

Hampshire College

Production Handbook

By

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Spring 2016

Production Managers

of the 2014-15 season

Forrest Hejkal

Spring 2013

Shawna Roberts

Spring 2012

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Contact Information

- Theatre Board
 - hctfacilitator@gmail.com
- Faculty
 - **Djola Branner** – Theatre generalist – Playwriting and Acting, dbranner@hampshire.edu, ext. 5511
 - **Peter Kallok** – Theatre Generalist – Design, pkallok@hampshire.edu, ext 6839
 - **Will MacAdams** – Theatre Generalist, wmacadams@hampshire.edu,
 - **Natalie Sowell** – Theatre generalist – CYL, nsowell@hampshire.edu, ext. 6099
 - **Mei Ann Teo** – Theatre generalist – Directing and Dramaturgy, mteo@hampshire.edu, ext. 6207
- Staff
 - **Amy Putnam** – Staff Technical Director, aputnam@hampshire.edu, ext. 5749
 - **Beth Smolin** – Staff Costume Supervisor, bsmolin@hampshire.edu, ext. 6082
 - **Bea Cusin** – IA administrative support, nhalaz@hampshire.edu, ext. 5824
- Sibies: 413-256-6100
- Physical Plant: ext.5431
- EMT services: ext 5555 (also the emergency number for the campus police)
- Campus Police
 - Emergency: ext: 5555 or 1911
 - Non-Emergency: ext. 5424
- 24 hour Nurse hotline (UMASS): 413-577-5000
- Campus space reservations (not EDH)
 - eventservices.hampshire.edu – on this web-site, select space reservation. There is an online form to fill out. It usually takes up to a week to get a response, so plan ahead
 - Phone: ext. 5610
 - For more detailed space listings see Production Management Appendix
- EDH space reservations
 - hctspacemonitor@gmail.com

Theatre Board

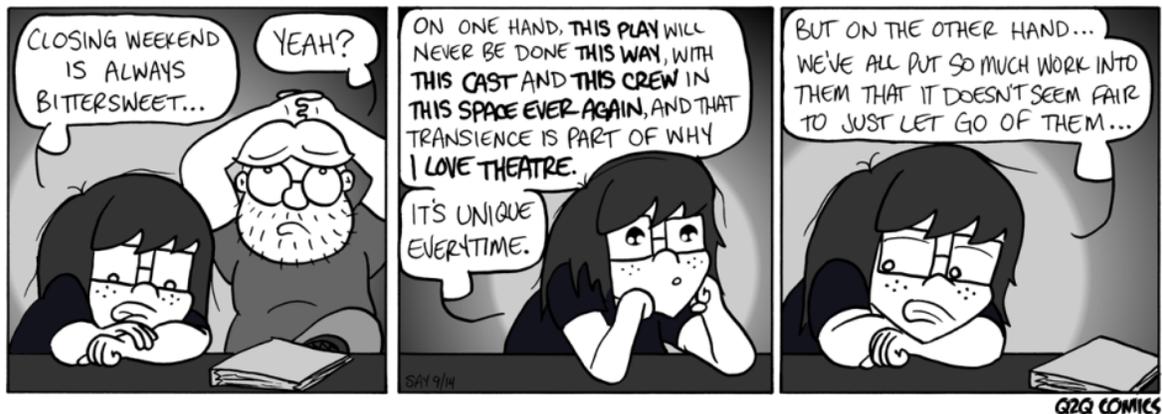
This unique aspect of our program allows students to manage their own theatrical events and performances. Theatre Board is the student elected, student run organization that designs and facilitates the Hampshire College production season; manages the annual budget; reserves space and equipment; reviews and funds proposals for guest artists; and serves the educational and artistic needs of Hampshire students through a myriad of experiential opportunities.

The production is expected to: Attend weekly Theatre Board meetings once the process begins in order to share the process, invite Theatre Board to the initial meet and greet or the first read through, keep Theatre Board apprised of any changes in ticketing, and show times, and attend the post mortem run by Theatre Board after strike

Slotting agents are required to attend all TB meetings. Prior to the TB meeting please check in with your Production Manager to determine that you have all the information

Why does the production check in with Theatre Board? What are some of the expectations?

- To inform or receive support if there is a red flag in the production.
- To share with other theatre makers what is exciting in your process.
- To receive assistance with solving hands on issues – for example, you can ask Theatre Board to come to a build, hang, or paint call if you are up against a wall
- Theatre Board serves as a communication link with the rest of the community regarding shared space, equipment and human resources
- Understand that Theatre Board is a confidential resource
- It is everyone's responsibility to keep the conversation respectful



Production Team Roles

General Note from 2016-17 PMs – We think it would be a great idea to create a google profile for the year. This page would have contact lists, rehearsal schedules, calendars, budget templates, production meeting minutes and other general information. This way all the PMs would know what other students are working on, and would be able to set deadlines and tech schedules with knowledge about what else is going on in the program

Slotting Agent:

The slotting agent applies to the program for a place in the season. They pitch the idea to the selection committee in the spring of the previous year. They are directly responsible for ensuring that a production is mounted during their assigned production dates. The slotting agent will attempt to absorb/smooth any dysfunction that may arise in the process. Depending on the role you take in the production, your presence in rehearsals and production meetings may vary. You need to be present at enough rehearsals so that you can appropriately check in with Theatre Board and know the pulse of your process. Everyone should know who you are, and you need to know your entire team.

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:

- Attend Theatre Board meetings once productions meeting begin
- Invite Theatre Board to the first read through or the meet and greet
- 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
- Read Rehearsal Reports

Performance Period:

- Read Performance Reports

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 Team Roles

Production Manager:

The Production Manager is the head and coordinator of the production team. They facilitate the creation of the production's environments. Don't be afraid to ask for help, you are not expected to know everything. However, you do need to follow up in a timely manner with answers, and you should never lose contact with your team

Overview of Responsibilities

- Set, maintain, and balance budget
- Run production meetings
- **Make sure everyone is communicating well** – notice when this is not working and actively seek to remedy. Do not rely on email
- Know everyone on the production team, including performers
- Meet with designers outside of production meetings
- Make sure every team member understands their job description and the time commitment of the role
- Conflict mediator between team members and performers
- **Liaison between production team and box office**
- Attend weekly production meetings, all tech rehearsals, strike, and post mortem
- Step in to do jobs that the production team cannot manage (delegate if possible) ie. Programs, publicity, board op

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
- When creating the Tech Schedule, seek input from Stage Manager, Director and other key artistic collaborators.
- 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 the process (Once any type of meeting or rehearsal has started, the Slotting Agent and/or Production Manager must be in the weekly TB meetings.) Check in with Stage Manager, Director, and Designers to determine where they are in the process before this check in.

- Schedule a meeting with the TB Budget coordinator so that you are clear about Theatre Board's budgetary policies (it may be helpful to have the slotting agent at this meeting as well)

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
- Create the Call Board for the Stage Manager to maintain – check in with the Stage Manager periodically to determine if they need assistance with the maintenance.
- Keep production calendar up to date.
- Schedule the pre-tech meeting- inviting the with the Staff TD and a faculty advisor is at the discretion of the Production Manager
- 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
- Plan and attend the pre-tech meeting. Positions in attendance – Director, Stage Manager, Production Manager, other key artistic collaborators, Staff TD, the advisor of the director

Ticket Selling Period:

- **READ** box office policy on pg_____
- 15 business days prior to opening, confirm with the House Manager that the ticketing site and voice mail (if it is being used) have been updated
- The box office opens 10 business days prior to opening
- Make a personal invitation for the Office of the President of the College (phone or mail)

- Confirm President's reservation with the House 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
- Communicate with the House Manager about curtain speech and overflow seating. Consult director and/or designers for this conversation
- Communicate run crew/dressers and contact information with Asst. Stage Manager and Wardrobe Supervisor

Tech Rehearsal/Performance Period:

- Ensure that you and the Production Manager have established an understanding of how you plan to work as a team during tech
- Be aware of the pulse of the room
- 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 – **NOTE:** remember that Duplications is not open on weekends, and they close at 5:00 with a lunch break from 12-1. Plan for a 24 hr. turn around on any projects
- FINISH the collection of RFPs
- Gather photo moments for photo call. This may take a great deal of reminding
- Give notes at the end of the tech production meetings, if there are items that you do not feel have been addressed.

