(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 IN THEATRE
Concentration in 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 three basic components:

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

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, technical skills in stagecraft, lighting, sound and costuming, and a course each semester in realized production experience in technology, management or design.

**Supportive Coursework** – includes the study of art history, theatre history, history of style, directing, as it relates to design, and a capstone course to prepare for the job market and graduate work.

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

**Electives**

These are courses chosen by the student from any area. 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, industrial design for prop and scene designers, conflict resolution and business courses for management students. Also recommended is the certificate program in entrepreneurship.

**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. There are no excused absences. Should a student miss a class due to illness or injury a doctor’s note will be required and all work will need to be made up for attendance credit for that date. In the case of courses that meet once each week, an absence that occurs without the above information and work will reduce the final grade one full grade. Three absences will result in a failing grade.
- **Punctuality** - timeliness is an essential industry standard. All assignments must be completed on time and in the correct order. Two latenesses to a class will be counted as an unexcused absence and impact the grade as such.
- **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 2.75 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**

A student in the B.F.A. Production/Design Program is required to maintain a 2.7 GPA in the major and is subject to periodic review and portfolio evaluation by the production faculty and visiting artists to merit continuation in the program. The program review includes an overall assessment of grades, production work,
professional attitude, and the portfolio or progress review. Each continuing student is reviewed at the end of the fall semester. First year students are reviewed at the end of the spring semester. Professional expectations for production and design skills, discipline, and potential for success, necessary to meet the national accreditation standards of the National Association of Schools of Theatre (NAST), determine a student’s successful continuation in the Production/Design Program.

**Portfolio and Progress Reviews**

Student work is assessed by the quality and progress toward professional standards and 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 be dropped from the program. While on probation, students will be limited to participation in work calls to average ten hours each week of the semester and will not be eligible for lead positions in production.

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. For designers and technicians this will include a resume, renderings (both theoretical and realized productions), supporting work such as drafting, models, or swatching and construction drawings, and a sampling of related skills. Management students will include a resume, several production binders. Presentation of this portfolio will be made to the faculty advisor in the student’s area of focus for advisement for practice and advice.

Seniors present their resume and portfolio to the program faculty at the end of the fall 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 available online or hard copies handed out in each class toward the end of a 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 (LI221) has 14 computer stations and software for drafting, lighting and sound applications.

Courses taught in the Computer Lab include:
- THTR150  Introduction to Technical Theatre
- THTR152  Basic Lighting Technologies
- THTR154  Basic Sound Technologies
- THTR205  Rehearsal and Production Practicum
- THTR246  Drafting II
- THTR253  Fundamentals of Sound Design for Live Performance
- THTR258  Lighting Design I – also taught in the Light Lab LI053
- THTR261  Digital Rendering
- THTR262  Visual Media Design and Tech for Live Performance
- DNCE262  Design and Tech of Visual Media for Live Performance
- THTR347  Lighting Design II – also taught in the Light Lab LI053
- THTR348  Advanced Sound Design for Live Performance
- THTR440  Senior Seminar
The Drafting Studio (LI230) is equipped with 12 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 Introduction to Technical Theatre
- THTR151 Stagecraft for Production and Design
- THTR160 Drawing and Rendering
- THTR205 Rehearsal and Production Practicum
- THTR245 Drafting I
- THTR260 Drawing and Rendering II
- THTR252 Scene Design I
- THTR250 Advanced Theatre Technologies
- THTR345 Scene Design II
- THTR354 Topics in Technical Theatre
- THTR445 Advanced Scenography Studio
- THTR480 Concept and Collaboration

The Craft Studio (LI228) has a capacity of 12 students in the case of 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. Courses taught in this studio include:

- THTR139 Stage Makeup
- THTR140 Introduction to Design for Theatre
- THTR150 Introduction to Technical Theatre
- THTR153 Costume Construction
- THTR160 Drawing and Rendering
- THTR205 Rehearsal and Production Practicum
- THTR139 Advanced Stage Makeup
- THTR254 Costume Design I
- THTR260 Drawing and Rendering II
- THTR270 Advanced Costume Construction
- THTR272 Costume Crafts
- THTR273 Fabric Dyeing and Painting
- THTR346 Costume Design II
- THTR378 Advanced Stage Makeup
- THTR350 Technical Direction
- THTR354 Topics in Technical Theatre
- THTR442 Theatre Model Making

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** – once each week focus groups meet to review designs in the shops, deadlines, and to teach or review specialized skills
- **Base practicum hours** - each Production and Design major is required to work in their area of focus every week of the semester. For scenic and costume majors an average of ten basic hours are required to support builds each week. Signups for preferred hours are held the first week of classes. Sound and lighting students work on maintenance of equipment each week when load-ins and tech calls are not on the calendar. Production calendars are emailed to all students prior to the first day of classes each year. Management students work five hours each week in the production office when not on a production assignment.
- **Production assignment** - each major is assigned one or more show specific production assignments each semester in addition to their regular hours. These assignments will be printed in the Master Production 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, after full review of student work both in production and academics, 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.

Demonstrated level of proficiency, academic standing and fair distribution of (realized) experience are the key factors in making assignments. Students typically work in the shops in their first year, take on support roles in their area of focus in their second year, begin to work in lead roles on small projects in the third year and be assigned to larger projects or positions of more responsibility in the fourth year.

Assignment to lead production and design roles is an earned privilege and not guaranteed.

Work in production is graded as a part of THTR 205 Rehearsal and Production. Designers are required to participate in THTR 445 Advanced Scenography Studio to prepare designs for the following semester.

Upper-level major assignments include design and assistant design positions in scenery, costume, hair and makeup, lights, sound, video and props, as well as positions in technical support such as show technical director, show supervisor (for costume), master electrician, production sound mixer, and others dependent on the demands/needs of a particular production.

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 or deemed appropriate 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, house manager, and ushers. The director of the workshop is expected to utilize and assign cast to cover production roles needed. These may include prop master, deck crew 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 rigging, lighting, projection 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.
o Certain technical theatre courses such as THTR151 Stagecraft, THTR152 Basic Lighting Technologies, THTR153 Costume Construction, THTR154 Basic Sound Technologies have lab requirements. These labs are separate from the production assignments under THTR205.

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

**Time Line for Major Production Assignments**

**Managers, Crew Heads, Supervisors**

o Pre-production
  o Read the play and become thoroughly familiar with it.
  o Become familiar with the particular production approach.
  o Become familiar with the members of the company (name, title, etc.).
  o Become familiar with this manual so that you are aware of the duties of your associates.
  o Become familiar with the rehearsal and performance facilities.
  o Create your own production book with contact sheet, notes, calendar and relevant design information.
  o 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.

o Production
  o All crew members sign in at their call time; attendance is recorded in the production book.
  o Obtain phone numbers and e-mail addresses of all members of your crew.
  o 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.
  o Become familiar with the location and operation of fire extinguishers in your area as well as means of egress.
  o Become familiar with first aid locations and procedures. If any of the first aid kits are missing or need replenishment, notify the Technical Director or Faculty Supervisor immediately.
  o Never modify equipment or facility in any way without expressed written permission of the faculty advisor.
  o All cash expenditures must be cleared prior to purchase through the relevant area supervisor. Examples include but are not limited to Technical Director, Costume Shop Manager, Production Manager, etc.
o All assignment start dates are on the Master Show Assignments list and most end after strike or the return of rental and stock items. Stage managers' jobs end when the theatre is empty of any show items, all equipment is fully restored, and rentals and loans are returned. They may verify release from their duties with the Technical Supervisor on hand at strike. Props and costume crew responsibilities end after all items have been returned and petty cash receipts have been settled.

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

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 from the Program Coordinator.

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 or call board.
- Report to your supervisor.
- You will work *every* tech/dress rehearsal and performance from two hours before opening curtain until your job is completed following closing 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 Production Manager, 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 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.
Tool Requirements

All students must own their own personal eye protection, ear protection, gloves and shoes/boots that are closed with protective toecaps. In every case students should check with their supervisor prior to purchasing any equipment. Please label your equipment. Tools and personal equipment represent a significant financial investment.

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
- 8" crescent wrench
- Matte knife
- Tool bag
- 6-in-one screwdriver

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 set
- Dust mask
- Work gloves
- Cordless screw gun kit
- Respirator mask (NOTE: must be professionally fitted and worn with no facial hair to be effective)
- Welding helmet with auto-darkening filter
- Welding gloves
- Welding jacket/shirt

**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
- Small flashlight with pouch

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
- Seam ripper
- 60" measuring tape

**Production Photo Calls**

A press release photo session will be scheduled by the Production 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 may 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 48 hours prior to the production photo call. 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. Each crew adviser will determine what specific calls will be made. 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 the Production Manager.
- 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 (ACP)

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 Pay

- Shop Work, Load-In, Hang, Load-Out, etc. Job needs 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 or as the Studio Assistant. The studios are open 7-11 evenings under the supervision of the student Studio Supervisor(s). 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 and average ten hours a week.

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 in any capacity outside of the Department must have considered the following:

- You must consult with your adviser before taking an outside job.
- A consent form, available at the end of the Handbook, must be completed for outside work and given to the Program Coordinator for your file.
- You may not use outside work as an excuse for missing classes or late assignments.
- Outside work may not interfere with University Productions or work calls in any way.

The department and advisors understand that outside work may be fiscally necessary for certain students, but the success of department productions is critical to everyone’s educational success. Special consideration will be taken into account as these requests are made. Should a student NOT seek an advisor’s approval for outside work and it is deemed detrimental to the production, the department, and other students, corrective action will be taken.
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 operate university counterweight flying system must be trained in its proper use. It is the responsibility of the student to seek that training from the appropriate faculty or staff member.
- Faculty and students in supervisory roles should know the exact location and use of fire extinguishers and emergency exits.
- Anyone using the Genie Lifts or the drive-able scissor lift is required to have completed the mandatory training component and obtained the written approval of the Technical Director. 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.
- Tools are to be secured to the body when working overhead. Hard hats are available.
- Smoking and consumption of alcohol are not permitted.

Emergency Procedures

The Production and Design Program will hold informational meetings for all students at the beginning of each academic year to review procedures to be followed in the event of fire and/or personal injury.

