Duration – Load-in days prior to dress rehearsals and lasting until the end of strike
- Assigned by – Head of Costume area in consultation with Production and Design faculty
- Supervisor – Wardrobe Crew Chief, Costume Designer, Costume Shop Supervisor

**Business**

Currently the supervision and executions of Front of House, Publicity and Marketing are shared with the Division of Arts and Cultural Programming. This will be determined on a show-by-show basis.

**House Manager**

- **Duties**
  - Responsible for supervising usher staff and coordinating front of house activity between the box office (audience services) and the theatre.
  - If a student has shown supervisory skills and has gained the experience necessary they may also serve as house manager.
- Duration – From the day before opening and lasting until the end of the final performance
- Assigned by – Head of Business area in consultation with Production and Design faculty
- Supervisor – Deputy Chair of Production
Ushers

- Duties
  - Students sign-up for ushering shifts
  - Arrive 1 hour prior to the opening of the house
  - Change into proper attire: white shirt, black pants
  - Set up concessions, sets out programs and make sure the house is clean
  - Re-arrange seating or add seating if House Manager thinks necessary.
  - Greeting patrons, taking ticket stubs, passing out programs and insuring the safety and comfort of all theatre patrons.
- Duration – From opening and lasting until the end of the final performance
- Assigned by – Deputy Chair of Production in consultation with Production and Design faculty
- Supervisor – House Manager, Deputy Chair of Production, ACP Staff

Business Crew

- Duties
  - Assist in the operations of the business office
- Duration - On-going semester long assignment in which students are required to work for a total of no less than 70 hours,
- Assigned and Supervised by - Deputy Chair of Production
NO

Smoking…

… in any of the campus buildings
ACKNOWLEDGMENT SHEET

Important note: Please review the “Department of Theatre and Dance Handbook – General Guidelines” in conjunction with these guidelines for the BFA Production and Design program.

__________________________________ (Print Name)

Check program you are enrolled in:

_____ BFA Dance
_____ BA Dance Education
_____ B.A. Theatre Studies
_____ BFA Theatre, Concentration in Acting
_____ BFA Musical Theatre
_____ BFA Production and Design
_____ MA Theatre

I have read the attached Handbook and agree to all rules and regulations pertaining to the Theatre and Dance programs, in general, and my degree program, in particular.

Student Signature

________________________
Date
Request for Waiver for Outside Employment

This is to request permission for work outside the Department of Theatre and Dance.

I understand that production experience through practicum assignments are an essential part of my major in Production and Design. I have spoken to the shop supervisor and faculty mentor in my focus area and have a clear understanding of the hours needed to complete my assignments for both practicum and my other major coursework.

I agree to schedule any outside employment hours in a manner so as not conflict with my academic and production responsibilities.

Date:

Outside Employer:
Address:
Phone:
Employment Supervisor's Name and Signature:

Faculty Mentor's Name and Signature:

Shop Supervisor’s Name and Signature:

Student Name and Signature: