

## **Reno Little Theater Production Standards**

This document is designed to clarify the processes and procedures for RLT productions so that our artists can be unified in understanding them despite age, background, ethnicity, or level of experience. It is aimed to ensure that production members understand the standards we aim to uphold and who is responsible for those processes and standards as we work to create exceptional theatrical experiences for our community.

Cast & Crew members should review this *entire* document. This document may be updated as RLT operations continue to shift. Please review it regularly.

### **General Cast & Crew Expectations**

At all times, Cast & Crew members are asked to uphold RLT's mission: to *create exceptional theatrical experiences that inspire, entertain, and strengthen our community through artistic engagement and collaboration.*

**CONDUCT** - All cast/crew members are expected to abide by RLT's Conduct and Concern Resolution Guidelines. A copy of that document will be available at all times through the production's Stage Manager.

**ALCOHOL, DRUGS, AND TOBACCO/VAPOR PRODUCTS** - No alcohol or drugs are to be consumed on the premises before and/or during rehearsals and performances. Any cast or crew member suspected of being under the influence of drugs/alcohol during a rehearsal or performance will be asked to leave and may be removed from the production. Tobacco/vapor product use is allowed only outside the building- 10-15 feet away from any doors.

**GENERAL COMMUNICATION** - Email is the preferred method of communication at Reno Little Theater; however, in the case of an immediate or emergent need, it is appropriate to call production team members. The Stage Manager is the first point of contact for any conflicts, scheduling issues, or procedural questions. Communication between production members should be respectful and timely, and appropriate for their assigned production role.

**ATTENDANCE** - Cast and crew members are expected to arrive on time and ready to work for all assigned rehearsals, meetings, and performances. Frequently lateness or absences which are not approved or communicated in advance may result in removal from the production.

**GENERAL CLEANLINESS** - All RLT spaces are to be kept clean. Please make sure costumes and props are returned to their appropriate spot after each rehearsal/performance. Please ensure that trash and recycling are put into the proper receptacles. Please report any spills or stains to the nearest staff or production team member so they can be cleaned immediately. Please check for any personal belongings before you leave for the day; do not leave any valuables behind, as Reno Little Theater is not responsible for personal belongings.

**PARKING** - Cast and crew members are asked to park in the dirt lot at the rehearsal hall for all rehearsals/performances. The main theater parking lot is reserved for patrons on performance nights.

**FOOD** - Food is permitted on-site, as long as you clean up after yourself. We do not have daily janitorial service. *DO NOT EAT/DRINK IN OR AROUND COSTUMES!!*

**SET STRIKE** - All cast & crew members are asked to attend and assist in the set strike following the final performance. The duration of the strike will be determined but is generally less than 2 hours. Duties will be assigned by the Technical Director or Assistant Technical Director and may include cleaning the dressing room and theater space, organizing and returning props, dismantling set pieces, and more. If you are unable to attend strike, please communicate that as a conflict at the beginning of the production process. If you are asked to do something you are unable to do or do not feel comfortable doing, please inform the Technical Director or ATD who will give you a new assignment.

**IMAGE RELEASE & SOCIAL MEDIA** - All cast & crew members should expect to be photographed at rehearsals and performances. Images may be used for marketing materials, commercials, websites, blog posts, social media sites, and other promotional materials. Cast and crew members who take photographs backstage should only post with the permission of anyone in the photos. No photography is allowed in the dressing room while anyone is changing into or out of costume. We ask that any photographs or videos taken at RLT and posted online are “family-friendly.” Photos or videos of cast/crew members violating RLT protocols or agreements may result in removal from the production.

## Auditions

Auditions may constitute interviews, readings, presentations of prepared pieces, improvisation, singing, movement, or similar activities involved in a casting process. This theater provides anyone the opportunity to audition for our productions. When possible, RLT will accept video submissions for auditions.

### Audition Notices and Invitations:

Because disclosure promotes a sense of safety, informed decision making, and emotional and physical preparation on behalf of participants, the following information will be included in all audition notices and invitations:

- Role(s) for which the actor is called, and role(s) that have already been cast
- Any role that depicts a character with a specifically stated disability
- Directorial decisions regarding roles which will be portrayed differently than suggested in the script (which must be approved by the royalty holders)

- The nature of activities to be performed at the audition (ie. monologue, choreography, improvisation, etc)
- Specific disclosures of the nature of stage combat, nudity, sexual content, or violence depicted in the play
- The names of known members of the creative team with whom the participant will be expected to interact
- If an audition will be recorded and with whom the recordings will be shared
- If known, when callbacks are scheduled

We intend to provide a safe space for the audition, including:

- A smoke-free environment
- A reasonably clean space with sufficient lighting and safe temperature
- A safe surface for dance or fight calls, if applicable
- An absence of unasked-for and uncoordinated fight or intimacy choreography

Other important audition policies:

- We will not ask prospective participants to attend more than three (3) audition calls for a single production
- Audition calls should be no longer than three (3) hours, and should not run later than 11pm
- Required materials (scripts and sides) should be provided at the audition
- For the safety of all participants, undisclosed and not previously choreographed intimacy, nudity, and violence will not be permitted during auditions
- We will not ask prospective participants to disrobe at an audition.
- We will endeavor to make reasonable accommodations to facilitate access, such as allowing interpreters when necessary, holding auditions in accessible facilities, and providing audition materials in advance upon request to artists with disabilities
- Disclosures will be clearly posted at all auditions and callbacks
- We will not charge prospective participants a fee to audition
- Prospective participants may decline audition invitations or casting offers without fear of losing future opportunities, and will not be asked to explain their reason

## **Casting**

- Casting should reflect the cultural specificity of any show.
- Following auditions, the director should notify those who were called back but not cast.
- Reno Little Theater has final casting authority.

## Rehearsals

- All rehearsals should take place on the RLT campus unless alternate spaces have been authorized by RLT.
- No rehearsal should take place without a stage manager present. This means there should never be one-on-one rehearsals taking place.
- Cast & crew members are expected to arrive on time and be ready to work at the scheduled rehearsal time.
- No alcohol or drugs should be consumed before or during a rehearsal.
- All rehearsals should include proper vocal & physical warm-ups
- There shall be a break of 5 minutes after every 55 minutes of rehearsal or 10 minutes after every 80 minutes of rehearsal.
- Notes, if given, should appropriately and effectively communicate the director's vision and be given in a timely manner, in the presence of a stage manager, so that an actor may have sufficient time to process and implement a note.

We intend to provide a safe space for the rehearsals including:

- A smoke-free environment
- A reasonably clean space with sufficient lighting and safe temperature
- A safe surface for dance or fight calls, if applicable
- An absence of unmasked-for and uncoordinated fight or intimacy choreography

## PRODUCTION ROLE STANDARDS & EXPECTATIONS

### Actors

#### Acceptance of a Role or Position and Availability

When actors audition for a show or crew members commit to a production position, they are assumed to be available for normal rehearsal period, performance dates, the striking of the set, and location cleanup.

Actors are expected to let the Stage Manager know conflict dates for rehearsals, performances, or other production obligations *before* accepting a role.

We understand that there may be an unavoidable work or family conflict that arises *after* a role is accepted. These occurrences should be infrequent and should be communicated to the Stage Manager as soon as they are known so that the schedule can be adjusted if necessary. Unplanned absences make the process difficult on the entire production team, so production team members should do their best to be at rehearsal when they're called.

Theatre is an ensemble art. When agreeing to participate in a production, you become an important member of a team; a team who is relying on you to make the production a reality!

Your commitment is a promise to the cast and crew that you will be there and be prepared. If you must drop out after you commit to your role, we ask that it only be in case of an emergency. The actions of any individual can impact the success or failure of a production which requires weeks and hundreds of people-hours to prepare.

### **Rehearsal Attendance**

- Actors are expected to look at the rehearsal schedule and know when they are called. Actors are expected to be on time and ready to rehearse at the scheduled start time. *Hint: If you're early, you're on time!*
- If an actor is going to be late or absent, they must call the Stage Manager. Actors are expected to regularly check emails for potential schedule changes, to be communicated by the Stage Manager.

### **Rehearsal Materials**

- Actors are expected to bring their script, pencils, highlighters, a notepad, and any requested rehearsal clothing to each rehearsal.

### **Working “Off Book”**

- When the cast is scheduled to be off-book it is expected that each cast member will know their lines by that date.
- The Stage Manager will assist with lines until the cut-off date set by the Director. The Stage Manager must be prompted by stating “line,” at which point the SM will begin reading until the actor begins speaking again.
- No actors should assist in providing another actor’s line.

### **Hair, Make-up, & Costumes**

- The Director and the Costumer will determine the proper hair, make-up, and costumes for each character for the production.
- Actors are asked to respect the design process. If an actor feels as though their determined costume poses a safety risk or inhibits their ability to perform their role, they should respectfully share their concerns with the Stage Manager.
- RLT will generally provide costumes, however; an actor may be asked to provide costume pieces, shoes, or accessories out of their own collection, if necessary. When possible, these pieces should remain at the theater for the duration of the production.
- Actors will be asked to utilize their own make-up, including tattoo covering, if needed, however; if specialty make-up is required it will be provided by RLT.
- In the event that any damage is done to a costume, it should be reported to the Stage Manager immediately.
- There should be no eating, drinking, or smoking while in costume unless it is in fulfilling the role onstage.

## Props

- Actors should refrain from touching or moving props that do not belong to them.
- Anything found backstage should be left in its place.
- Once a show opens, actors may be in charge of bringing their own props onstage. They will be found and should be returned to the props table.
- Pre-set props will be handled by the Stage Management team.
- Broken or malfunctioning props should be immediately reported to the Stage Manager.

## Appearance

- After being cast in a production, actors should NOT change their appearance in any way without approval from the director. This includes shaving or growing of beards and change of hairstyle/color.
- Actors may be asked to change their appearance as part of their role, but are under no obligation to do so.
- If you are or become pregnant, please let the Stage Manager know, as it will impact costuming.

## The Director

The Director is responsible for the vision and development of their assigned production. They must work to bring the many complex pieces of the production process (the script, the performances, the designs) together to create a unified whole. While directors are not asked to design production elements themselves, they are expected to communicate concepts to the designers, production team, and RLT staff to create a clear and cohesive vision for the production.

### List of Responsibilities

- Creating a cooperative, safe, and welcoming environment for the production team.
- Clear communication of desires and needs to scenic, lighting, sound, accent, props, costumes, and intimacy designers, given in a timely manner
- Casting the show. *Casting must reflect the cultural specificity of the show. If appropriate candidates are not available or assigned by the director, RLT may assign them. RLT reserves the right to approve or deny casting decisions.*
- Directing the show in accordance with the royalty agreements. *No cuts or changes of the script of any kind are permitted without approval from the Executive Director.*
- Attending production meetings with design and management staff, as scheduled.
- Working with the Stage Manager to create a rehearsal schedule and breakdowns for what things will be worked on at each rehearsal.

- Ensuring safe working conditions at all times through efficient scheduling, responsible personal example, and close communication/coordination with the SM and other production team members
- Leading rehearsals & guiding the actors in the development of their work.
- Blocking the movement of actors onstage.
- Monitoring the production's pacing. Developing plans for scenic transitions.
- Taking notes and giving clear, constructive feedback following each rehearsal.
- Coaching actor performances by providing appropriate resources and through appropriate theater exercises and scene work - ensuring that the actors have the tools they need to do their best work.
- Working closely with actors to develop a deep understanding of the characters' motivations and relationships- fleshing out the subtext of the play.
- Fostering a positive, supportive and creative atmosphere for the cast and crew by personal example
- Fostering a productive, positive environment through open communication and dedication to problem-solving
- If possible, attend photocall to get photographs of the show. Work with the Stage Management team on a very short list of specific full stage shots you would like from the photographer. The total number of set-ups that the photographer can take is very limited so it would be best if your list is in order of preference. You may also take your own photographs.

## **The Stage Manager**

The Stage Manager (SM) is the right-hand to the Director. The SM has many of the most important responsibilities. The SM will provide support to the directors, actors, production personnel, & RLT from the very beginning of the production at auditions, through the final performance. The Director and SM work together to keep the rehearsals organized, on task, and productive. Working as the eyes and ears of the Director, the SM records meticulous notes on blocking, staging, cues, set needs and any other aspects related to the production. The SM is responsible for communicating information from the Director to management, designers, stage crew, and the actors through rehearsal and show reports. Once the show opens, the SM has control over the show, calling cues, and making sure things run as the director intended. At all times, safety of the actors, stage crew, and production people is the number one priority.

### **List of Responsibilities**

#### During Auditions and Before Rehearsals Begin

- Read the script.
- Create a PROMPT BOOK in a three-ringed binder.
- Explain audition procedures to actors and help to distribute audition information.
- Monitor the audition process by:

- Collecting and organizing audition forms.
- Assist directors during auditions.
- Help to maintain an orderly and focused audition environment.
- Maintain the confidentiality of the directors and RLT staff.

### Pre-Production

- Distribute the RLT approved rehearsal schedule and production information to the cast & production personnel. If your director wishes to use Google calendar and/or social media sites (Facebook), feel free to distribute accordingly. **Any changes to the rehearsal calendar must be approved by RLT.**
- Participate in production meetings with the production team. At meetings, record concerns or needs and understand as fully as possible the production calendar, the set and costume designs.
- Review rehearsal rules and procedures with cast and crew, including distributing and collecting necessary cast contracts and distributing cast complimentary tickets once contracts have been signed.
- Create a complete list of everyone connected to the production, including emails and phone numbers, and share this contact list with RLT staff.
- Make sure all members of the crew have a copy of the script.

### During Rehearsals

- With the Production Manager, facilitate production meetings as needed with the tech team as a whole, or specific members.
- Ensure that all cast and crew members are aware of their assigned roles and duties, and are familiar with RLT Production Standards and the Code of Conduct & Concern Resolution Path.
- Take daily attendance of the cast and production team on Rehearsal Report. Record hours of each member and turn into RLT staff, before opening.
- Arrive at each rehearsal at least 10 minutes early to unlock and set up the rehearsal space.
- Maintain the PROMPT BOOK.
- Take all blocking and staging notes for the Director, including information on set, lighting, sound and prop needs. Production needs should then be communicated in the Rehearsal Report.
- Distribute a Rehearsal Report via email to the production team after every rehearsal.
- Supply actors with cue lines when needed.
- Ensuring that no cuts or changes are being made to the script without explicit permission from the Executive Director.
- Be an “open ear” for the cast and crew. Communicate concerns with the directors.
- Stay engaged in the rehearsal at all times. Remain focused and free of distraction (ie. no playing on phones).
- Remind cast members that it is a shared space and any items left behind are at their own risk.



- Ensure the rehearsal hall is kept clean/organized. This includes taking out the trash and keeping an eye on supply levels (including water, first aid, etc.), and communicating needs to RLT staff.
- Help keep up cast and crew morale! Have fun!

#### Tech Week/ Dress Rehearsal and During Production

- Record the time of each full run and any special FOH concerns to the Production Team via rehearsal report.
- Help facilitate paper tech to record all cues in the Prompt Book.
- Along with the designers, call the show during the tech & dress rehearsals.
- Facilitate Load-In. Move props, furniture, tape, temporary set pieces (if able) pulled for the show into the main space, ensuring the rehearsal hall is 'blank' for the next show.
- Ensure the dressing room is ready for cast use, take note of any needs (water, first-aid, etc.) and communicate needs with RLT Staff. Coordinate with the Technical Director and Costume Designer when it is appropriate for the cast to move into the dressing room. Because of the location of the dressing room, it may be needed as a staging area for technical needs.
- Delegating set-up of Prop Table. This may be done by the Props Designer.
- Ensure space is clean and clear with the Technical Director before each rehearsal.
- Make sure any new information from the Tech Team is communicated to the director and cast.

#### Show Nights - overview

- Dress professionally, which may include an RLT SM shirt, and carry a small flashlight.
- Arrive at least 15 minutes before call time and open all usable spaces.
- Post sign-in sheets. If a cast or crew member is not present ten minutes after call time, make contact and alert necessary personnel of their status.
- Check with the crew to make sure the stage is set for curtain. This includes, but is not limited to, sweeping onstage and off, mopping, setting props, inspecting scenery, and running a light and sound check.
- Call times for the dressing room and front of house (FOH). Receive acknowledgement.
- Dependent on the show; Call warm-ups, supervise fight/intimacy calls, and make any other show specific preparations.
- Communicate with FOH on opening the house. Check in with Front of House manager on duty regarding the start of the performance. The FOH manager will determine when the show can begin based on the number of audience members who have not checked in and/or been seated. The start of the show will not exceed a 7-minute "Broadway Hold."
- Check that headsets are communicating properly with the backstage crew and FOH.
- Call any necessary cues on the headset.
- Confine all headset conversations to cues, emergency situations, and production questions. Limit all other talk.

- If there is an intermission, provide appropriate call times and communicate with FOH regarding places for the remainder of the show.
- After an acceptable amount of time with family/friend greetings, direct cast and crew backstage to perform their post show duties including shutting down lighting and sound systems
- Supervise clean up procedures. Communicate with the crew to ensure all tasks have been accomplished including, but not limited to, emptying trash backstage, in actor bathrooms and dressing room, making sure food is properly stored/disposed of, cleaning of props that held food or liquid.
- Communicate with RLT staff to coordinate building shutdown and lock-up.
- Turn off lights in the booth, backstage, and dressing rooms.
- Send a Show Report to the production team detailing the night's events. If repair to any set pieces, props, or costumes is needed send immediately to ensure there is enough time to address any issues.

*See Timelines & Check- lists posted in Tech Booth for additional information and clarification on duties.*

## **The Assistant Stage Manager**

The Assistant Stage Manager (ASM) assists the Stage Manager with all of their responsibilities. This can include attending production meetings, running rehearsals, clerical organization, and ensuring the smooth execution of the performances.

The ASM is part of the management team of the production. Their behavior should reflect this. The ASM should set an example in punctuality and professionalism. It is important that the ASM is flexible and takes initiative. Because each production is different, an ASM's specific responsibilities will change.

### **List of Responsibilities**

- Before the rehearsal period begins the ASM should help the Stage Manager tape out the floorplan, distribute scripts, pull rehearsal props and furniture, and help with any needed clerical tasks.
- Before each rehearsal, the ASM should help the SM ensure the stage or rehearsal space is ready. This could include sweeping, setting up furniture, set pieces, and props. The SM may ask the ASM to contact late company members.
- During rehearsals, the many jobs the Stage Management team needs to do will be distributed. The ASM may be asked to notate blocking. If so, the ASM should learn the preferred method. The ASM may be required to be on book. An actor may call "LINE" and the ASM should give the actor their line using a loud, clear voice. A procedure for giving line notes at the end of rehearsal should be arranged with the actors and director.

- Because the SM calls the show from the booth, quite often the ASM is expected to run the deck during tech rehearsals and performances. It is important the ASM has a complete understanding of the placement and movement of scenic pieces and props. It could be the ASM's responsibility to train the running crew.
- After rehearsals and/or performances, the ASM should help the SM ensure everything is put away and the facility is locked up.

## **The Costume Designer**

The Costume Designer is responsible for the visual appearance of the actors. These responsibilities include what is seen (clothes, shoes, hats, purses, canes, parasols, jewelry, wigs, makeup, etc.) as well as what isn't (corsets, hoops, boning, character elements such as padded stomachs, etc.).

### **List of Responsibilities**

- Schedule an orientation session with the Costume Shop Steward (CSS) if you've not already had one.
- After reading the script, create a costume plot that can include sketches, photographs, or other images.
- Meet with the director prior to or at the first production meeting to learn if they have a look they want for the characters and to review your costume plot.
- Determine what can be pulled from stock, bought, constructed, or rented and approximately what it will cost to costume the show. Share this cost information with the TD at the first production meeting if possible.
- Attend production meetings; make note of due dates for rehearsal pieces and the costume parade.
- Attend the first read-through with the cast, if possible, to take measurements and get a contact sheet. Otherwise, set a date to get cast measurements.
- Attend as many rehearsals as you feel necessary to learn what will be needed from the costumes.
- Regularly review production/rehearsal reports to stay updated on costuming needs and changes.
- Coordinate regularly with the scenic and lighting designers to make sure that the production design is a cohesive whole. The lighting designer should be provided with fabric swatches when desired.
- If necessary, assign sewing projects to volunteers along with due dates.
- Shop or assign to appropriate volunteers or staff. We have tax-exempt accounts at Mill End Fabrics (also a 20% discount), Joann Fabrics, and Savers. Give them our phone number (775.813.8900) and the tax-exempt number (#004093). When shopping on Amazon, contact TD for assistance with the prime account.
- Schedule cast fittings through the stage manager as needed throughout the rehearsal period.
- Design or approve hairstyles and the selection of wigs, hairpieces, mustaches, beards, and special makeups. Develop competency for working with textured hair or bring in consultants if necessary.

- Oversee the costume parade. Have the cast put on their costume(s) and come out to the stage to be viewed together. Converse with the director about any issues and ask the actors if there are any problems with fit or movement. BE PATIENT WITH THIS PROCESS as there may be an adjustment period with the cast. Also inform the actors that there is no eating, drinking, or smoking while in costume unless it's part of their on-stage work and that they are to hang up their costumes after each use.
- Have all costumes ready no later than preview night.
- Keep all receipts for reimbursement and advise the TD before there are cost overruns.
- Create a document of all costs with receipts and give to the TD at the end of the production.
- Meet with the costume shop supervisor to discuss strike. Make note of which pieces need to be sent to dry cleaning, which will return to stock, and coordinate the return of any borrowed or rented costumes.
- Items that can be laundered are done after each Sunday performance. Those items that can't be laundered are sprayed with a 50/50 solution (vodka/water). Laundry can be done by the stage manager or by you. If items need ironing, it is best to do it in the dressing room ready to hang back up.
- Make or arrange for repairs throughout the run as advised by the SM.
- At the close of the show, another round of laundry is done before returning items to stock. Take items requiring dry cleaning to Save-On Cleaners, 1155 West 4<sup>th</sup> Street, Reno. Return rented items if there are any (see TD or CSS).
- Give feedback through the end-of-show survey.
- Contact the CSS for help with additional resources or if you have any questions.
- If possible, attend photocall to get photographs of your design. Work with the Stage Management team on a very short list of specific full stage shots you would like from the photographer. The total number of set-ups that the photographer can take is very limited so it would be best if your list is in order of preference. You may also take your own photographs.

## **The Costume Shop Steward**

The Costume Shop Steward is a key volunteer position. This person will work closely with production teams to costume all RLT productions. They will also work closely with RLT staff, community renters, and donors who seek to give costume pieces to RLT. This position reports to the Technical Director and Production Manager. This position may *also* be hired to work as Costume Designer.

### **List of Responsibilities**

- Maintain the RLT costume stock in clean and good condition.
- Handle all costume, wig, shoe, and fabric donations.
- Thin out stock as needed with yard sales and/or donations.
- Keep stock rooms in good order.
- Work with groups/schools/individuals for rentals of stock items.
- Keep accurate records of donations, rentals, loans, volunteer hours, and costume purchases.

- Work with Costume Designer to ensure a smooth-running production by providing required forms, volunteer contact info, and other help as needed.
- Confer with the TD/PM before making significant purchases to enhance the efficiency of the costume and sewing shops.
- Keep a compendium of resources and contact information for suppliers, volunteers, rental houses, vendors, etc.
- Assist RLT Resident Companies (such as Ageless Repertory Theatre or Latino ARTE with their costumes, as needed)

## **The Props Designer**

The Props Designer is responsible for obtaining all props needed for the production (through either creating or purchasing). They also work with the Stage Manager in gathering appropriate rehearsal props early in the rehearsal process. They may also be called upon to help the Scenic Designer dress the set.

### **List of Responsibilities**

- Create a props list from the script and distribute to the production team.
- Depending on production needs, pull props from storage, purchase, or make the props for the production.
- Work with the Production Manager to understand budget guidelines & sourcing options for the production.
- Make an approximate cost list for the props design & include notes on any props that will need to be replenished, such as food or fresh flowers.
- Regularly review production/rehearsal reports for updates on needed props.
- Make adjustments to props as requested by the director and/or stage manager.
- Work with the Stage Manager to provide rehearsal props in a timely manner.
- Communicate information about any borrowed props to the production team to ensure the proper care and return of the props, as well as appropriate acknowledgement of the lender.
- Set up the prop storage- working with the Stage Manager and Technical Director to resolve storage of large items and safe storage of any weapons or valuables.
- Set up the props table with brown paper & clear labeling
- Be aware of the use and location of each prop
- Train the crew on how to properly replace or fix broken props.
- Attend run throughs and appropriate rehearsals which are deemed necessary at production meetings.
- Return all props to their proper places following the close of the production.
- If possible, attend photocall to get photographs of your design. Work with the Stage Management team on a very short list of specific full stage shots you would like from the

photographer. The total number of set-ups that the photographer can take is very limited so it would be best if your list is in order of preference. You may also take your own photographs.