Technical Information for Theatre Spaces

Kasser Theatre & Memorial Auditorium Pre-Show Requirements

- Shows are scheduled a year in advance.
- Light hang/focus is scheduled during tech week. Any plot must be presented to the appropriate staff prior to load-in for review.
Load-in will be set one week before technical rehearsals. Once load in begins, evening rehearsals on stage may be restricted to protect the actors from unsafe conditions. 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 generally scheduled 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, and return these to storage end the end of the class time.

Kasser Theatre and Memorial Auditorium Post-Show Requirements

- Strike begins immediately following final curtain and may continue to a second day when necessary.
- 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
- All final paperwork and receipts submitted to the area supervisors.

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 to storage in working order
- Return rented sound equipment to vendor

**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 proscenium 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 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 on the next business day following strike and picked up within five days of delivery. An inventory of items sent to the dry cleaner is to be made and kept in the show bible until the items are returned from the cleaners and checked against the inventory to insure everything has been retrieved.

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 control booths and dump all garbage
Clean dressing rooms and dump all garbage
Leave loading carts, hampers, and tables empty
Re-install the toe rail and stage edge facing if necessary
Check that all yellow safety areas are still painted yellow
Ensure that all walkways, catwalks, dressing rooms, greenroom and house aisles are clean
Return all ladders to proper storage on SL
Return stage access steps as needed
Remove all props from flies and auditorium
Clean and organize scene dock SR (all scenery should be inside the racks)
Be sure that all clothes racks are returned to each dressing room
Re-install pit cover if necessary and secure (tape seams)
Sweep stage and wings
Re-paint stage floor to original black if necessary
o Return orchestra shell to storage place on SL
o Return risers carts/risers to storage in the SR storage
o Return all music chairs & music stands to their carts
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 user’s responsibility to restore the space as follows:

- All acting blocks put back in their proper place off of the stage
- All bi-folds used put back in their proper place
- When house lights are altered, return them back to their proper settings
- Props used are returned back to prop storage
- Garbage accumulated during the time in the space is thrown away
- All sound equipment used properly packed and stored
- When leaving the space turn all lights off

Fox Theatre Pre-Show Requirements

- Shows are scheduled for Fox Theatre a year in advance.
- Scheduling is arranged by the Production Manager. Additional time needed in this space must be arranged in advance through the Production Office.
- Light hang/focus will be scheduled 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 usually 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 scheduled 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.
- When 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. All blocks, tables, chairs, pianos used during class or rehearsals must be returned to the indicated storage areas at the end of each period.
Fox Theatre Post-Show Requirements

See relevant sections under Kasser and Memorial Auditorium post show requirements above.

Shop Protocols and Information

Scene Shop

Staff

The Technical Director is Ben Merrick. The Scene Shop Office is SP215 and he can 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. 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. Work on personal projects will be allowed only by special permission and only when a faculty/staff member is present. Commercial or non-college activities are allowed only by special arrangement with the Technical Director and must be carefully coordinated with university functions. Such arrangements are atypical and must defer to all academic needs.
- 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 (but are not limited to) 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.

- Hot Work (any work producing flame or sparks, i.e. welding and grinding) are only permissible if a hot work permit is in effect and all appropriate protocols are in place. Verify with a Scene Shop Staff member before commencing any hot work. All students working in the shop are obligated to learn and practice hot work protocols in accordance with the MSU Fire Marshal's directives.

- 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. The seminar meeting is required of all students registered in 205. For students splitting assignments between departments or production areas (i.e. costumes and scenery, lighting and scenery), their attendance should be structured around the timing of their assignments. If in doubt, check with your advisors to verify when attendance is most critical.

**Sound and Lighting Procedures**

**Staff**

Lighting Supervisor is Jorge Arroyo. Sound Supervisor is Scott O’Brien.

**Hours**

Normal hours of operation for lighting and sound activities are 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, and such work must be pre-approved by their advisor. 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.

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.

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 Alison Merrick. Access to Props Storage and use of the Scene Shop for prop work must be arranged with the Technical Director and/or the Assistant Technical Directors. Props are designed by the scenic designer. The student(s) assigned to props will be responsible for research, collection, preparation, running and strike or all prop items. 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 source in good condition.**

- All props must be checked out at least one day in advance.
- Prop borrowing must be done through a student prop shop assistant and will be scheduled by special arrangement. 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 mentor 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/repair the prop.

**Costume Shop**

**Staff**

Shop Supervisor is Judith Evans. The Life Hall Costume Shop is located in LI330 and personnel can be reached at x7345. A second shop is located in the Bond House X3946.

**Hours**

The costume shop is open 10 - 6 Monday through Friday. Evening hours 6:30 to 9:30 are held twice a week when needed. Students with a costume focus work a minimum of ten 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 11:00 p.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.

**Personal Comportment in the Costume Shop**

- Demand on space in the shop is critical. Personal items are to be handled as follows:
  - All coats and bags must be left in the designated areas out of the way of production work. In LI330 there is a coat rack and shelves in the shop vestibule. In Bond House there is a designated rack in the hallway.
  - For storage of projects, tools and personal items each costume major is assigned a drawer or shelf in each shop.
  - Conversation is permitted so long as it does not distract from instruction or production work.
  - 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.

**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. See page 60.

**Shop Supplies**

The shop supervisor orders all shop supplies in consultation with the costume faculty. 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 ten 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 timely procurement of all fabrics. The shop personnel and crews will prepare (washing, steaming and rolling) all fabrics for the cutter/drapers. Designers and assistants are to discuss any dyeing or distressing needed for the costumes with the shop supervisor and drapers. They are to provide accurate color swatches.

Back Room (Life Hall) and Designer’s Room (Bond House)

This area is for the use of the design team and houses the show racks.

Shop Racks

There are two racks in the main shop area. Labels are on the racks to designate areas for returns and restock items or 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 and a Summary Form to be filed in the Shop Bible. 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.

**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. The Design team is responsible for keeping a record in the Show bible of all costume elements lent for rehearsal use. Rehearsal costumes not used in the production will be checked in prior to first dress rehearsal. Rehearsal costumes are not to be left in the hands of wardrobe or handed off to costume crew during strike.

Costumes for photo calls are 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.

**Show Bible**

A production book called a bible is kept for each show. The purpose of the show bible is to organize the information for the use of the shop so that the shop can find information when the designer is not present. It is a working tool during the production period, as well as an archival record of the show. It should never leave the shop. Designers often keep a separate bible for their own use. While many people can contribute information to the bible, its organization and maintenance is one of the Assistant Designer’s primary responsibilities. The bible contains the following items in this order:

- Cast list and contact sheet
- Costume Plot
- Quick Reference Measurement chart of whole cast
- Designer’s to do list followed by copies of each day’s rehearsal report with costume relevant notes highlighted. (These may appear in any section of the report not just the Costume section.)
- Section for each actor arranged in alphabetical order by last name. Include character on tab unless they play too many parts. In each section include in order:
  - Actor’s full Measurement sheet
  - Color copy of sketch of each costume he wears and relevant research
  - Print of pull/buy/build sheet for this character
  - For all costumes constructed in the shop add a swatch page(s) for each sketch. This is a specific form printed on card stock. As fabrics,
trims etc. are bought it is the Assistant’s job to attach a swatch and fill in all info describing the purchase on this swatch page laid out in an orderly way. If the costume includes multiple garments fabricated differently, use a separate swatch page for each.

- The swatch page should include everything needed to make the costume including flat linings, any special structural materials, face fabrics, and trims.
- Fitting photos and fitting notes as fittings happen.
- A large set of identical costumes should be treated as a “character” with its own tab behind which are filed all items as listed above for individuals. Here a quick reference chart of all actors in the set is used instead of the individual measurement sheets that can be found elsewhere in the bible.
- Section to record costume rental contracts for costumes for costumes belonging to other organizations that we use for the production.
- Section to record costumes from our stock loaned to rehearsal and to props.
- Financials: Print the most recent financial report followed by the copies of the receipts. Our shop protocol is to file receipts, oldest to newest. The financial report should be kept on the shop computer. It is the Assistant’s duty to make sure all receipts are entered within 48 hours of purchase and that a copy of the report is emailed weekly to the Costume Shop Manager (Judy Evans) and the Production Manager (Peter Davis).

**Dress Rehearsals**

The shop supervisor or one of the costume technologists 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.

**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 fifty minutes once each week. The seminar meeting is required of all students registered in 205. Shop meetings begin at the conclusion of seminar discussion.

Costume Stock and Loan

Costume Stock and Loan Policies

Who May Use Costume from Our Stock

Our costumes may be lent to the following without a rental fee:

- Theatre and Dance Department productions and workshops.
- Other CART and MSU departmental faculty may request loan for MSU sponsored public productions and certain class projects including student films and dance recitals. Theatre faculty may borrow for class demonstration.
- University Players is the only student club permitted to borrow costumes.

Costumes may be rented for a fee (usually $10/item) by off-campus theatre groups.

We do not rent or loan to individuals or campus clubs.

A connection to MSU does not by itself grant one access to our stock.

We do not rent/loan for Halloween EVER.

Rules Governing Loans/Rentals and Access to Stock:

- The costume storage area is locked at all times.
- Costume majors fulfilling their production assignments may pull from stock unsupervised. All other users must be accompanied by a costume faculty
member, the Student Rental Manager, or an assigned Production and Design major at all times while in the stock room.

- Costume loan/rental is available during specific hours, by appointment only. Appointments may be arranged by emailing the Costume Shop Supervisor (preferred) or calling X7345.
- The Costume Shop Supervisor and the costume faculty are the only persons authorized to loan items from this stock.
- Small accessories such as jewelry and eyeglasses are reserved for department productions, never loaned or rented to other groups. The Costume Shop Supervisor reserves the right to decline the loan of any item.
- All loans/rentals are to be itemized on our rental forms and kept on file in the costume shop. Borrowers are provided a copy of the list of items taken out.
- All items of clothing loaned/rented must be cleaned by the borrower before return.

Budgets and Purchasing Procedures

Budgets

Show budgets are set by the Production Manager in consultation with the Department Chair, 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 unless authorized by the Production Manager.

Procurement for productions is typically done with a purchasing card (credit card with restrictions, purchase order, or petty cash. The purchasing card is typically the preferred method, but this may vary depending on transaction amount, vendor, or other factors. Each production area’s purchases shall be routed to an appropriate faculty or staff supervisor. Scene Shop purchases go through the Technical Director, Costume purchases go through the Costume Shop Supervisor or Faculty advisor. 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 within 24 hours to the area supervisor. 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 Scanner
The computer lab is available for all BFA design and technology students to use for both class and production work. The lab is secured with a keycard swipe system, but lab hours have been established for student use outside of class hours. In the event access is needed, seek out a lab assistant or advisor for special permission. The lab contains high value equipment vital to the department’s overall function, please help maintain its integrity and security.

**Strike Policy**

All BFA Production and Design majors are required to attend strikes as assigned by their area supervisor(s).

**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 full-time 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
- Video Designer/Technologist
- Staff Technical Director
  - Assistant Technical Director(s) Adjunct(s)
  - Carpenter (as needed over hire)
  - Scenic Charge Adjunct and over hire
  - Properties Supervisor Adjunct and over hire
  - Master Electrician Adjunct
  - Electrician Adjunct
  - Sound Supervisor Adjunct
- Staff Costume Shop Supervisor
  - Costume Technologist(s) Adjunct(s)
  - Draper(s) Adjunct(s)
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).

Workshop productions will have a limited compliment of technical positions available to them.

NOTE: Any individual wishing to operate the lighting or sound system in any of MSU’s Theatre and Dance facilities must first be trained and have the approval of the Technical Director, 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
- Department Chair and Production Manager meet to discuss any budgetary changes from season projections with input from area supervisors and director.

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 general and abstract research prior to this meeting. Designers may bring some general research material. This meeting is not to find design solutions but to talk through the script, discuss emotional responses and begin to explore ideas. Any visuals introduced in this meeting will be to help communicate ideas about the meaning and impact of the script.
- Budget parameters will be discussed.
Additional meetings between designers and the Director will be arranged at this meeting.
In attendance: Director, Asst. Director, Production Manager, Set Designer, Costume Designer, Light Designer, Sound Designer and area design mentors

15 Weeks – Second Meeting – Initial Results, Refine Ideas Research

Director and 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, Production Manager, Set Designer, Costume Designer, Light Designer, Sound Designer, Video Designer and area design mentors.

13 Weeks – Third Meeting – Beginnings

Scenery- white model and ground plan. Possible sketches.
Action chart
Costume - 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, Production Manager, Set Designer, Costume Designer, Light Designer, Sound Designer and area design mentors.

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-- Magic sheet and color samples possible cue list present any changes since the last meeting
Sound--present any changes since the last meeting.
In attendance: Director, Asst. Director, Production Manager, Set Designer, Costume Designer, Light Designer, Sound Designer and area design mentors.
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, Sound Designer, Technical Director, Prop Master, Scenic Charge, Master Electrician, Costume Shop Supervisor and area design mentors.
- Scenery—finalized plan, section, complete elevations and details. White model with paint elevations or ½” 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 will be separate meetings 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, area design mentors.

8 Weeks – Seventh Meeting - Presentations
Scenery--final presentation with plan, section, complete elevations and details. White model with paint elevations or ½” 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 Technical Director 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 begin. Final material orders.
All construction drawings approved by the Technical Director and Scenic Designer prior to construction.
Costume Build begins. Patterns are developed. Racks labeled. Accessory bags prepared. Pulled items are placed on the show rack. Shopping continues.
Week 5

Scenic - Final material orders. All specifications approved by the adviser. Costume – Fitting of muslins and pulled/shopped costumes. Construction, alteration, continued pulling and rental begins. Dyeing and preparation of fabric. 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 completed. 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.
- **Preliminary setting of sound and lighting levels**
  Attendance required of Director, Lighting Designer Sound Designer, Stage Managers, Assistant Director, advisers, sound crews, lighting crews and others as needed.
- **Rehearsal on stage** - with LIGHTS and SOUND working (usually scheduled in consultation with Production Manager and Production area heads as load-in schedule vary by production and performance space. 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**

- Six to nine performances in most cases dependent on production calendar.
- Matinees may also be included.
- Typical schedule, Thursday and Friday @7:30 pm, Saturday 8 pm, Sunday 2pm. (first week). When a second week is possible
performances are on Wednesday through Friday @ 7:30pm and Saturday at 8 pm. There are also Friday matinees for some productions.