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)
- Make production calendar and designer deadlines, in charge of keeping production team on schedule

Production Team Roles

Director:

The director creates the live event of theatre collaborating with actors, designers, dramaturges, and playwrights

Overview of Responsibilities

- Develop and communicate an artistic vision for the play
- Collaborate with design areas
- Cast the play
- Work with Stage Manager to design and run rehearsals
- Direct the play
- Work with the Stage Manager and Production Manager to plan and facilitate the rehearsal and production process
- Meet with designers individually outside of production meetings
- Attend weekly production meetings, all tech rehearsals, strike, and post mortem

Pre Production:

- Read the script and have a copy that they can mark up
- 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 and after every rehearsal, if possible, to discuss what you will be working on with the actors and any schedule you have arranged
- Communicate with the Stage Manager about your working style, and how you would like the rehearsal room maintained
- Create a safe environment for everyone in the room
- Discuss with Stage Manager strategies about actor tardiness

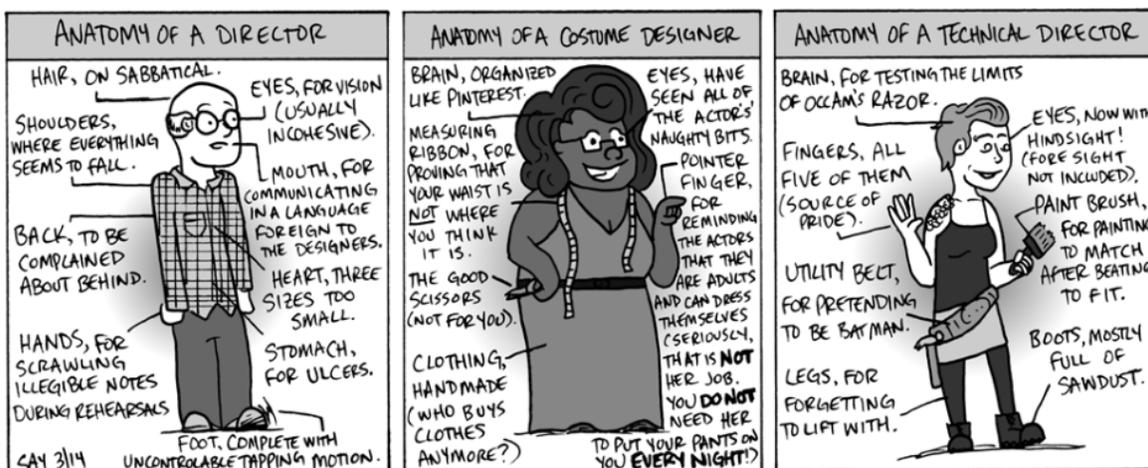
- Give actors notes
- Check in with actors “how did that scene feel for you?”
- Establish regular check ins with performance and artist team
- **Be aware of your actors needs (be flexible)**
- Give the actors things to work on or think about outside of the rehearsal space
- Set an early ‘off book’ deadline (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
- Invite Designers to the rehearsals

Tech Rehearsal/Performance Period:

- Attempt to gather an understanding of your responsibilities during tech
- Attend pre-tech meeting
- Discuss any potential trigger warnings with House Manager and Box Office Manager
- Discuss overflow and late arrival seating options with Designers, Stage Manager, Production Manager, and House Manager
- Set a clear date for the Stage Manager to take over control of maintaining the artistic integrity of the performance
- Read Performance Reports

Post Production:

- Attend Strike and Post Mortem



Production Team Roles

Stage Manager:

The stage manager is responsible for coordinating the technical aspects of the show. They work alongside the director during rehearsals recording production decisions. They understand the overall aesthetic of the show, and take over the management of the show during performances. Once performances begin, they can be compared to an orchestral conductor. Don't be afraid to ask for assistance, you are not expected to know everything.

Overview of Responsibilities

- **Remember to delegate**
- Create contact lists and conflict sheets for production team and cast
- Create and update rehearsal calendar
- Reserve space for all meetings and rehearsals
- Keep rehearsal and performance space clean and safe. Notice if the space is ready for work, or if it has a great deal of clutter, remedy this.
- Take rehearsal notes and post to communication forums. Be sure that Staff and Faculty are included, as well as any other community members who might also need this information (box office manager, Theatre Board)
- Take notes in production meetings and post to production team
- Create the call board – rehearsal schedule, contact sheet, rehearsal reports, production meeting notes, extra script, production calendar, build and hang schedule, program proof, box office hours, and other as production needs
- Take blocking and other notes in rehearsals and write a rehearsal report for every rehearsal
- Keep track of time in rehearsals
- Make and maintain a prompt book
- Run tech rehearsals – fully in charge of space and timing for tech and performances
- Call show
- Create Performance Reports and post to communication forums. Be sure that Staff and Faculty are included, as well as any other community members who might also need this information (box office manager, Theatre Board)
- Attend weekly production meetings, all tech rehearsals, strike, and post mortem

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
- Create Conflict sheets and share with pertinent personnel.
- 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, and reserve space if necessary
- 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

Rehearsal Period:

- Maintain the call board
- Create Contact list for performers; post a paper copy on the callboard.
- Create performer Conflict sheets and share with pertinent personnel
- Maintain rehearsal calendar. Schedule consistent weekly rehearsals (try to keep at least one day off for every actor per week for as long as possible)
- 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) Be aware of the pulse of the room
- 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:

- Attend pre-tech meeting
- Ensure that you and the Production Manager have established an understanding of how you plan to work as a team during tech
- 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 props table(s) with assistance of Props Designer
- Be aware of the pulse of the room. Recognize when YOU need to take a break

Performance Period:

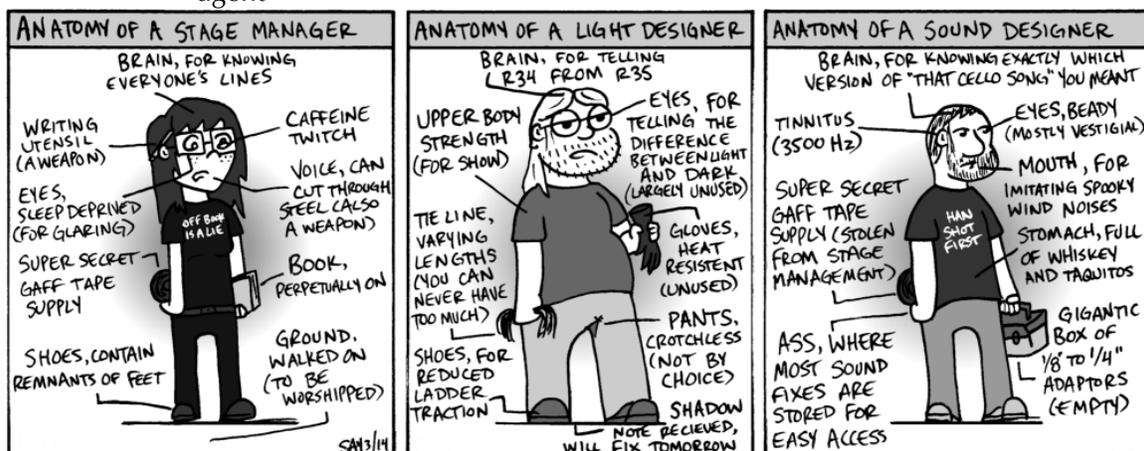
- Use the same prompt book for performances as in rehearsals
- Maintain a clear, level head (no matter what is happening in the room, be the calm, cool, collected one)
- Create performance reports and post to communication forums. Be sure that Staff and Faculty are included, as well as any other community members who might also need this information (box office manager, Theatre Board)
- Schedule and run Photo Call
 - 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)
 - Keep the photo call to two hours maximum

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)



Production Team Roles

Dramaturge:

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

Overview of Responsibilities

- Keep an eye on the overall storytelling of the production
- Coordinate and conduct research on source material & other translations or adaptations of the same story, the playwright's world and inspirations, and the play's production history
- A resource for designers, director and the actors as concepts are developed
- Create a glossary of words or phrases used in the script to be shared with the cast
- Attend regular rehearsals and give notes as requested to the director and/or playwright
- Create a lobby display
- Attend weekly production meetings, all tech rehearsals, strike, and post mortem

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.** Speak with the Staff TD about how to do this.
- 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.
- Meet with the designers, share research, listen to their design ideas
- Create a glossary of words or phrases used in the script to be shared with the cast.

Pre-production research may include the following:

- Researching casting options and audition publicity options in order to attempt to encourage diversity
 - 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.
-
- Attend auditions – offer the director advise about the way that different actors may affect the story being told by the production.
 - 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:

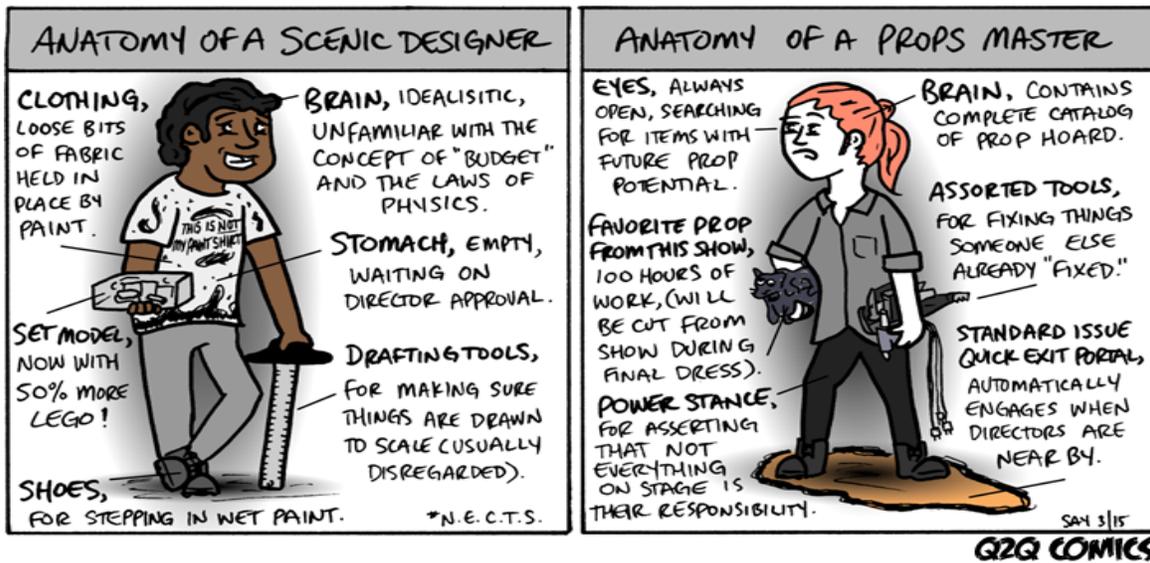
- Compile lobby display.
- Write program note (run it by the director) edit it & pass on to publicist for inclusion in the program.
- Talk to the director and/or playwright about your ideas for talkbacks.

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.



Production Team Roles

Designer and Technicians (Set, Lights, Costume, Sound, Projection, Props, Technical Dir. and ME):

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 (SEE BELOW FOR SPECIFIC DESIGN RESPONSIBILITIES)

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 begins

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).
- Continue meeting with the director as the aesthetic of the design and production continues to evolve.
- 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 feel that you will not meet this deadline, discuss a priority list with the Director, Stage Manager and Production Manager
- 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.
- You MAY NOT work on show notes after call, those notes must be done during the day, or after rehearsal
- 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:

- READ performance reports
- 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. This is NOT the responsibility of the Staff TD or the Costume Shop Supervisor
- 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)

Set Designer

The Set Designer designs the physical space and structure on/in/around which the performance will take place

Overview of Responsibilities

- Create an aesthetic vision for the set/environment of the play, based on the script and the director's interpretation/vision of the play
- Discuss design plans with show technical director and staff technical director to ensure that they are realistic and can be completed within budget
- Oversee props designer
- Complete ground plans and elevations drawings by design deadlines
- Responsible for painting the set, set dressing, and set furniture

- Attend all tech rehearsals
- Attend weekly production meetings, all tech rehearsals, strike, and post mortem

Props Manager

The Props manager works with the Scene Designer in order to design/acquire/create all physical objects used onstage in coordination with the Set Designer's vision

Overview of Responsibilities

- Create an aesthetic vision for the props/environment of the play, based on the script, the director's interpretation/vision of the play, and the research done by the set designer.
- Make detailed list of every prop in the show, determine which ones must be made and which can be acquired
- Supply rehearsal props for rehearsal process
- Make and/or acquire all props by deadline
- Overseen by set designer
- Return all borrowed props after show
- Attend weekly production meetings, all tech rehearsals, strike, and post mortem

Light Designer

The Light Designer designs and implements the design for the lighting for the performance and performance space

Overview of Responsibilities

- Create an aesthetic vision for the lighting/environment of the play, based on the script, the director's interpretation/vision of the play, and the set design
- Create a lighting plot by deadline
- Responsible for hanging and focusing, and cueing lighting, and readying it to be run by a light operator
- Prepare the space for Tech – specific responsibilities include electrical run to the tech tables, and running lights
- Attend weekly production meetings, all tech rehearsals, strike, and post mortem

Costume Designer

The Costume Designer designs/acquires/creates all of the clothing worn by actors onstage

Overview of Responsibilities

- Create an aesthetic vision for the costuming/environment of the play, based on the script and the director's interpretation/vision of the play
- Make detailed designs and drawings for each costume in the play
- Schedule actor fittings with Stage Manager
- Make and/or acquire all costumes by deadline
- Prepare the space for Tech – specific responsibilities work with the SM, Props Manager, and TD to prepare the dressing rooms.
- Clean all costumes after the show, return all borrowed costumes
- Attend weekly production meetings, all tech rehearsals, strike, and post mortem

Sound Designer

The Sound Designer designs/acquires/creates all of the sound not made by actors in the performance

Overview of Responsibilities

- Create an aesthetic vision for the sound/environment of the play, based on the script and the director's interpretation/vision of the play
- Create and/or acquire all sound effects and preshow, scene change, intermission, post show, and background sound/music
- Engineer the speaker set up and the signal flow from the sound board
- Prepare the space for Tech – Specific responsibilities include running headsets
- Responsible for cuing sound design and readying it to be run by a sound operator
- Attend weekly production meetings, all tech rehearsals, strike, and post mortem

Projection Designer

The Projection Designer designs, in coordination with the Director and Set Designer, a vision for when, where, and how projection will be used in the performance and acquires/creates all of the video material to be projected in the play

Overview of Responsibilities

- Create an aesthetic vision for the projection/environment of the play, based on the script and the director's interpretation/vision of the play
- Work closely with the lighting and set designers to integrate lighting, set, and projection
- Create and/or acquire all projection video material
- Responsible for cuing projection design and readying it to be run by a projection operator
- Attend weekly production meetings, all tech rehearsals, strike, and post mortem

Technical Director

The Technical Director builds the physical space and structure on/in/around which the performance will take place based on the Set Designer's design. It is your responsibility to follow the set designer's ideas and design as far as you are able to; identify when it becomes impossible; and then provide/discuss solutions.

Overview of Responsibilities

- Build the set according to the Set Designer's designs
- Work with Staff Technical Director to ensure that the set and performance space meet code and all safety concerns
- Leave rehearsal space safe for performers to use after build
- Fix the set any time something breaks or malfunctions during the run of the production
- Communicate with the Production Manager and the Staff TD in order to find build crew and utilize work study.
- Prepare the space for Tech – specific responsibilities include: masking, x-overs, seating and risers, tech tables

- Safety, safety, safety
- Attend weekly production meetings, all tech rehearsals, strike, and post mortem

Master Carpenter

The Master Carpenter is responsible for assisting with the build. Any of the more complicated building projects are given to the Master Carpenter to accomplish, giving the Technical Director time to focus on the organization and preparation for build. Someone who has worked on several build crews before should fill this position. This is NOT a position someone can jump into with no prior experience.

Overview of Responsibilities

- Build the set according to the Set Designer's designs
- Work with the Technical Director to ensure that the set and performance space meet code and all safety concerns
- Fix the set any time something breaks or malfunctions during the run of the production
- Responsible for completing the notes that come out of Tech rehearsals. The master Carpenter **DOES NOT** attend tech rehearsals, they are available during the next day in order to complete the notes that the TD takes during the rehearsals
- Attend weekly production meetings, build calls, strike, and post mortem
- Safety, Safety, Safety!!

Master Electrician

The Master Electrician (ME) is responsible for the execution of the lighting design. Someone who has worked on several light crews before should fill this position. This is NOT a position someone can jump into with no prior experience. Taking a lighting class will not hurt – but is not enough to qualify you. KNOW the board. With the lighting Designer's consultation, the ME will:

Overview of Responsibilities

- Supervise the hang of the show, insuring and verifying that all instruments are in their required place
- Crew the focus
- Wire any "practical" lighting units
- Perform the pre-show dimmer and instrument check each night before the performance
- The ME is responsible for all things electric, setting up the board, refocusing lights, repairing lights, setting up SM table lights
- You are in charge of lights during strike.
- Attend weekly production meetings, build calls, strike, and post mortem
- Safety, Safety, Safety!!

Production Team Roles

Publicist/House Manager:

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

The House Manager manages and oversees the lobby space and entrances to the performance space before and during performance. They are also responsible for running the box office with the assistance of the Theatre Board Delegates, and the Box Office Work Study Students.

Overview of Responsibilities

- Create a poster design that reflects the aesthetic of the show approved by Theatre Board and faculty
- Complete and print poster design by deadline
- Publicize the show via email, Facebook, and other internet resources
- Establish box office hours for two hours a day beginning 10 days prior to opening
- Work with the Production Manager if you need assistance staffing those hours
- Communicate with Box Office Manager about when the box office will be open
- Communicate with Production Manager about creating programs
- Be familiar with the policies of the theater spaces
- Attend final dress
- Make sure the audience seating area is clean and tidy before every performance
- Deliver house speech at the beginning of each show

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. (hctboxoffice@gmail.com)
- Cost of tickets.
- The box office typically opens 10 business 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.
- Read the script and talk to the director and/or lead artist(s) about the artistic vision for the production and how that might affect 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.

10 Week Days Prior to Opening

- Check with Production Manager to determine how many seats are available in the theatre
- Open the box office. Set up the ticket reservation email, and blurb, and send it to the Staff TD to post on the web site
- Establish Box office hours and put them on the face book event for the show, send the hours to the Staff TD to put on the web site
- Meet with the Box Office work study student in order to learn how to run the box office
- The Theatre Board Delegate is available to assist with staffing the box office if there are issues. The responsibility for staffing is still yours. The Box Office Work Study will staff 5 of the twenty hours that the box office will be open.
- With the Production Manager, discuss overflow and late seating options. Insure that the PM is in discussion about the seating plans with the Director and SM. Check these plans with the Staff TD so that you are sure they conform with fire codes

Dress Rehearsal:

- Attend one the final dress rehearsals
- 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 performance
- Be dressed appropriately

- Be courteous to all of the audience members
- Help set up the lobby display, if there is one
- Communicate with the 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
- Check in with the Asst. Stage Manager and Box Office Manager before opening the house
- Notify the Asst. Stage Manager when the house has been opened
- Once the house is open direct audience to the theatre, take tickets and hand out programs
- Check on the 'Reserved' seats (make sure audience members don't move the signs)
- Check in with the Asst. Stage Manager and Box Office Manager before closing the house
- Deliver the House Manager speech
 - Length of the show
 - Length of intermission
 - Any warnings about content or flashing lights
 - Emergency exits
 - No flash photography
 - Turn off cell phones
 - Donation Speech

NOTE ON THE ABOVE – if at all possible, have this speech memorized, so that you may engage the audience, rather than reading from a script.

- 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
 - 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

Post Production:

- Attend strike and post mortem

**Things you'll never hear backstage:
Courtesy of Julie Fife – for when you need a laugh**

By the Stage Manager:

It looks as though there'll be time for a third dress rehearsal
Take your time getting back from break
We've been ready for hours
No, I called that perfectly the first time – let's move on
The headsets are working perfectly
Wow, the actors have been off book way before they were supposed to
Well it looks like we are a full 2 weeks aghaad of production schedule
The whole company is standing by whenever you want them
Wow... that didn't take long!

By the Producer:

Of course there is enough money to go around
We have money left over

By the Director:

Wow, the designers were right on, werent they
No, today is the tech rehearsal, we'll rework that scene later
I think the scene changes are too fast
Of course I think we'll be ready in time for opening

By the Designers:

Of course all of my drawings were turned in on time
Yes, it is absolutely my fault the set looks awful
You know, you might have a point there
The director knows best, obviously I wasn't giving them what they want
We have too many gel colours in stock
The actors are always in their light!
Of course the shop will have the costumes ready on time

By the Technical Director:

This is the most complete and informative set of drawings I've ever seen
We built it right the first time
No problem, I'll deal with that right away
I love our designers, and our lighting designer is the best

By the Actors:

Really, I think my big scene should be cut
This costume is SO comfortable
I love my shoes
Without the crew the show would never run, lets thank them

By the Crew:

That instrument is not in the way
We'll get in early tomorrow to do it, way before call
I am sure that is our job
All the tools are carefully locked away, and the shop is clean

Running Production Meetings:

Agenda:

- The first and most important step in running a good production meeting is a detailed agenda. Do not assume you will remember to cover every topic that needs covering. Each production meeting will be different from the last, because each department will be in a different state of progress than they were before, so do not rely on a single production meeting agenda to use each meeting. Every agenda must be a customized to meet the needs of every meeting. A good agenda will have each topic to be covered, the approximate time it will take to cover it (be sure your times add up to your meeting length or less), and bullet points for reminders to be given and questions to be asked about each subject.

Personal Check-Ins:

- For the first two or three production meetings, these should include introductions, with name, gender pronouns, and team role. Often there will be new members present at each of the first few meetings, but it is also good to repeat introductions as it takes most people more than one instance to learn so many names, pronouns and roles.
- Regular check-ins help the team to get to know each other, build community and team spirit, and allow you and other team members to see how each member is doing in their life outside of the production.
- Check-in questions can take many forms. Start fairly simple, and you can get more creative and fun and weird once the team knows each other a little better (unless of course all team members have worked together before). Some common basic check-in questions are:
 - How are you doing?
 - How has your day/week been?
 - What was a highlight of your day/week?
 - Share a rose and a thorn (high point and low point) of your day/week.
 - Share something that happened in your life today/this week that was completely unexpected.
- Once the team gets to know each other better, you can begin customizing the check-ins to also be a fun time for the team to bond. For instance, if the check-in has been sharing a highlight of their week, check-ins might become sharing the highlight of their week and making up an imaginary highlight of another team member's week. Ultimately, personal check-ins have two goals: For everyone to know how their team members are doing, and to build community and connections. Any way this can be achieved is a good check-in.

Budget:

- The budget should be touched on in every production meeting. Plan to spend at least 15 minutes discussing the budget at the first production meeting, and 5 minutes at most subsequent meetings (occasionally more). When the budget is first discussed, make sure everyone has a hard copy of it and understands their department's budget line. Tell everyone they are to send you an update every time they spend money, or they must be prepared to give a budget report every week.

- Remind Designers that they should stay aware of how much has been spent throughout the process
- RFPs: At the beginning of the process, discuss with production team how to fill out an RFP, how to spend money, how to spend school's money, etc.
- Questions to ask each department about budget (not all of these should be asked at every meeting, some will not be relevant at the first few meetings):
 - Have you spent anything since last meeting? How much? (if the exact amount is not known, make sure they send you exact amounts by the end of the following day)
 - How much have you spent total/what do you have left in your budget?
 - What do you have left to purchase? Do you know the amounts of those things?
 - Are you concerned about your budget? Why or why not?
 - Within your design/department, what are you prioritizing? What are three cuts/simplifications that could be made if budget were a concern?
- Red flags to watch for when discussing budget with departments:
 - The main red flag to watch for regarding budget is designers saying things like "I haven't looked into how much _____ will cost yet, but I don't think it will cost much/shouldn't be over about \$x." If they haven't looked into it, they really don't have any idea. Insist that they look up at least approximate pricing on the Internet very soon (set a specific amount of time, "tomorrow," "by Wednesday," "by next meeting" depending on how pressing it is. Remember to always set a deadline for them that's earlier than when it absolutely needs to be done by).
 - When departments have the Staff TD or Staff Costumer order items, it's their responsibility to meet with the staff member and obtain a copy of the receipt
 - If a department has not totaled the amount they've spent
 - If the set designer is planning to borrow large furniture from other schools, they need to plan on truck rental costs coming out of their budget to move it from the other schools and back
- Meet with Budget Coordinator at beginning of process

Topics Specific to First Production Meeting

- Make sure everyone has read the script. Ask them specific questions about the script, in order to start conversation. For example: "what is your favorite moment?"
- Ask each team member to describe, in their own words, what they think their role entails and what their responsibilities are. Have their role descriptions written in front of you, watch for major aspects of their job that they don't know or may not be thinking of. Fill them in on blank spots. Tell everyone to read their full role descriptions in the theatre handbook by the second meeting if they haven't already. Follow up on confirmation of this.
- Schedule smaller meetings between departments that need to coordinate responsibility overlap: Set designer and technical director, set designer and props designer, props designer and costume designer, etc.
- Tech schedule – hand out hard copies
- Accountability – make sure no one's been asked to do a quick favor. Make sure they know the hourly commitment per week. Watch for people who may be overcommitting, or may be unaware of the commitment. Make sure designers know that if board operators or run crew cannot be found, the designers are responsible

for stepping up. It is better to lose people at the beginning of the process than at the end.

- Check in with divisional status and progress.

Department Check-Ins

- Give each department time and space to talk about what they're working on, how their department is doing, etc. Ask specific questions. Do not ask a question to which they can answer "fine".
- Allow and encourage these check-ins to spark conversations between designers and departments; if a design or technical issue needs to be discussed by the team, this is the time to do it.
- This is not a time to discuss deadlines or present preliminary or final designs. It is a time for departments to share their progress, ideas, and questions with each other.
- The stage manager's check-in should include sharing the biggest pieces, ideas, or events from the rehearsal reports from the past week

Asking Questions

- You can (and should) ask questions about process during this time
- Understand that it is fine for you not to have the answer, but you need to be willing to find them in a timely fashion
- Practice asking questions in a manner that will not create or escalate panic
- Ask the team members if they have been to rehearsals during the process (prior to tech) and help them get to one if they have not.
- Ask your advisor, peer mentor, or the Staff TD and Costumer if you are not sure what or how many rehearsals each team member should attend

NOTE – learn to identify when the check-ins become circular conversations between a few of the team members. You can ask the team member to clarify what they need, and attempt to direct the conversation

Deadlines

- These should be discussed separately from department check-ins
- Preliminary Design Deadlines:
 - All designers should have a list of the technical pieces their department will be finding/creating
 - Open to change and discussion. Present in a Production Meeting so everyone is there
- Final Deadlines

Giving Options

A small lecture on working with directors and designers

When doing artistic work, nobody likes to be told no. They get upset when they are shut down and simply told they can't have something. When a director or designer wants something, and it simply can't be done because of budget, time, or resource constraints, avoid, if at all possible, just saying no. Instead, provide them options. Say, "unfortunately, we can't accomplish A because of X, but here are your options, B, C, and D, and whichever of those you want, we can make that happen." This puts the power back into their hands, and they feel as though they're the one making the choice about the artistic vision. Sometimes, often even, it will seem clear to you that there's only one viable option. Make up others that you know you can deliver on, even if you're completely sure that the director/designer will not choose it. The options don't necessarily all have to be good options, or even mildly interesting options, but it's important to find options nonetheless. This keeps the relationship between you and the director/designer fluid, and avoids the risk of making them feel like you're trying to be a parent. "No" should be used only as a very last resort, if a director/designer simply refuses to accept that they can't have option A. Most important of all, be sure you provide options you can follow through on providing, and provide them. Whatever choice among the options you present them the director/designer makes, give them what they've chosen. If you do, they will learn to trust you and the solutions you provide. If you don't, they won't listen to you the next time you try to give them options.

Questions That You May Not Think to Ask

**Please Come Back To These Questions Periodically During the Process
It would be a good idea to review these questions before each production meeting.**

These following questions were put together over a series of meetings with the Production Managers for the 2013-14 Hampshire Theatre Season. It was a series of questions that were, A: difficult to ask or B: everyone thought was someone else's job. These questions may not pertain to every production, but it would be a good idea to look over them, and pick out the ones that do apply. The more communication you can create, and the more you are aware of potential issues -- BEFORE they happen -- the better prepared you will be to plan for contingencies.