## **The Lighting Designer**

The Lighting Designer is responsible for the design, installation, and operation of the lighting and special electrical effects used in the production. To show where the lighting equipment will be placed, the lighting designer produces a light plot specifying the placement and configuration of all instruments used in the production. The designer must also furnish all associated paperwork for the design including hook-ups, schedules, cut lists, and a cue synopsis.

### **List of Responsibilities**

- Consult the departmental production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people.
- Attend all design and production meetings. Make sure the Stage Manager has all of your current contact information.
- Obtain a current section and ground plan of the theater from the Production Manager or the Technical Director.
- Schedule a conversation about the play with the Director. Discuss overall production concept, theme, style, period, etc. Agree upon the overall production and lighting concept approach.
- Develop a light plot and instrument schedules, magic sheets, and other supporting paperwork as necessary.
- Once your plot/design is approved, it should be given to the Technical Director along with any accompanying paperwork so that they may order gels, templates, etc. Please note that you are not authorized to order anything unless you receive specific prior approval by the Production Manager.
- Meet with Scenic Designer, Costume Designer, and Director to discuss color. Meet with the Scenic Designer to discuss all masking, flying, shifting scenery, and any wired practicals.
- Complete a cue synopsis that details all lighting shifts and changes and give it to the Stage Manager.
- Meet with the Technical Director to coordinate hang, focus, dark time, etc. Check in with the Technical Director frequently to monitor progress during the hang period.
- Direct the focus and dropping of color and templates.
- Set up board, load patch, subs, groups, and submasters in the days prior to building cues.
- Build cues, presets, set levels, special lighting, and effects. Please note that any pyrotechnic requests must go through the Technical Director.

- Check for the install of all necessary cue lights, running lights, costume change lights, prop work lights, and design table lights as required for tech rehearsal.
- Attend all tech and dress rehearsals and evaluate, plan, and rework all light cues as necessary. Continue polishing and improving cues and light plot until the final rehearsal. Please note that if a cue has not been seen on stage during a tech/dress rehearsal it should not be added at the last moment. There should be nothing new to see for an opening performance unless approved by both the Stage Manager and the Director.
- If possible, attend the photocall to get photographs of your design. Work with the Stage Management team on a very short list of specific full stage shots you would like from the photographer. The total number of set-ups that the photographer can take is very limited so it would be best if your list is in order of preference. You may also take your own photographs.

## **The Scenic Designer**

The Scenic Designer is responsible for the visual appearance and function of the scenic elements used in the production. To translate the scenic design from the concept to the stage, the designer produces colored sketches or renderings of the sets and, if necessary, properties, scale models or drawings of the various sets, and scale mechanical drawings that fully describe the settings.

### **List of Responsibilities**

- Consult the production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people.
- Attend all design and production meetings. Make sure the Stage Manager has all of your current contact information.
- Obtain a current ground plan of the theater from the Production Manager or Technical Director.
- Schedule conversations about the production with the Director.
- Make design revisions as necessary.
- Make a furniture plot. Together with the Production Manager, Props Master, and Technical Director, identify which pieces are in stock, which are to be rented or borrowed, and which will need to be built.
- All drawings must be completed three months before tech week. You may need to make further revisions and clarifications after meeting with the Technical Director.
- Revise drawings as necessary to meet budget. Discuss the build schedule with the Technical Director. Discuss budget with the Production Manager.
- Set a meeting as early as possible with the Director, Stage Management team, and Prop Master to discuss each and every prop in detail and how it will be used. At this point you should provide the Prop Master with a detailed list of set dressings.
- Attend the first rehearsal/read-through with the cast. It is traditional for designers to make design presentations at this rehearsal.