**Strike**

- Immediately after the last performance (unless otherwise announced)
- A thorough clean up and restoration of the facility to the satisfaction of the Facility Manager. For Kasser, check with house Technical Director, for Memorial Auditorium, check with the Facility Manager, for Fox check with Department Technical Director.
- 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
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
o **Miscellaneous:**
  
  o Collaborate with Director to create thorough list of all properties
  
  o Organize duties of Assistant Stage Manager(s)
  
  o Organize and provide schedule to all cast and production team members
    
    o 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
    
    o Rehearsals will have a five minute break every 55 minutes or a ten minute break every 80 minutes
  
  o There is to be one scheduled day off each week
  
  o Rehearsals on Saturday or Sunday will be held for a maximum of eight hours with a one-hour meal break after four hours
  
  o Record all blocking and relevant acting notes during rehearsal
  
  o Schedule and run all technical rehearsals (paper, dry and cue-to-cue)
  
  o 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
  
  o Supply Production Manager with necessary program information from director, cast and crews
  
  o Maintain daily communication by generating a report after each rehearsal and performance and emailing to members of production team
  
  o Be prepared to read and walk-through the part of any actor absent from rehearsal
  
  o Arrange fitting times in consultation with costume shop manager and costume designer
  
  o 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.
  
  o Remove tape from rehearsal floor if not in the theatre
  
  o **Duration** - No less than 16 weeks before opening and lasting until the end of strike
  
  o **Assigned by** - Head of management area in consultation with Production and Design faculty and Director
  
  o **Supervisor** – Director and Management Faculty mentor

**Assistant Stage Manager**

o **Duties**
o Assist Production Stage Manager in all areas of production as instructed by the Production Stage Manager
o Acquire, maintain and store rehearsal clothes and props
o Participate in strike
o Duration - No less than 16 weeks before opening and lasting until the end of strike
o Assigned by - Head of Management in consultation with Production and Design faculty
o Supervisor – Stage Manager and Management Faculty mentor

Show Carpenter

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

Running Crew

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

Technical Production

Student Technical Director

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

Assistant Student Technical Director

o Duties
  o To assist the Technical Director in any areas s/he assigns.
  o Duration – No less than 16 weeks before opening and lasting until the end of opening night. Must attend strike.
  o Assigned by – Coordinator of Production Design Program in consultation with Production and Design faculty Head
  o Supervisor – Faculty member in Technical Direction and Department Technical Director.

Shop Foreman

o Duties
  o Responsible for maintenance of scene shop
  o Ordering and maintaining current shop supplies
  o Supervise crew that may move from show to show
  o Duration – From Build and lasting until the end of Strike (usually continues on to next show)
  o Assigned by – Coordinator of the Production and Design Program in consultation with Production and Design faculty
  o Supervisor – Faculty member in Technical Direction and Department Technical Director.

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 – Coordinator of Production and Design Program in consultation with Production and Design faculty
- Supervisor – Faculty member in Technical Direction and Department Technical Director.

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
- Duration – From Build and lasting until the end of Strike
- Assigned by – Coordinator of Production and Design Program in consultation with Production and Design faculty
- Supervisor – Faculty member in Technical Direction and Department Technical Director.

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
o Duration – No less than 16 weeks before opening and lasting until the end of opening night – Must participate in strike
o Assigned by – Coordinator of Production and Design Program (in consultation with Department Chair, Director and Production Design faculty)
o Supervisor – Director and Scenic Design Faculty mentor. Works in collaboration with all members of the artistic staff.

**Assistant Scenic Designer**

o Duties
  o To assist the scenic designer in all areas of aesthetic creation, graphic work, shopping and research
  o Duration – No less than 16 weeks before opening and lasting until the end of opening Night
  o Assigned by – Coordinator of Production and Design Program (in consultation with Production Design faculty)
o Supervisor – Scenic Designer and Scenic Design Faculty mentor

**Scenic Charge Artist**

o Duties
  o Responsible for the application of all paint treatments during creation of the set
  o Responsible for all sculpting, molding, and craftwork needed to fulfill the scenic design
  o Responsible for the purchase of all scenic art materials
  o Restoration of theatre deck to pre-pre-performance condition
  o Responsible for the maintenance and cleanliness of the paint shop
  o Duration – From Design Presentation and lasting until the end of Strike
  o Assigned by – Coordinator of Production and Design Program (in consultation with Production Design faculty)
o Supervisor – Scenic Designer, Scenic Design Faculty Mentor, Staff Scenic Charge

**Scenic Artist**

o Duties
  o Assist the Scenic Charge Artist in completion of all paint treatments
  o Assist in maintenance and cleanliness of paint shop
  o Duration – From Build and lasting until the end of Strike
  o Assigned by – Coordinator of Production and Design Program (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
- Budget, 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 or when all props have been returned to rental house or warehouse.
- Assigned by – Coordinator of Production and Design Program (in consultation with Production Design faculty)
- Supervisor – Scenic Designer and Staff Properties Supervisor

Assistant Properties Master/Props Runner

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

Lighting

Lighting Designer
- Duties
  - Provide a full ½” scale light plot
  - Provide a full ½” scale center line section
  - 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 – Coordinator of Production and Design Program (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

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

Master Electrician

o Duties
   o Responsible for hanging light plot
   o Circuiting light plot
   o Patching appropriate channel hook-up into light board
   o Scheduling all electrics work calls
   o Wiring of all practical lighting elements
   o Responsible for submittal of all show-specific expendable needs to the Lighting Supervisor
   o Responsible for returning facility to “Rep Plot”
   o May involve programming light board
   o Responsible for the maintenance and repair of the light plot during production
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 Coordinator of Production and Design Program and Production Design faculty)
- Supervisor – Lighting Designer 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 Coordinator of Production and Design Program 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 Coordinator of Production and Design Program and Production Design faculty
  Supervisor – Master Electrician and Lighting Supervisor
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** – Coordinator of Production and Design Program 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
- **Assigned by** – Coordinator of Production and Design Program in consultation with Production and Design faculty
- **Supervisor** – Sound Designer and Staff Sound Supervisor