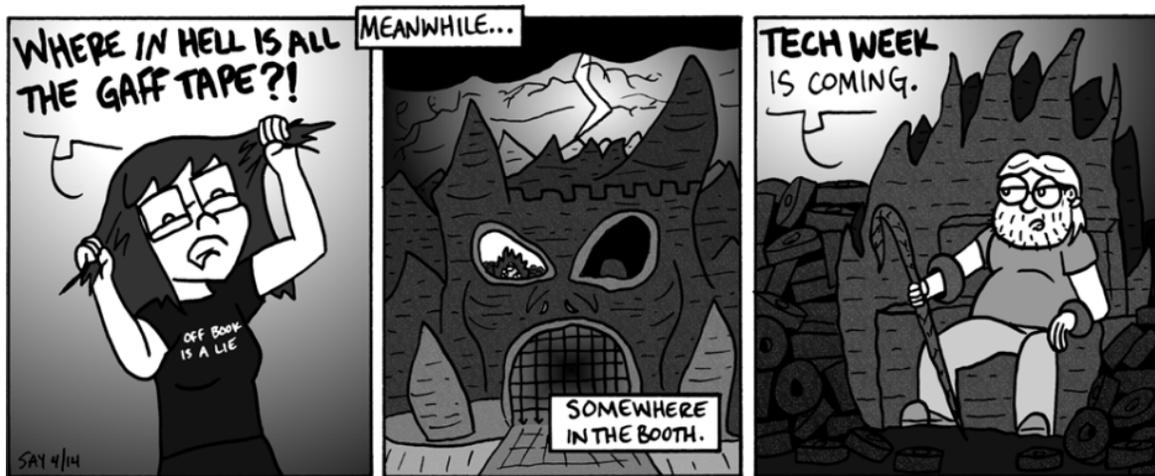
- **Administrators (Slotting Agent, Production Manager, Director, Stage Manager):**
 - Have you all been involved in creating the production calendar
 - Have you talked about hierarchy within the production team?
 - Does anyone have veto power?
 - Has a TB liaison been assigned, and have you had a conversation with them? Do you know what your expectations of them are?
 - Please see the appendix for the Theatre Board Liaison Questionnaire
 - Do you know how to communicate with the Box Office Staff
 - Do you have your front-of-house staff?
 - Have you made sure that the production team has picked up their keys

- **Production Manager:**
 - Are all of the positions on the production team filled?
 - Do you need help finding people?
 - Have you tried advertising in classes?
 - Have you been to Theatre Board
 - Have you reached out to staff and faculty
 - Have you made the production calendar clear to all people involved in the production? This should include tech week
 - Is the calendar accessible?
 - Is build time in the space specified?
 - Are due dates specified?
 - How often do you announce dates?
 - Have you talked about any potentially sensitive themes within the show?
 - Do you have your budget outlined
 - Have you spoken with the Budget Coordinator on Theatre Board to discuss your responsibilities?
 - Have you talked about hierarchy within the production team?
 - Does anyone have veto power?
 - Are there royalties to be paid?
 - Speak with the Staff TD and Budget Coordinator about paying them
 - Do the staff TD and costume shop supervisor have a copy of the script?
 - Have you scheduled photo call?
 - Have you met with the House Manager about the box office
 - Have you planned the pre-tech meeting with Staff and Faculty Advisors
 - Have you and the SM created the Call Board?

- **Production Team:**
 - Have you talked about expectations?
 - Have you been to a rehearsal?
 - What is your process for collaboration?
 - Is this process working for you?
 - What conversations have been had between the designers and their assistants?
 - Do the assistants understand their roles and expectations?
- **Director:**
 - Have you talked about any potentially sensitive themes within the show?
 - What is your rehearsal process?
 - How do you intend to collaborate with the Stage Manager and/or the Co-director?
 - What are your expectations for the actors?
 - Have you talked about hierarchy within the production team?
 - Does anyone have veto power?
- **Actors:**
 - What expectations the director has shared with you?
 - How can the director make you more comfortable?
 - If sensitive themes are a part of the production, how is the director addressing them?
 - Do you need any other form of support?
 - Do you feel like there is space for your voice to be heard?
 - How is this being addressed
 - How has the Director or Stage Manger explained the process of tech?
 - What, if any, conflicts are you having with other members of the ensemble?
 - Is there anything that the director could be doing to help this?
 - When is the script supposed to be memorized?
 - How's that going?
 - Do you understand what your responsibilities are during strike, and why it is important?
 - What is the relationship between the Director and the Stage Manager?
 - Is that working for the process?
- **Stage-Manager:**
 - Do you have a run crew and ASM?
 - Have you talked to them about expectations?
 - ***Please make sure to send rehearsal reports and production meeting minutes to the Staff TD, Staff Costume Supervisor, and Faculty***
 - What is your understanding of the tech rehearsal process?
 - Do the staff TD and costume shop supervisor have a copy of the script?
 - Have you talked about hierarchy within the production team?
 - Does anyone have veto power?
- **Master Electrician/ Stage-Manager/ Technical Director/ Designers:**
 - Have you talked to the staff TD/costume shop supervisor?
 - This should happen with in the first two weeks after you begin having production meetings

- Do they know what you might need from them (in help and materials)?
- Do you understand that they are there to assist you?
- **Set Designer/Technical Director:**
 - Are you aware of fire regulations in the spaces?
 - Please talk to the Staff TD about this before the design is finalized
- **Set Designer:**
 - Please let the Faculty and staff TD see your design **before** it is finalized
 - Are you aware of what stock the theatre has for your use?
 - Do you know that the work-study is available as a build/paint crew
 - Do you have a reliable paint crew?
 - Have you talked to them about expectations?
 - Are you communicating with the TD?
- **Technical Director:**
 - Please let the Faculty and staff TD see your design **before** it is finalized
 - Are you aware of what stock the theatre has for your use?
 - Do you know that the work-study is available as a build/paint crew?
 - What are you doing to make sure that your set is safely constructed?
 - Do you have a reliable build crew?
 - Have you talked to them about expectations?
 - Do you know where to find everything?
- **Light Designer:**
 - Please let the Faculty and staff TD see your design **before** it is finalized
 - Do you know that the work-study is available as a hang crew?
 - Do you know what instruments you have access to?
 - Do you know about the limitations of the spaces?
 - Are you communicating with the ME?
 - Do you have a light board operator?
- **Master Electrician:**
 - How is your job being defined for this production?
 - Do you know how the light board/dimmers (wattage)/practicals work?
 - Do you have a crew for hang & focus?
 - Have you talked to them about expectations?
 - Are you communicating with the light designer?
- **Costume Designer:**
 - Please let the Faculty and Costume shop supervisor see your design **before** it is finalized
 - Are you aware of what stock the theatre has for your use?
 - Do you know that the work-study is available as a build/paint crew?
 - Have you done fittings for all of your actors?
 - Do you know how to communicate with the Stage Manager to set these up?
 - Do you have a reliable build crew?
 - Have you talked to them about expectations?
- **Sound Designer:**
 - Do you know how to run the sound system?
 - Are you aware that you are probably expected to engineer as well as design the sound for the show?
 - Do you need sound effects?

- Have you talked to the Staff Technical Director about our sound effects library?
 - Do you have a sound board operator?
 - **Graphic Designer/Publicist:** Do you know when you'll have all the information for programs?
 - Do you know that you have to double check with faculty on all publicity (especially posters)?
 - Are you aware of all of the outlets to help publicize a show?
 - Have you found people to help you poster?
 - Have you talked to newspapers/ radio stations?
 - Have you spoken with five-college faculty?
 - Do you know about the Magic Board?
 - Have you used the Internet for advertising?
 - Did you consider getting a table at SAGA or getting "table tents?"
 - Did you know that if you are paying royalties for the show, there are specific requirements for publicity?
 - Do you know that the Staff TD and the Staff Costume Shop Supervisor must be listed in the program under Production Team?



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Notes from a Production Management Workshop Created by Natasha Collier Spring 2016

Purpose of this workshop:

To address the need for managers within the department because of the amount of work that is created. Coupled with the fact that we do not have a specific program for management within our department.

This workshop is geared mostly towards Production Management however it definitely has elements that are applicable for Stage Management.

Who I am:

I am a Division III student, for my Division II & III I have crafted my own concentration in Production Management. A lot of that came out of my participation in 10 productions as a Production Manager as well as working with professors and the Technical Director to continually highlight my growth throughout each new process.

What is the Role of a Production Manager? What is a Production Manager?

- A Production Manager is responsible for making sure that each aspect of a production comes together.
- Working with Designers to support them throughout their process, working with other crew-members in the same capacity. Making sure that they are communicating with the Director, and understand any guidelines or constraints.
- Working with the Director - while the SM is the Director's right hand person for all things rehearsal related, the PM is the person who flags concerns, makes the director aware of where in the process you are and what this means.
- Running Production Meetings, Tech Week, all scheduling with the exception of Rehearsals, managing the Budget.
- The go to person for any unexpected occurrences or conflicts that arise within a production - the problem solver.
- The Production Manager holds each process, and holds up the production team.

What does a production process look like?

- Go over Production Calendars from past processes reach out to your peers, Faculty or the Staff TD for this information
- Auditions - should take into consideration:
 - Dates of the academic calendar
 - Days of the week where there are little to no classes
 - Times where there are little to no classes
 - What spaces can be used-
 - FPH (reserve on Astra)
 - Living Room (reserve through RA's),
 - EDH (reserve through the space monitor)
- Designer deadlines should take into consideration
 - Leaving time before and between deadlines for Designers to meet with Director, Dramaturgs etc.,

- Ability to attend rehearsals prior to deadlines (esp. final designs).
- Leaving time for hang & focus, set build, props acquiring etc. after final design deadline.
- Thinking about the scale of the project – larger scale should have more time etc.
- Production Meetings Weekly – all Designers, Director, & SM & PM. Technical Director and ME.
- Admin Meetings Weekly – Director, SM, PM and others who are identified as integral to the process. Although not everyone chooses to have Admin meetings they have been incredibly helpful on processes I have worked on. Overall communication and process will flow better if the Administrative team is completely on the same page. Also helps clarify and lines of communication, issues that arise etc. Admin meetings can also be helpful to have for 10 minutes after rehearsals to debrief.
- Rehearsals – PM’s participation in rehearsals are minimal. PM’s should choose a few rehearsals through the process-i.e. full cast rehearsals, designer runs, first rehearsal – to attend but besides this they should not have a large presence at rehearsals. This is because PM’s should be meeting with designers, attending builds, checking in with individuals and being able to have a read on the entire process – this involves a lot of time and commitment. PM’s should not eat up this time with attending rehearsals
- Performances – the PM serves as the liaison between the Box Office and the production. Things that contribute to a smoother performances include checking in with faculty to see when they are going/if they have tickets – 5 College Faculty include, if others are running box office hours teaching them how to not oversell the house, checking in with cast and crew to make sure nobodies families are coming in from out of town and don’t have tickets, being around to help the box office manager during show nights (you never know if someone’s parents will show up at 7:55pm with no tickets after driving 4 hrs.) Please Note: Box Office on show nights is often something that gets left off, at Hampshire it is so easy to oversell the house, or have a five college professor show up without tickets – the closer you handle box office the less angry people without tickets you will have.

Managing the Unexpected

One could argue that this is one of the most important skills for a Production Manager to have. It is easy to feel like you are not equipped to address the panic that occurs when the Set Designer figures out they don’t have enough wood to finish the design for the show that’s going up in two days. Here are some tips to becoming a strong manager at these points

- Stay level headed through the entire process.
- Do not join others in whatever freak-out may be happening
- Build a strong foundation with your Designers and Directors – if they trust you they will respond well to your suggestions for solutions.
- Take the time to observe how each Designer and Director works. It will help you tenfold if you know exactly how to communicate with them and how to gently push them towards the best solution.

- Don't be afraid to ask questions to Amy, TD's, ME's anyone who can give you more logistical information
- Ask what the Designer or Directors top priorities are "What feels important to you to uphold within the Design"
- Weigh whether they need to vent/cry/freak out for a few minutes before you introduce your solution.
- Show them you are putting in the work to find the best solution in the fastest possible way

To quote Kelly Cutrone: "If you have to cry go outside" it is perfectly acceptable to have your own freak-out. Find a friend who is not working on the production to vent to, go outside of the room and take a few minutes, whatever you need to do. It is so important that the Production Manager is able to provide stability and calmness when a crisis arises.

General Knowledge & Ethos

- Finding your way as a Production Manager is hard, you need to create your own method of feeling connected to the production. Similarly you need to know why you have stake in said production. This will push you to be more involved and ultimately get more out of the experience
- Being a Production Manager means being invisible, please be prepared to not be recognized for the work you did during things like the post mortem, or congratulated immediately following the shows. Because of this, it's helpful to highlight your own growth, and figure out how to feel fulfilled and proud of yourself.
- It's important to find your own personality as a manger. One of the most important things is for everyone to move into processes with a basic understanding of what their role is and how a production process will flow. From there, one should be able to explore what works best for them as a manager. For example, maybe it works better for you to sit in on meetings with the Director and Set Designer as an observer, or maybe it works better for you to have an individual meeting with the Set Designer.
- It is easy to get overwhelmed as a Manager, and then forget why you are doing what you're doing, or think that your work feels undervalued. The more you involve yourself in the Production the more you will feel apart of it.
- If things come up and you end of checking out of a production for whatever reason it is always possible to get back to a good place. The best way to do this is to try to make up for whatever you've missed, make sure your on track with everything, and make it known through your actions that you care about the production.

How To Build Relationships

Sometimes building relationships with Designers or Directors can feel somewhat intimidating. The most important thing to think about is how to make yourself into a resource. Being a Production Manager is almost like being a tough friend, who is there for you and helps you through things but also lets you know when you need to work harder. Once you are able to get a grasp on what is going on within a production meeting, then you are able to figure out what modes of support are best for each person.

For example the writer for *Path of Darkness* knew that the script had a deadline and that he was not going to meet that deadline without help. I ended up taking him to a café and did my own work while he worked on the script.

Another consideration is that some designers will accept your help and guidance more than others. However, this does not mean that you should let these Designers be. It's important to make sure you're making connections and checking in with everyone and not just a few people.

Tech Week

In my opinion Tech Week is the fruit of a Production Manager's labor. It is the moment when all of the pieces of the production that you've guided and helped along through the process come together, slowly but beautifully. Tech week should feel slow, each rehearsal takes time. This is the purpose of Tech Week, when you rush through each rehearsal without stopping to fix things, you will get to your dress rehearsal with many problems still needing to be fixed. It is important to stress to your team the importance of going slow you are taking each element that everyone has been working on somewhat autonomously and putting them together, this needs to be done with care and patience.

Types of Technical Rehearsals

Paper Tech

Definition: Paper Tech is run by the Stage Manager. The team will go through the script/show with the Lighting Designer, Sound Designer, Projection Designer, in order to put any cues into the Stage Managers Book. This rehearsal will also be attended by Properties, Costumes, & Set if there are any pieces coming on and off stage, or changes during the show.

Things to Watch:

- Designers have written their cue numbers and where they will be located before the rehearsal.
- That the Stage Managers prompt book is completed before the rehearsal.

Level Set

Definition: Level set is a slower paced rehearsal. It is when the Director, Lighting Designer, and Sound Designer go through each cue, going over and changing the levels on the lighting looks, and adjusting sounds for any sound cues. You must have bodies on stage during this rehearsal for the lighting designer to set looks to. The lighting board operator or the ME should be at the board for this rehearsal, not the Lighting Designer

Things to Watch:

- Actors are properly utilized and sent home if not needed
- The Director is encouraged to take their time changing cues and adjusting levels during this time
- Level Set should take place after all instruments are in the air, and focus has already happened.

- Designers that are not being utilized Level Set usually only involved Lights, Sound, and Projections are sent home

Cue to Cue

Definition: During this rehearsal the SM runs the cues and the transitions with the performers in order to get a sense of pacing and relationship between the cues. The performers only say the lines immediately preceding and following the cue that is being run. This is a very difficult way to run a rehearsal for the performers. If at all possible, given the length and complexity of the production, it is better to omit this rehearsal, and have two Stop and Go rehearsals instead. . It would be great if all of the board operators were at these rehearsals.

Things to Watch:

- The team understands the difference in pacing between a Level Set and a Cue to Cue
- The team understands the difference between a cue to cue and transition through
- Actors are reminded that Cue to Cue can often throw off their remembrance of cues, lines, etc.

Stop & Go

Definition: This rehearsal is designed to run the entire show, with all the cues and transitions, stopping to fix any issues that may occur. Sometimes you may run the same cue or transition multiple times in order to work out the timing for the entire ensemble. It would be great if all of the board operators were at these rehearsals. Any one may call a hold here if something is not working.

Things to Watch:

- SM focuses on taking time to stop and fix things instead of focusing on “getting through”
- Designers/Director/Actors understand the purpose of calling hold
- Creating an environment where calling hold is encouraged

Dress Run/Run Through

Definition: This rehearsal is designed for the ensemble to begin learning the pacing of the show. Costumes are added to the first one, and hair and make-up added to the second. During this rehearsal the SM is the only one who calls a hold, but anyone is able to request that the SM call a hold if needed. As you work your way through these rehearsals, the holds become less frequent and the SM, crew and performers learn the pacing of the performance (performance pattern)

Things to Watch:

- That a performance pattern is established as early on as possible
- The difference between Runs and Stop & Go’s is made clear to actors and the Production Team
- Board Ops, Run Crew and House Manager are incorporated into the runs if they haven’t previously been.

Final/Invited Dress

Definition: This rehearsal is run with the exact same performance pattern as a production

Things to Watch:

- The Production Manager has an accurate idea of how many audience members plan on attending
- This is a time for students from relevant courses and committee members to see the show before it goes up, and not for friends to come.
- There is a system in place for making sure the house is not overfilled
- Communicating with Designers about who will be attending Invited Dress

Production Department Equipment/Resources List

Set

- Equipment:
 - Table saw
 - Chop saw
 - Circular saw
 - Jig saw
 - Band saw
 - Air compressor
 - Nail gun
 - Finish nail gun
 - Pin nail gun
 - Staple nail gun
 - Drills/screw guns (with screw and drill bits)
 - Belt sander
 - Random orbital sander
 - Extension cords
 - Clamps
 - Squares
 - Hammers
 - Chisels
 - wrenches
 - Paint brushes, rollers, trays
 - Stock
 - 7 each of 3'x8' seating risers 8",16",24",32'
 - 10@ 4x8 stock flats
 - 3@2x8 stock flats
 - 6@ 4x8 stock platforms
 - 2@ 2x8 stock platforms
 - 3@3x3 stock platforms
 - 2@ stock 3 step units
 - 19 @stock 1x3 step units
 - Doors
- Stock that requires replenishing
 - Screws, ranging from 1 – 3 inches
 - Nails, finish nails, pins, staples for guns
 - Nuts and bolts
 - Glue
 - Pencils
 - Tape
- Items requiring purchase on a per-show basis
 - Paint
 - Lumber
 - Plywood, luan, masonite
 - Miscellaneous hardware
 - Flats

Lights

- Equipment:
 - Stage lights

- *Main Stage*
 - Source 4 – 50 degree – 18
 - Source 4 – 36 degree – 5
 - Source 4 Parnell – 16
 - Source 4 Par- 8
 - 6"x(“ ellipsoidal – 29
 - Par-Can – 8
 - 8" Fresnel – 9
 - 6" Fresnel – 14
 - Baby Zooms – 14
 - Scoops – 2
 - Far-Cyc – 3
- *Studio*
 - Source 4 juniors – 13
 - Source 4 Parnell – 9
 - Mini-ellipsoidal – 7
 - Par-Can – 5
 - Dimmers – 32 in each space
 - Light board
 - Gels
 - Pipes and bases
 - Gel frames
 - Gobos
 - Cable
 - Lamps
 - Tie line
- Tools:
 - Wrenches
 - Lamp inserters
- Items requiring purchase on a per-show basis:
 - Gels
 - Gobos

