

Slotting Agent:

Pre Production:

- Original conception of the show
- Fill out the slotting application
- Assemble the production team before the process begins (once the process begins, this responsibility is shifted over to the **Production Manager**)

Rehearsal Period:

- Be in constant communication with **Production Manager** about production and design meetings
- Have a hand in resolving any disagreements or challenges that may occur
- Seek help and guidance from faculty and staff members when needed
- Ultimately responsible for making sure the show goes up

Performance Period:

N/A

Post Production:

- Make sure all production team members attend Strike and Post Mortem

Notes:

- May play any other role on the production
- You do not have a say in artistic decisions (unless pertaining to your other role on the production)

Production Manager:

Pre Production:

- Discuss division of power/responsibilities with **Slotting Agent** before initial team meetings
- Participate in slotting/pitch:
 - Help the **Slotting Agent** assemble a production team
 - Read the script
 - Set budget
- Set production calendar and designer deadlines (meet with **Staff TD**)
- Create production calendar. Make certain that the production team understand the calendar and the extent of their commitment to the show. Speak with your advisors, Theatre Board, or the staff shop supervisors if you have questions about how to do this
- Organize and schedule auditions with the assistance of the **Stage Manager**
- Schedule and organize the initial read through with designers and actors with the **Director** and **Stage Manager**
- Represents the production in Theatre Board meetings during while the process (Once any type of meeting or rehearsal has started, the **Slotting Agent** or **Production Manager** must be in the weekly TB meetings.)

Production Meetings:

- Schedule a consistent meeting time
- Make sure every team member has read their job description
- Confirm that everyone on the team has a clear understanding of theirs and everyone else's roles
- Discuss roles at the first production meeting (take time clear up any confusions and talk through overlaps; welcome questions)
- Clarify the overall schedule and expectations; specifically pertaining to time commitment
- Facilitate (not lead) production meetings (see attached chart for attendees)
- If there is no art/artistic director, facilitate (not lead) design meetings
- Ask pertinent detailed questions of the designers (A designer cannot always tell when they need help if you only ever ask 'How are you doing?')
- Keep people to their schedules (Assign weekly checkpoints if necessary)
- Create and administer show contracts
- Maintain budget and update production team of any changes

Rehearsal Period:

- Create and maintain whatever hierarchy you and the **Slotting Agent** have agreed upon with the assistance of the **Stage Manager**
- Keep production calendar up to date
- Coordinate designer deadlines with the **Director** and **Stage Manager**
- Check in with **Designers** on a weekly basis (other than production/design meetings)
- Mediate any conflicts between team members (including actors)
- Keep track of what your show uses from any outside resources (i.e.: outside funding sources, other schools' equipment)
- Main resource of Hampshire College Theatre policies for all other team members

- Communicate house capacity with **Box Office Manager**
- Ensure that Hampshire College Theatre Board publicity policies are followed

Ticket Selling Period:

- Confirm with the **Box Office Manager** that the ticketing site and voice mail have been updated
- Make a personal invitation for the Office of the President of the College (phone or mail)
- Confirm President's reservation with the **Box Office Manager**
- Communicate ticket reservation website throughout the production team and faculty
- Ensure appropriate people and/or organizations are acknowledged in the program
- Gather committed run crew/dressers for all performances
- Work with the **House Manager** to find 2 ushers per performance
- Communicate run crew/dressers and contact information with **Asst. Stage Manager** and **Wardrobe Supervisor**
- Get contact information (phone numbers) for 2 ushers per performance to the **Box Office Manager** via email

Dress Rehearsal/Performance Period:

- Facilitate (not lead) daily production meetings
- Facilitate (not lead) daily designer check ins
- Check in with the **House Manager** about the program count, print more if necessary and get them to the box office before the next show

Post Production:

- Make sure all production team members attend Strike and Post Mortem
- Close books at Strike with the assistance of the **Budget Coordinator**

Notes:

- Fiscally responsible for the show
- You do not have say in artistic decisions, unless asked directly
- Could consider setting a 'final additions' deadline before opening night so that nothing new is added to the set for the final dress rehearsal or opening night
- You should not play any other role on the production (other than slotting agent)
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Director:

Pre Production:

- Read the script and have a copy that they can mark up
- Participate in Slotting/Pitch
- Discuss artistic aesthetic involvement with **Slotting Agent** and **Production Manager** (depending on what areas are being emphasized for Divisional work, may or may not have full say in all design areas)
- Meet with the **Stage Manager** to discuss styles of communication and hierarchy in the rehearsal room and preferred methods of interaction

Audition Process:

- Decide with the **Production Manager** and **Stage Manager** whether **Designers** will be allowed to watch auditions
- Decide on a structure for your auditions
 - What relationships or capabilities do you want to find?
- Choose side for the actors and get them to the **Stage Manager** for copying
- Either create actor info sheets or communicate what information you want to the **Stage Manager** to create
- Be clear with the actors auditioning about:
 - Time commitment
 - Your interpretation of the script
 - Your goals for the show
 - Your flexibility
 - Your style as a director
 - Rehearsal structure

Rehearsal Period:

- Prepare for every rehearsal session
- Meet with the **Stage Manager** before every rehearsal, if possible, to discuss what you will be working on with the actors and any schedule you have arranged
- Create a safe environment for everyone in the room
- Discuss with **Stage Manager** strategies about actor tardiness
- Give actors notes
- Check in with actors “how did that scene feel for you?”
- Establish regular check ins with performance and artist team
- Be aware of your actors needs (be flexible)
- Give the actors things to work on or think about outside of the rehearsal space
- Set an early ‘off book’ deadline (get the scripts out of their hands)
- Communicate any rehearsal prop/furniture needs and deadlines to the **Stage Manager**
- Be aware of any moments in the play that could be emotionally triggering for members of your cast. Seek help from faculty for tips on broaching possibly traumatic conversations
- Always discuss in detail and choreograph above emotionally triggering scenes before expecting actors to jump into the physicality

Dress Rehearsal/Performance Period:

- Set a clear date for the **Stage Manager** to take over control of maintaining the artistic integrity of the performance

Post Production:

- Attend Strike

Stage Manager

The stage manager is responsible for coordinating the technical aspects of the show, works alongside the director during rehearsals recording production decisions and takes over the management of the show during performances..

Pre Production:

- Create a contact list for the production team, email it to the entire production team and post a paper copy (of school emails only) on the Call Board
- Discuss with the **Production Manager** and **Director** whether actors will be allowed to attend production meetings
- Meet with the **Director** to discuss styles of communication and hierarchy in the rehearsal room and preferred methods of interaction
- Prepare your prompt book
- Create rehearsal calendar (setup so you can easily just add rehearsals to it)
- Get keys from **Staff TD** (you have a key to every space the production team will need access to)

Production Meetings:

- Take production meeting notes and email to the entire production team (and select staff and faculty on request)
- Be prepared to give an update on the rehearsal process to the production team

Audition Process:

- Schedule auditions with the **Production Manager** and **Director**
- Decide with the **Production Manager** and **Director** whether **Designers** will be allowed to watch auditions
- Discuss the structure of auditions with the **Director**
- Copy sides the **Director** wants to see in the auditions
- Either create actor info sheets from the information given by the **Director** or copy the form created by the **Director**

Standard information:

- Name
- Year
- Email
- Phone number
- Experience
- Weekly schedule
- Plus a few artistic questions from the **Director**
- Be clear with the actors auditioning about:
 - Time commitment
 - Rehearsal flexibility
 - Rehearsal structure
- Organize auditioning actors
- Collect information sheets
- Hand out sides to actors as discussed with the **Director**

Read Through Period:

- Create a contact list for the actors

- Schedule consistent weekly rehearsals (try to keep at least one day off for every actor per week for as long as possible)

Rehearsal Period:

- Maintain rehearsal calendar
- Attend every rehearsal
- Reserve space for all rehearsals not in the performance space
 - Create a Rehearsal Report of every rehearsal, email it to the entire production team and post a paper copy on the Call Board. These reports should note any changes or notes for costume, props, lights, sound, set, etc. Any rehearsal props or costume piece that are needed, any research questions or requests for the dramaturg, any major line changes or shifts (in the dramaturgy section) so that those not at the production can adjust their scripts accordingly. Faculty and staff advisers to the production as well as student participants will read these.
- Meet with the **Director** before every rehearsal, if possible, to understand their intentions in the rehearsal and any schedule that they need you to maintain in the room
- Be the first one to the rehearsal room:
 - Setup the space as the **Director** has planned
 - Sweep the space (often the **Asst. Stage Manager** will do this)
 - Make sure the space is clean and organized, with specific room for actors who are not currently participating in the scene work
- Be prepared for emergencies
- Keep track of time:
 - Call anyone who is late
 - Notify the **Director** of time (in agreed upon way) for shifts or breaks
 - Ensure that the company is given adequate break – A good system for breaks is 5 minutes break for every 50 minutes working and 10 for every 90
- Take detailed, readable notes:
 - Blocking
 - Lines
 - Script changes
- Please ensure that if strobe lights, cigarette smoke, nudity, scents, etc. are put into the production that an audience warning is placed in the box office
- Maintain a clear, level head (no matter what is happening in the room, be the calm, cool, collected one)
- Speak with the **Director** briefly after every rehearsal (particularly early in the process) to check in about how rehearsal went and if there is anything they need you to prepare for the next rehearsal
- Tape the rehearsal space when ground plan is complete
- Make sure props are put away correctly
- Lock up all spaces and do a general walk through for lights and any equipment left out (even if left by another person)
- Be the last one to leave the rehearsal room

Tech Rehearsal Period:

- Confirm reservation of EDH space with Special Events/Programming (so that Public Safety doesn't lock the building before the show)
- Responsible for the safety of the performers (walk the stage, notice where running lights are, notice lips of platforms)
- Maintain a clear, level head (no matter what is happening in the room, be the calm, cool, collected one)
- Create a Performance Pattern for the actors
- Spike furniture/props as needed
- Place glow tape/dots along walls, furniture, props, edges of the stage as needed (turn the lights off and walk through the space before your actors do)
- Set up clip lamps and extension cords backstage and in the catwalks for the stage crew and any ops in the space
- Set up headsets for managers, designers, and ops (**Sound Techs** should be able to help if there are any problems)
- Set up props table(s) with assistance of **Props Designer**

Performance Period:

- Use the same prompt book for performances as in rehearsals
- Maintain a clear, level head (no matter what is happening in the room, be the calm, cool, collected one)
- Schedule and run Photo Call with the **Fac/Staff Photographer** (see attached sheet for attendees)
 - Make sure actors and the production team know when it is
 - Collect moments from designers
 - Organize the moments in a logical way (least costume/set changes possible is usually best)

Post Production:

- Ensure actors know when and where to be for Strike and Post Mortem
- Fully participate in strike and post mortem.
- Clean up your book to show to your committee as well as a future record of the production.

Notes:

- You are responsible for the cleanliness of spaces used by the actors, but you are not the maid. Make it clear that you expect the actors to clean up after themselves throughout the rehearsal process. There are many other people using the spaces after you. The space should be left as clean, if not cleaner, than you found it.
- Be in constant communication with the **Production Manager** and **Designers** about things that will be needed in the rehearsal room. Be aware of **Designer** progress.
- Give everyone the benefit of finding their own solutions for challenges that pertain to them, but if you are asked or it gets down to crunch time, be ready with quick solutions.

- Flexibility is a key to stage management. Allow each production to develop its own patterns. Every challenge can be met with cooperation.
- You should not play any other role on the production (other than slotting agent)
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Designer (Set, Lights, Costume, Sound, Projection, Props):

As the designer you are responsible for the environmental and physical look/feel of the production and the performers. You work with the director and the other designers to create a tangible, cohesive, visual message for the play

Pre Production:

- Read the play, attend multiple rehearsals if the piece is devised
- Meet with your director and the other designers as your design is created
- Complete the design -- ground plans, and renderings are presented to your production team, advisors, and staff shop supervisors
 - Suggested deadlines
 - Set – two weeks prior to build or rehearsals beginning
 - Costume – two weeks prior to build or rehearsals beginning
 - Lights – rough idea at start of rehearsals, final light plot and relevant paperwork, one week prior to hang
 - Projection – rough idea at start of rehearsals, final design two weeks prior to tech
 - Sound – rough idea at start of rehearsals, final design one week prior to tech
- Consider taking a class, and/or assisting in your design area before your project

Rehearsal/Build Period:

- Be in constant communication with **Production Manager** about production and design meetings
- Be present at ALL design and production meetings
- Be in constant communication with **Stage Manager** about the rehearsal process and the needs of the production

- Be in constant communication with the **Technical Director** and **Costume Supervisor** about the build process. Your design is **NOT** finished when you have turned in the drawings. You are responsible for aesthetic choices, construction, sewing, shopping, painting, hanging, focusing drapery, seating.....etc.
- Seek help and guidance from faculty and staff members when needed – even if you do not think this is needed, say hi anyway.
- Attend **at least** one rehearsal every one to two weeks (depending on rehearsal period).
- Meet the deadlines you have committed to.
- Manage the budget allotted to your design area.
- If you have an assistant, be sure to include them in your process. Ask them what their learning goals are.

Tech Rehearsal Period:

- Make every attempt to have design finished by the beginning of tech.
- If you have an assistant, be clear about how they will work with you in tech.
- Attend ALL tech rehearsals, and the production meetings that follow.
- Be prepared to make changes to your design during the tech process – your design is not concrete and unchangeable, it must maintain a certain amount of fluidity as all the pieces come together. The more rehearsals you attend throughout the process, and good communication with the **Stage Manager**, and **Director** will allow for fewer changes during tech.
- Maintain a positive attitude and be open to collaboration.
- Work with the **Stage Manager** to clean and prepare the performance/dressing room space for the performers
- Make certain that you speak with your **Production Manager** so that you understand the focus of each of the Tech Rehearsals.
- There should be no changes after final dress.
- At final dress, give the **Stage Manager** a list of images that you would like to have photographed. It is important that you have a visual record of your work.

Performance Period:

- Check in daily (by noon) with the **Stage Manager** to make sure that nothing needs to be fixed or adjusted.
- **MUST** attend opening. It is the proper etiquette in the theatre to support the performers at this time.

Post Production:

- Attend Strike and Post Mortem.
- All borrowed costumes, props, and scenery must be returned.
- All costumes must be washed/dry cleaned, and restocked or returned.

Notes:

- You should not play any other role on the production (other than slotting agent)

Dramaturg

The dramaturg keeps an eye on the overall storytelling of the production, coordinates performance research and communicates with audiences outside the performance.

Pre production:

- Read and analyze the script (seek and present pathways into the world of the play).
- Talk to the director and the playwright (if applicable) about what you can offer the production and how/when/if they would like to receive notes.
- Work with the director to cut, edit or arrange the script as required.
- Secure permission to use copyrighted material.
- Talk to director and/or lead artist(s) about their vision for the production – if possible meet regularly over the course of rehearsals to track changes to this vision.
- Create a glossary of words or phrases used in the script to be shared with the cast.

Pre-production research may include the following:

- Source material & other translations or adaptations of the same story.
 - The playwright's world and inspirations.
 - Production history – notable previous productions, images, reviews.
 - Scenic and atmospheric images.
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- Attend auditions – offer the director advise about the way that different actors may affect the story being told by the production.
 - Meet with the designers, share research, listen to their design ideas.
 - Perhaps begin a blog to pose questions, share research and musings.

Rehearsals:

- Sometimes during the first rehearsals the dramaturg will present some background research and/or hand out actors packets.
- Attend all the rehearsals and production meetings that you can.
- Give notes as requested to the director and/or playwright (not directly to the actors).

During dress rehearsals:

- Compile lobby display.
- Write program note (run it by the director) edit it & pass on to publicist for inclusion in the program.
- Talk to the director and/or playwright about your ideas for talkbacks.

During performances:

- Run the audience talk backs

Post performance:

- Attend strike and post mortem
- Help to compile a clean script with any script changes that took place during the rehearsals.
- Sometimes compile a production notebook to record the major artistic decisions and images of the production – give a copy of this to the Theatre Board achieve.
- Take down your lobby display.

Publicity

The publicist is responsible for informing people outside the theatre that the production is happening & generating excitement about it.

Pre Production:

- Read the script and talk to the director and/or lead artist(s) about their vision for the show.
- Create a press release for the show (if applicable) to send to campus news sources, 5 college theatre website and the Valley Advocate.
- If a children's show make an appointment with the Theatre Board Child Drama Liaison and Professor Natalie Sowell to discuss particular needs of this audience.

Rehearsal Period:

- Observe design meetings to understand the aesthetic of the show which will allow you to adequately target audiences for the show

The production poster should be printed two weeks prior to opening- distribute via theatre board members, theatre faculty/staff and box office. If a wider audience is wanted, also distribute to the other five college theatre departments and post in public libraries and businesses in town. Note: before printing the poster must be approved by a theatre faculty member.

- Make sure the posters follow Hampshire College Theatre Board publicity policy
 - All posters for slotted shows must say "Hampshire College Theatre presents"
 - Name of the show.
 - Name of playwright.
 - Location of show.
 - Date and time of show – Including the year.
 - How to get tickets.
 - Cost of tickets.
- The box office typically opens 10 days prior to the production, when they do, ensure that tickets are set aside for any special guests, members of the press or school groups that you are expecting.

Dress Rehearsal/Performance Period:

- Attend a performance.

Post Production:

- Attend strike and post mortem

House Manager

The job of a house manager is to ensure that the performance run smoothly for the audience.

Rehearsal Period:

- read the script and talk to the director and/or lead artist(s) about the artistic vision for the production and how that might effect the way that the audience is greeted into the space. Ask whom they would like to deliver the

pre-show announcement (turning off cell phones, emergency exits, length of the show, etc.) and be prepared to script it and deliver it.

Dress Rehearsal:

- If you need/want to see the show, attend one of the dress rehearsals
- Work with the **Production Manager** to find 2 ushers per performance
- Talk with the **Technical Director** about changes that can be made to the house at the last minute if needed
- Talk to the **Stage Manager** about when the house is scheduled to open and close and how long you'll be required to stay every performance
- Know the policies of the theater spaces:
 - Capacity
 - Wheel chair accessibility (per show)
 - Reservation policies
 - Waitlist policies
 - Any alterations the **Technical Director** and **Stage Manager** are willing to make to the house for family members (or overly crowded waitlists if the house is particularly small)
 - Emergency policies and first aid kit
- Work with the **Production Manager** to ensure that the entire production team understands the Box Office Policies

Performances:

- Be at the theater by an hour before the show
- Be dressed appropriately
- Be courteous to all of the audience members
- Help set up the lobby display, if there is one
- Communicate with the **Asst. Box Office Manager** about any seats that need to be marked as reserved
- Clear any garbage, programs, etc. out of the house
- Communicate with the **Stage Manager** about any foreseen delays for opening the house and starting the show
- When the ushers arrive a half hour before the show:
 - Have them check in with the **Asst. Box Office Manager** to get their tickets and sign in
 - Brief them on the show's appropriateness of the show for children (if it is inappropriate for children, the ushers should find you to talk to anyone trying to enter with a child)
 - Train them:
 - One will rip tickets in half, put half in the ticket column and hand half back
 - One will hand out programs
 - Have them ask audience members to please not sit anywhere marked 'Reserved'
 - Let the ushers place their coats or 'Reserved' signs on a seat each
- Check in with the **Asst. Stage Manager** and **Asst. Box Office Manager** before opening the house
- Notify the **Asst. Stage Manager** when the house has been opened

- Check on the 'Reserved' seats (make sure audience members don't move the signs)
- Check in with the **Asst. Stage Manager** and **Asst. Box Office Manager** before closing the house
- Escort the ushers into the house and deliver the House Manager speech
 - Length of the show
 - Length of intermission
 - Any warnings about triggering content or flashing lights
 - Emergency exits
 - No flash photography
 - Turn off cell phones
- Take the red bag from the ticket column to the **Asst. Box Office Manager**
- Place the 'Performance in Progress: No Late Seating' sign on the main doors of the appropriate theater space
- Stay in the EDH lobby/box office until the end of intermission
 - Do not allow any latecomers into the theater
 - Open the doors for intermission
 - Time the intermission
 - Ring the door bell 1 minute before closing the doors
 - Close the doors after ensuring that everyone is out of the bathrooms
- Check if there are enough programs for the run of the show and communicate with the **Production Manager** if more need to be printed
- At this point, you may leave at the time designated by the **Stage Manager**