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
- **Assigned by** – Coordinator of Production and Design Program in consultation with Production and Design faculty
- **Supervisor** – Sound Designer and Staff Sound Supervisor

Sound Board Operator
○ 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 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
○ Assigned by – Coordinator of Production and Design Program in consultation with Production and Design faculty
○ Supervisor – Sound Designer and Staff Sound Supervisor

Costumes

Costume Designer

○ Duties

○ Designs costumes for every character in each scene, working in collaboration with the Director and the other designers on the production. The designer immerses himself in the play and in research appropriate to realizing the director’s vision for the production.

○ Prepares sketches, Costume Plot, and Pull/Buy/Build, and makes these documents available to all costume faculty no later than 10 weeks prior to opening.

○ Works with the shop manager, design mentor, and other faculty to estimate the cost of the design, adjusting as needed to keep the project within the budget for both materials and labor.

○ Monitors costs throughout the production period. While a Costume Design Assistant usually handles the bookkeeping tasks, the ultimate fiscal responsibility rests with the Designer.

○ Procures all items and materials needed to realize their designs, including fabrics and trims for items being made in the shop, as well as pre-existing elements. The designer can be assisted by shop personnel but are ultimately fully charged with the timely purchase, rental, or pull of all costume elements needed.

○ Acts as the head of the Costume Design Team, displaying peer leadership; delegating tasks to assistants effectively, overseeing assistants to ensure needed tasks are completed in a timely way; and maintaining harmony within the team.
o Works closely with the shop manager and faculty drapers to insure that all design questions are answered daily and all needed elements are acquired to keep the project on schedule.
o Plans the schedule of fitting requests in collaboration with the drapers. Attends all costume fittings. If a fitting must occur when the designer is not available, the designer assigns an assistant to attend.
o Keeps abreast of the needs of the production as rehearsals progress. Reads and responds to daily rehearsal reports. Attends all Production Meetings. Attends designer runs regularly. Meets regularly with the director.
o Works with the Wardrobe Supervisor to ensure that all wardrobe sheets are accurate and prepared prior to the day of load out, and that all anticipated quick changes are documented and planned prior to the first dress rehearsal.
o Gives guidance to the Hair and Makeup Designer to insure those elements are consistent with the overall design of the show.
o Attends all dress rehearsals. Takes responsibility for all elements needing attention by the shop are delivered to the shop with instructions by the beginning of the next workday. Endeavors to resolve by the next dress rehearsal, any problems discovered in the previous one.
o Attends Strike. Takes responsibility for returning to Rental Houses any items rented for the production, abiding by the policies contained in the individual rental contracts. Ensures that all items owned by MSU that were pulled for the production, whether used or not, are fully restocked.

o Duration – No less than 18 weeks before opening and lasting through Strike

o Assigned by – Coordinator of Production Design (in consultation with Department Chair, Director and Production Design faculty) and Supervisor - Costume Design Faculty Mentor

Assistant Costume Designer

o Duties
  o Fully familiarizes themselves with the play, the Costume Designer’s design, and the research that inspired the design.
  o The Assistant Designer handles most administrative tasks on behalf of the designer. When there is more than one assistant, it is best for the designer to assign each assistant specific and consistent areas of
responsibility. These administrative tasks are not limited to, but include the following:

- Setting up and maintaining the Show Bible.
- Processing receipts for purchases, within 48 hours of purchase.
- Setting up and maintaining the show’s Financial Report, emailing the most up-to-date version weekly to the Costume Shop Supervisor and the Production Manager.
- Handling communications regarding fittings, completing and sending to the Assistant Stage Manager the Costume Fitting Request Forms. The Assistant also negotiates between stage management, designer, and shop staff to resolve conflicts in the fitting schedule.
- Preparing for and attending all fittings:
  - Ensures the fitting room is clean and ready for the fitting, removing all unneeded elements.
  - Supplies the fitting room with the sketch, and all clothes to be fit.
  - Prepares the fitting note sheet for the bible, and alteration tickets to attach to each garment to be put on the work racks.
  - Attends all fittings and takes notes on choices made and alterations needed, using the prepared cards and fitting note form.
  - Makes decisions on behalf of the designer if the designer is not available.
  - Takes photographs of each costume fit.
  - Cleans the fitting room after the fitting ensuring that all alteration tickets, with clear and correct notes, are pinned to the correct garment and hung in the proper place on the alteration racks; that the fitting note sheet and fitting photos are added to the bible, and that the fitting room is left clear for the next user.
- Keeps abreast of the needs of the production as rehearsals progress; reading the daily rehearsal reports; attending “Designer Run” rehearsals, accompanying the designer to meetings with the director whenever possible; attending all Production Meetings, acting as the designer’s representative when needed.
- Assists the designer in acquiring all items needed for the production
  - Pulling garment choices from stock, making on-line or in-store purchases
  - Handling merchandise returns
  - Assisting with costume embellishments including trimming hats, or spraying shoes.
o Works with the Wardrobe Supervisor to ensure that all wardrobe check-in sheets are accurate and prepared prior to the day of load out, and that all anticipated quick changes are documented and planned prior to the first dress rehearsal.