Costumes

- Equipment:
 - Sewing machines
 - Scissors
 - Needles
 - Pins, straight and safety
 - Mannequin
 - Iron
 - Steamer
 - Washing machine, dryer
 - Seam rippers
- Stock that requires replenishing:
 - Muslin
 - Thread of many colors
 - Fasteners – buttons, snaps, hooks and eyes
 - Stuffing

- Batting
- Fabric markers/chalk
- Embroidery thread
- Items requiring purchase on a per-show basis
 - Fabrics
 - Thread
 - Many various sewing/clothing accessories
 - Items from clothing/vintage/thrift stores
 - Shoes
 - Craft supplies

Props

- Equipment:
 - All of set and costumes equipment
 - Weapons, bedding, office supplies, glasses – generic stuff, some basic furniture – couches, stools, chairs, benches

Sound

- Equipment:
 - Computer
 - Speakers
 - Subwoofer
 - Headsets
 - Speaker cable
 - Sound board
 - Microphones number
 - Microphone cable
 - Sound mixing and editing software – brand name
- Items requiring purchase on a per-show basis:
 - Songs and sound effects (online)

Projection

- Equipment:
 - Projectors – 3 optima
 - Projector mounts
 - Projector screens – front and rear
 - Video editing software – Isadora and cue lab

Stage Management

- Equipment:
 - Small clip/book light
 - Medical kit
 - Stage Managers Kit Box
- Stock that requires replenishing
 - Spike tape
 - Glow tape

Road Box – Please see appendix for list of equipment

- This equipment is accessed through the work study student who manages the Road Box.
- Email is: hctroadbox@gmail.com

Production Timeline and Tech Schedule Template

- Once you begin having production meetings, the slotting agent and production manager begin attending Theatre Board Meetings. Your liaison is assigned at your second meeting with Theatre Board
- Theatre Board is invited to attend the FIRST FIVE to TEN MINUTES of your first read through. This is so that the team and the performers have a chance to meet the members of Theatre Board and vice-versa. This time also serves as a meet and greet for the performers and the production team. It would be wise to also have a design presentation so that the performers are aware of what the designers are working on. If you like, it would be helpful to include Theatre Board in this presentation process as well.

PRODUCTION TIMELINE (PRE-TECH)

Weeks before Level Set	Production Management	Set	Props	Costumes	Lights/ Projection	Sound	Acting/ Directing
15	Meet with Ind. Designers	Read Script, Design Meetings Begin	Read Script, Design Meetings Begin	Read Script, Design Meetings Begin	Read Script, Design Meetings Begin	Read Script, Design Meetings Begin	
14	Budget Complete, Meet with Budget Coordinator						
13		Preliminary Design Complete					
12		Meet with Staff TD, show prelim designs	Preliminary Design Complete	Preliminary Design Complete			
11			Meet with Staff TD, show prelim designs	Meet with Staff Costumer, show prelim designs			Auditions Underway/ Complete

10					Preliminary Design Complete	Preliminary Design Complete	Casting Complete, Rehearsals Begin
9			Rehearsal Props to Stage Manager	Actor Measurements taken	Meet with Staff TD, show prelim designs		
8		Final Design Complete					
7		Meet with Staff TD, show final designs	Final Design Complete	Final Design Complete, Item Gathering Begins			
6			Meet with Staff TD, show final designs	Meet with Staff Costumer, show final designs			
5		Build Begins	Build Begins	Build Begins			First Stumble-Through
4					Final Design Complete	Final Design Complete	
3					Meet with Staff TD, show final designs		
2			All pieces complete				

1		Build finished, painting and decorating begins		All pieces complete and fitted	All Projection Video and programming Complete	All Recording, Editing, and programming complete	
0		Painting and decorating complete			Hung and Focused		Designer Run

Sample Tech Schedule

Friday (two weeks prior to opening) **Designer Run**

Wednesday (week prior to opening)

Paper Tech – Present: SM, LD, SD, PD, CD (if multiple quick changes), TD (if multiple set changes), ASM, PM (in room in case of issues, may bring something else to work on)

Friday (prior to opening)

Run Through – Cue over. Lights, sound and projection designers explore with design elements over rehearsal, never going to black, or testing speakers. **** If a show is tech heavy (projection, set, lights, sound, costumes, puppets) you may want to add a few more of these rehearsals before going into the Cueing rehearsals, so the director and actors have time to incorporate these items****

Saturday	AM –	Tech notes
	10:00	Actor/crew call
	11-12	Dress Parade w/ lighting
	12:30-5:00	Cueing rehearsal – Actors w/ color similar clothing, and costume elements that will be light and quick-change issues. Full prop tracking and scenery. Sound, light, and projection cues being built
	5:00-6:00	DINNER
	6:00-11:00	Continue Cueing – Will have time to finish on Sun if necessary
Sunday	AM –	Tech notes
	11:00	Actor/crew call
	12:00-5:00	Cueing rehearsal w/ Costumes – Pick up where left off Saturday if necessary – begin Stop and Go if not cueing.
	5:00-6:00	DINNER
	6:00-11:00	Stop and Go Run , stopping where necessary to fix problems, any member of production may call a stop
Monday		DARK – the space is available for tech notes, actors can run lines or work if necessary in a different space – Strongly encourage a night off to recuperate for opening.
Tuesday		Run Through – only stopping, at Stage Manager’s discretion, if the show train wrecks.
Wednesday		Run Through – only stopping, at Stage Manager’s discretion, if the show train wrecks. Final Dress – run as if a performance, no stopping
Thursday		Invited Final Dress – run as if a performance, no stopping
Friday		OPENING

Sample Budgets and Creating a budget

Sample Studio Budget: \$1800

Set	\$800
Costumes	\$400
Props	\$100
Lights	\$50
Sound	\$25
Stage Management	\$185
Publicity	\$140
Miscellaneous	\$100

Sample Main Stage Budget: \$2600

Set	\$1,100
Costumes	\$600
Props	\$200
Lights	\$100
Sound	\$50
Stage Management	\$200
Publicity	\$200
Miscellaneous	\$150

NOTE ABOUT WORKSHOP BUDGETS

- Your budget will affect your priority list
- Your budget will only fully cover 1 focus – There will be zeroes next to some of the budget lines
- What design best aids the focus of your work
- Keep the team small; you do not necessarily need a team for every design area. A unique project requires a unique team.

Set: The costs of a set can vary greatly, but unless a very minimal set is being used and almost no new platforms or flats or other large items are being built, it is likely to be the largest budget line. Paint is an important part of the set budget; rarely will a production use less than \$100-\$150 just painting their set. Also important to keep in mind is that if any large furniture items are being borrowed from the other colleges, truck rental costs will be a part of set budget.

Costumes: The two largest variables in the costume budget are the number of characters/costumes and the time period the show is set in. When looking at the number of outfits a show will have, it's important to look through the entire play, rather than just count the number of characters. Sometimes a character will wear the same outfit for the duration of the play, sometimes a character will require five different outfits. Also very important is the time period. If, for instance, a show is set in modern times and the characters are all college students, it will not be difficult to very cheaply costume them from a combination of the costume loft, thrift stores, and the actors' own closets quite cheaply. If, on the other hand, the play is set in Victorian England, or the American civil war, most costume items

will likely have to either be made from scratch, be bought items with large modifications, or be purchased vintage items, all of which can be quite costly.

Props: The props department has very similar variables to both set and costumes, but usually on a smaller scale. Time period plays a large role, as common contemporary items can easily be found or bought, whereas items from another period will often have to be constructed or purchased at antique stores.

Lights: The lighting department is very unlikely, in most shows, to have a very large budget. Most frequently the lighting budget is used for gels (if specific colors not in stock are desired) and gobos. Occasionally other items will make this budget slightly larger, such as rentals for lighting effects equipment we don't.

Sound: Similarly to Lights, sound rarely has a large budget. Most of the time the only expenses the sound department will have is to buy songs or sound effects online.

Stage Management: This budget line typically provides food during the tech process, either meals at meal breaks or snacks throughout the day. **The maximum Theatre Board allows to be spent on food that is not a prop is \$250.** If you would like to spend more of your budget than this, you need to receive permission from Theatre Board

Publicity: This is mostly used for printing costs. Keep in mind that in addition to posters, this budget line is also usually used to print programs.

Miscellaneous: Used for any additional concerns that may come up, or if a department needs to go slightly over their allotted budget.

Closing the Budget on Your Show

At the beginning of strike, you must turn in your completed budget, and all RFPs to the Theatre Board Budget Manager. There is an excel spread-sheet that will make this easier. You may get the digital copy from the staff TD or from the TB Budget Manager. There is a paper copy in the appendix



	Producti on Meeting	Design Meeting	Paper Tech	Level Set	Stop and Go	Run Through	Dress Tech	Dress Rehears	Perform
Prod Manager	X	X		x	x	X	X	X	
Director	X	X	X	x	X	X	X	X	
Stage Manager	X	X	X	X	X	X	X	X	X
Asst Stage Manager	X		X	X	X	X	X	X	X
Publicity	X	X						X	
Set Designer	X	X	X	X	X	X	X	X	
Lighting Designer	X	X	X	X	X	X	X	X	
Sound Designer	X	X	X	X	X	X	X	X	
Costume Designer	X	X	When relevant **	X	X	X	X	X	
Props Manager	X	X	When relevant **	X	X	X	X	X	
Hair/Mak e up Designer	X	X			x	X	X	X	
Graphic Designer	X	(Optiona l*)							
Actors				X	X	X	X	X	X
Technica l Director	X	X	When relevant **	X	X	X	X	X	
Master Electricia n	When relevant **			X	X	X	X	X	
Run Crew				X	X	X	X	X	X
Wardrob e Crew					X	X	X	X	X
Props Crew				x	X	X	X	X	X
Sound Op				X	X	X	X	X	X
Light Op				X	X	X	X	X	X
House Manager								X	X

* Where attendance is "optional", presence will be determined by the **Production Manager** and/or **Director**.
** Where attendance is "when relevant", presence is required while you are working. This can be determined with the **Production Manager** and/or **Director**.



Appendix

Post Mortems – It is important that each show has a post mortem for their process which is facilitated by Theatre Board. The Staff TD and a Faculty member may be invited by the production. The post mortem should occur either directly following strike, or at a separate time within a week of the show closing.

The format below is one of many that create helpful structure for the post mortem, although you may design your own. However, if you use a different format, please continue to ask permission before giving criticism

Critical Response Format

This process was developed by **Liz Lerman** from The Dance Exchange in Washington, D.C.

The responsibilities of the responders are twofold: 1) not to bring their own agenda to work they are responding to and 2) have a desire for the artist to do their best work. Responders are attempting to help the artist create their piece, not to create their own. It is important for responders, as hard as this may be, to not bring their own bias and expectations to the process.

The responsibility of the artist is to be honest and open. The artist needs to be in a place where they can question their own work in a somewhat public environment. Also, it is the motivation and meaning of the creator that is the basis on which feedback is given, so the artist should be very clear about their intent.

Process Steps:

1. Affirmation and Observation

Responders give the artist either positive feedback about the work or moments that affected them. People want to hear that what they have just completed has meaning. The artist must work to really hear the comments. Responders need to try to make the palette of responses as wide as possible. Be specific and expansive in the use of vocabulary about the work.

2. Artist Questions Responders

Artist has the time to ask the viewers questions about the work. Be specific; nothing is too insignificant. The more the artist clarifies what s/he is working on, the more meaningful becomes the dialogue.

3. Responders Question Artist

Responders ask neutral questions of the artist about the work. It is very important not to be judgmental in the phrasing of the questions. This is a chance for the responders to help the artist step back and analyze the work. If given the chance, most criticisms can be stated or explored in this step in a neutral fashion.

4. Criticisms and Opinions

If there is a criticism that can't be stated in the form of a neutral question, responders can express opinions about the work to the artist after they have asked permission of the artist. The artist is allowed to refuse at any time. The opinions should be positive criticism, based on problem-solving techniques. It may seem redundant to ask permission for every single criticism, but it is very important. This gives the artist control of this very sensitive step and creates a dialogue, albeit a very basic one.

LIAISON QUESTIONNAIRE FOR THE PRODUCTION AND PERFORMANCE ENSEMBLE

Theatre Board Show Liaison: The following questions serve as a starting point for having a dialogue with people within a production team or acting within a show. These questions are addressed in order to lessen potential problems through the production process without taking away the responsibility of a show. Questions are relative to specific positions and some relate to everyone involved, let them know that you will check in frequently and give them your contact information immediately.

LIAISONS:

- **SERVE AS MEDIATORS AND COMMUNICATORS.**
- **ARE PREDOMINATELY A RESOURCE FOR PRODUCTION TEAMS AND CASTS.**
- **COMMUNICATE BETWEEN SHOWS AND THEATRE BOARD.**
- **CHECK IN WITH THE PRODUCTION MANAGER AND SLOTTING AGENT REGULARLY.**
- **HAVE A CONVERSATION ADDRESSING SPECIFIC QUESTIONS WITH THE PRODUCTION TEAM AND CAST.**

- **Everyone:**
 - **Do you understand how space use works?**
 - Is there anything making you feel unsafe or uncomfortable?
 - Is there anything you need?
 - How is the show doing?
 - Have you read the *Theatre Handbook*?
 - Are you new to this position or are not completely comfortable or competent in this position?
 - Have you talked to someone who has filled this position before and is knowledgeable?
 - Are you aware of the schedule for tech-week?
 - Are you aware that you must be present at strike and post-mortem?
 - Are you committed to the show?
 - Are you aware that you can't work in the space alone if you using tools or ladders?
 - Do you know about Accident Reports?
 - What problems are you anticipating
- **Division III Workshop Agents:**
 - Have you talked to the Space Monitor about when the space should be locked and opened?
 - Are you aware of space capacity?
 - Have you spoken with Staff Technical Director/ concurrent slotted show producer about shop use and equipment use, and leaving the space ready for classes?
 - Would you like a postmortem?

LIAISON QUESTIONNAIRE

- ❖ Do you know the space policy?
- ❖ Do you know the budget policy?
- ❖ **READ** (really) the theatre board handbook.
 - You are the expert on this for the production team
- ❖ **READ** (really) the production handbook. This may be found on line or in the box office.
- ❖ Do you know about accident reports?
- ❖ Find out what resources are available on campus for conflict mediation?
- ❖ Do you know the workflow between the box office/production/Theatre Board?
- ❖ Do you know what to do with the information that you receive from the questions that you will be asking the production and performance ensemble?

Some things to consider:

- ❖ Have a conversation with the Production Manager about how you can support them during the process. For example:
 - Conflict and mediation resources and identification
 - Budget and space use policy
 - Box office policy and communication
- ❖ Discuss with the show administrators (Slotting Agent, Production Manager, Director) how you can best be of service to their process. There is a certain level of involvement required by Theatre Board, but you should create your own working relationship with the team
- ❖ Although everyone on Theatre Board is required to serve as a liaison, please carefully consider your workload. **Being a liaison takes time**
- ❖ Review the production and performance ensemble questionnaire, and select the appropriate questions for the production that you are supporting

HCT Slotted Show Box Office Policy

This policy covers the HCT slotted season and the Division III Festival. The house manager will be in charge of managing the online ticket sales, which will be the only way to reserve tickets. The house manager will be in communication with the production manager about how sales are going, and utilize them as a resource for any questions that the house manager is unable to answer. The house manager and the work-study box office manager will work collaboratively on each night of the performance to manage the ticket sales & waitlist, as well as the house.

The house manager should be added to the team of a slotted production at least one month before the production opens. For the Div III Festival, this means that an “umbrella” house manager will be picked at least a month before the festival begins. This “umbrella” house manager will be in charge of overseeing ticket reservations, and training/scheduling house managers for the individual performances. The online reservations through brownpapertickets should open two weeks before the opening night of the production.

The house manager will meet with the work-study box office manager to be given a tutorial in brownpapertickets. This meeting will also include the production manager, and others at the discretion of the production team. They will be given the login information for the HCT brownpapertickets account at this time, and together they will set up the brownpapertickets page for that production. The link to the HCT account’s “producer page” will be prominently placed on the HCT Theatre website. Non-slotted shows may request use of the HCT brownpapertickets account through Theatre Board, which will be approved at Theatre Board’s discretion. Training for those teams will be provided by Theatre Board.

Half of the available seats for each performance will be available to reserve online through the brownpapertickets page. Each ticket order will be limited to three tickets, through the maximum sales feature. Ticket purchasing will also be restricted to “will call” (pick up at the door) only, so all sales will be centralized in one list. Ticket sales will close 12 hours before each performance, at which time any remaining tickets will be made available at the door (in addition to the door tickets already set aside). Online ticket reservations will be free, but language about suggested donations at the door will be emphasized.

Theatre faculty and staff can continue to reserve using the faculty/staff reservation sheet. Those tickets will be drawn from the tickets available at the door, before those tickets are made available. There will also be emergency tickets set aside for each performance: 6 in the mainstage, and 4 in the studio. Those tickets will be drawn half-and-half from online reservation and door tickets. Each individual person in line at the door may buy up to two tickets. Fifteen minutes before the show starts, any unclaimed reserved tickets will be released to the waitlist. Five minutes before the show starts, any unclaimed emergency tickets and faculty reservations will be released to the waitlist.

Seats are highly limited in the EDH performance spaces, the Studio in particular. It is Theatre Board’s hope that all those who wish to see our shows are able to. Because of this, we are asking production team members only to reserve themselves a ticket for one performance. They can take open and available seats for other performances, once the waitlist has been seated. They also have the ability to use alternate vantage points, such as the catwalks, which are not accessible to the general public.

Contact info for questions included on the BPT event will be the HCT box office email, which will also be managed by the house manager.

The cancellation or addition of performances MUST be a conversation between the production manager, the house manager, and Theatre Board (as a body, not just the liaison).

Questions for non-slotted shows requesting use of the HCT BPT account:

- Is your show in EDH?
- If not, where will people go to pick up their tickets?
- If not in EDH, will the administrative team make it clear where people should come to pick up their tickets? (Including providing signage in EDH).
- How many seats are available?
- Is the space accessible?

Language for Reservations

“Our theatre has very limited seating, and we want to ensure that as many people as possible are able to see this show, so if you're unsure about whether you can make the performance, we encourage you to consider purchasing tickets at the door instead. In addition, if you reserve tickets and can no longer attend the performance, please cancel your reservation online or email us ASAP at hctboxoffice@gmail.com and let us know.”

“There are still tickets available for this performance! It is our policy to only make half of the seats available for reservation, so there are still many tickets available. The box office opens one hour prior to performance, and you are encouraged to come to get tickets then.”

“For parties larger than three, please have two members of your party reserve sets of tickets separately.”

Still to address

- Resolve suggested/minimum donation language -- can be done later or separately.
- Can the box office manager come to TB semi-regularly? Just something we should negotiate in person.
- Adding minimum seats available per performance for the mainstage and the studio.
- Work on developing form emails for the house manager to use.