- If practical lighting is used make sure the Lighting Designer understands where it is, how it should be controlled, and how the electrics should run .
- Understand and work with the Production Design.
- Attend a run through (usually this will be a scheduled Designer Run-Through) to watch for potential difficulties or problems.
- Be in constant contact with the Technical Director. If you see anything that needs to be altered, discuss it with the Technical Director and make sure changes are communicated to the Director and Stage Manager.
- Attend ALL tech and dress rehearsals.
- During tech rehearsals take construction, paint, prop, and dressing notes. Notes should be discussed each night during the post rehearsal tech meeting.
- If possible, attend photocall to get photographs of your design. Work with the Stage Management team on a very short list of specific full stage shots you would like from the photographer. The total number of set-ups that the photographer can take is very limited so it would be best if your list is in order of preference. You may also take your own photographs.

## **The Sound Designer**

The Sound Designer is responsible for everything related to sound for a given production. They provide the designs for all pre-recorded music, sound effects, and the reinforcement of live voices, musical instruments and sound elements. The sound designer is also responsible for all sound related technical drawings and the specifications for any sound equipment to be rented, leased or purchased, as well as for overseeing the installation of the sound systems and setting the sound cues.

### **List of Responsibilities**

- Consult the departmental production calendar and note all due dates. It is important that you meet these dates because it affects the work of so many other people.
- Attend all design and production meetings. Make sure the Stage Manager has all of your current contact information.
- Obtain a current section and ground plan of the theater from the Production Manager or the Technical Director.
- Schedule a conversation about the play with the Director. Discuss overall production concept, theme, style, period, etc.
- Create a preliminary sound plot and obtain a copy of the ground plan from the Scenic Designer for speaker placement and any practical sound device.
- Attend rehearsals regularly. These should be run-throughs whenever possible.
- Finalize your sound plot and create a playlist and all other relevant paperwork. Present your finalized plot to the Director and/or other production team members.
- Build, create, and record your cues to the designated media.



- If sound cues need to be purchased, discuss this with the Technical Director, who will purchase them for you. You will not be reimbursed for unapproved purchases.
- Meet with the Technical Director to plan quiet time and set preliminary levels for each cue.
- Assist in training the Sound Board Operator at tech rehearsal.
- Attend Paper Tech, so that you may go through the show cue by cue prior to the first tech rehearsal. This may take several hours to complete.
- Have copies of all your paperwork to the Stage Manager prior to first tech.
- Attend all tech rehearsals so that you may take notes and fix cues as needed.
- At the end of each tech rehearsal there will be a production meeting to discuss the needs of every department.
- After this meeting, meet with the Technical Director to schedule any work time needed in the theater during the following workday.
- Once your show is complete, record backup media and verify that your operator and Stage Manager have all the needed files and paperwork.

## **The Vocal Director**

The work of the Vocal Director is important in the staging of a musical as it is them who sets the standard for the sound quality of the production. They will work alongside the Director and Choreographer to do this by:

### **List of Responsibilities**

- Creating a cooperative, safe, and welcoming environment for the production team
- Clear communication of desires and needs production team
- Working with the director and stage manager to schedule music rehearsals
- Interpreting the score
- Planning music rehearsals
- Attending production meetings with design and management staff, as needed
- Teaching the music to the cast
- Guiding vocalists in their vocal performances
- Taking notes and giving clear, constructive feedback following each rehearsal.
- Providing guidance around vocal health
- Fostering a positive, supportive and creative atmosphere for the cast and crew by personal example
- Fostering a productive environment through open communication and dedication to problem-solving

## **The Guest Choreographer**

The Guest Choreographer designs and directs the dance or stylized movement in musical productions, working closely with the director and musical director. The choreographer works with dancers to interpret and develop ideas & transform them into the finished performance.

### **List of Responsibilities**

- Creating a cooperative, safe, and welcoming environment for the production team
- Clear communication of desires and needs production team
- Attending all scheduled rehearsals
- Working with the director to integrate choreography into the production
- Creating original choreography
- Teaching, and notating techniques, dance steps, & formations
- Attending production meetings with design and management staff, as needed
- Creating dance combinations
- Taking notes and giving clear, constructive feedback following each rehearsal.
- Providing guidance around appropriate warm-ups
- Fostering a positive, supportive and creative atmosphere for the cast and crew by personal example
- Fostering a productive environment through open communication and dedication to problem-solving