o Attends all dress rehearsals and takes notes for the designer. Takes responsibility for ensuring that all elements needing attention by the shop are delivered to the shop with instructions by the beginning of the next workday. Assists the designer in resolving by the next dress rehearsal, any problems discovered in the previous one.

o Attends Strike. Takes responsibility for returning to Rental Houses any items rented for the production, abiding by the policies contained in the individual rental contracts. Ensures that all items owned by MSU that were pulled for the production, whether used or not, are fully restocked.

o Continues to process receipts and update the Financial Report until the last receipt has been logged.

**Show Supervisor** (position filled occasionally)

o **Duties**
  o Supervises the building of the costumes for a given show
  o Supervise all shop personnel related to show
  o Maintain show bible, fitting schedule, budgets with design assistant
  o Responsible for overseeing strike and returns

o **Duration** – From Design Presentation and lasting until the end of strike

o **Assigned by** – Costume Shop Supervisor in consultation with Production and Design faculty. Prerequisite of Costume Construction

o **Supervisor** – Costume Designer, Costume Shop Supervisor and Costume Design Faculty Mentor

**Draper**

o **Duties**
  o Drapes and constructs the costumes for department shows, as designed by the costume designer and assigned by the Costume Shop Manager.
  o Supervises first hands and stitchers in the construction of designs assigned.
  o Works closely with the designer to translate sketch into a realized garment
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 and Draping.
Supervisor – Costume Shop Supervisor, Faculty Draper 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
- Studies the script and keeps abreast of the needs of the production as rehearsals progress; reading the daily rehearsal reports; attending “Designer Run” rehearsals
- Prepares wardrobe sheets, working closely with designer & assistant
  - Attends fitting whenever possible.
  - Updates wardrobe sheets after each fitting with style info, ownership, & care
  - Final sheets are due for review by draper/show supervisor by Monday before load out
- Prepares quick change paperwork:
  - Prepares show run sheet using plot & info from designer & stage manager.
  - Prepares Quick change sheet
  - Assigns crew to changes
  - Works with ASM to prepare backstage areas.
- Prepares for load out and strike
  - Prints wardrobe & quick change paperwork & prepares binders/clipboards for crew
  - Checks backstage kit for needed supplies
  - Checks/packs laundry supplies
  - Pulls socks/t-shirts if needed
o Makes sure hang tags, ditty bags, laundry bags are present & labeled as needed.
o Ensures carrying bags, bins are gathered & ready for transport of clothes
o Prepares preliminary dry cleaning inventory prior to strike using wardrobe sheet

o Supervises Wardrobe crew
  o Attends all quick-change rehearsals, dress rehearsals, and performances.
o Assigns wardrobe sheets to crew for check-in/check-out and supervises this work
o Assigns quick change duties and supervises this work
o Assigns laundry duties, prepares laundry/repair schedule & reports schedule to Costume Shop Manager & Production Manager
o Keeps detailed attendance records of crew
o Solves backstage problems. Repairs costumes.
o Following dress rehearsals, makes sure all costumes needing attention are gathered and delivered to costume shop with notes for work the next morning
o Prepares wardrobe evaluation of crew for shop manager due by end of week following strike.

o Duration – One to two weeks prior to load out through strike.
o Assigned by – Costume Shop Supervisor in consultation with Production and Design Faculty
o Supervisor – Costume Designer, Costume Shop Supervisor and Costume Design Faculty Mentor

Wardrobe Crew

o Duties
  o Responsible for all costumes and accessories after the show moves
  o Into dress rehearsals and performances
  o Cleans, presses, stores and organizes the costumes during the run
  o Makes necessary costume related repairs

o Duration – Load-in days prior to dress rehearsals and lasting until the end of strike
o Assigned by – Head of Costume area in consultation with Production and Design faculty
o 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

o Duties
  o Responsible for supervising usher staff and coordinating front of house activity between the box office (audience services) and the theatre.
  o If a student has shown supervisory skills and has gained the experience necessary they may also serve as house manager.

o Duration – From the day before opening and lasting until the end of the final performance

o Assigned by – Production Manager area in consultation with Production and Design faculty

o Supervisor – Production Manager

Ushers

o Duties
  o Students sign-up for ushering shifts
  o Arrive 1 hour prior to the opening of the house
  o Change into proper attire: white shirt, black pants
  o Set up concessions, sets out programs and make sure the house is clean
  o Re-arrange seating or add seating if House Manager thinks necessary.
  o Greeting patrons, taking ticket stubs, passing out programs and insuring the safety and comfort of all theatre patrons.

o Duration – From opening and lasting until the end of the final performance

o Assigned by – Operations faculty in consultation with Production and Design faculty

o Supervisor – House Manager
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: