

JHTAC

PRODUCTION  
STAFF  
MANUAL

OVERVIEW

*This overview was last updated:*

*April 2016*

A **production staff** (abbreviated as **p–staff**) as follows must exist to organize and execute the technical aspects of an HTAC production. All positions are required unless otherwise noted.

*Italicized names* indicate that staff member is a budget lead. Each of the five starting budgets—tech, costumes, props, house, and publicity—must be individually managed by their lead and they must communicate regularly with the Budget Manager. Other budgets may be created for the proposal if more aspects will be used extensively and require purchases (e.g. makeup, hair, pit materials). The budgets “miscellaneous” and “rights/materials” must also be divisions of the overall budget.

## **Production Manager (PM)**

- Ultimately responsible for all activities related to the production and playing an active role in the organization and execution of all procedures
  - Works to unite, secure, and strengthen all aspects of the production process
- Defines the breakdown of responsibilities for each member of the p-staff with the assistance of this manual and the Vice President
- Maintains close and constant communication between him/herself and each member of the p-staff, and among all members
  - Schedules and runs the weekly p-staff meetings (and takes meeting minutes)
  - If a p-staff member is not able to attend a meeting, they must meet with the Production Manager in-person or virtually during the same week at the discretion of the Production Manager
- Conducts conflict resolution among the p-staff
- In extenuating circumstances, fulfills p-staff responsibilities
- Responsible for discussing the production’s progress and shortcomings regularly with the Vice President in order to keep the Board as up-to-date as possible
- If requested, will determine if production staff members are allowed to audition for the production

The Production Manager organizes and manages move-in and strike, giving priority to set construction (at the discretion of the technical director) over all other PStaff responsibilities.

## **REHEARSAL STAFF**

The “rehearsal staff” is a subset of the p–staff that is responsible for conducting daily rehearsals. The Production Manager is not required to attend all rehearsals but should play an active role in the rehearsal process. The Pit Director must lead orchestra rehearsals and is not expected to attend cast rehearsals.

## **Artistic Director**

- *Additionally:* **Assistant Artistic Director**
- Possesses final oversight on artistic aspects of the show, unless the Production Manager deems decisions potentially harmful to the production or company
- Leads the casting process with the rest of the audition panel
- Provides artistic input on relevant aspects of the production
- Responsible for designing, editing, and coordinating stage action

- Mediates the differences of opinion about interpretation of roles, lines, or the entire script and about positions and activities on the stage
- Runs the photoshoot that is scheduled by the Publicist, if desired

### **Music Director** (required for musicals)

- *Additionally: Rehearsal Pianist*
- *Additionally: Vocal Coach*
- Teaches vocal parts to the cast and provides accompaniment as necessary during rehearsals
- Must be present at all music rehearsals
- Gives music direction to cast members during blocking or dance rehearsals and tech rehearsals
- Maintains close communication with the Pit Director and leads joint music rehearsals in preparation for tech week

### **Pit Director** (required for musicals if pit orchestra is used)

- Recruits musicians for the pit orchestra in accordance with available parts and given artistic direction (from the Music Director)
- Leads orchestra rehearsals regularly in order to prepare for joint music rehearsals during tech week
- Schedules pit rehearsals
- Conducts or finds a separate conductor for the pit orchestra during tech rehearsals and performances if necessary

### **Choreographer** (required for musicals that need dance instruction)

- Creates, teaches, and reviews choreography based on artistic direction, set design, etc.
- Responsible for ensuring that videos of dance numbers are uploaded to the secret Facebook group for the cast to practice

### **Stage Manager**

- *Additionally: Assistant Stage Manager*
- The responsibilities listed below will be divided up between the Stage Manager(s) and Assistant Stage Manager(s) at the discretion of the Stage Manager
- Collects and organizes cast conflicts
- Creates and maintains the rehearsal schedule
- Runs rehearsals and records stage directions
- Recruits stage crew members and creates plans for scene changes
- Responsible for retrieving the Stage Manager's box and headsets for tech week and performances
- Responsible for ensuring that videos of dance numbers and, if desired, blocking numbers are uploaded to the secret Facebook group for the cast to practice

- Responsible for all backstage activity during tech rehearsals and performances, including cues
  - Delegates tasks to stage crew
- Responsible for being on-book and feeding lines to cast members when necessary

## **TECHNICAL STAFF**

### ***Technical Director***

- Purchases materials for set construction, lights, and sound
- Organizes the construction and deconstruction of the set
  - Manages “tech days” for cast and p-staff members to assist with the construction and painting of the set
  - Organizes and conducts move-in and strike
- Responsible for taking attendance at tech days, move-in, and strike for the Secretary
- Communicates regularly with the Technical Coordinator
- Manages the rigging in the theatre with the lighting designer
- Required to attend all applicable University trainings

### **Scenic Designer**

- Creates technical drawings and a miniature set prior to set construction, taking into account the Artistic Director’s vision and technical limitations from the Technical Director and Technical Coordinator
- Designs scenery for the stage (what isn’t considered properties or set)
- Supervises artistic aspects of set construction under the direction of the Technical Director
- Communicates regularly with the Technical Coordinator

### **Lighting Designer**

- Designs a lighting plan with artistic direction from the Artistic Director
- Manages the rigging in the theater in preparation for tech rehearsals
- Programs lighting cues into the board
- Runs lighting cues during tech rehearsals and performances
- Communicates regularly with the Technical Coordinator
- Required to attend all applicable University trainings

### **Sound Designer**

- Creates and distributes microphone plots
- Distributes elements and packs, to cast members
  - Designates specific individuals to handle mic changes and adjustments

- Performs microphone checks and replaces batteries in microphone packs as necessary before each full run-through and performance
- Responsible for sound cues during tech rehearsals and performances
- Runs tracks (or a variant) and sound effects through the system if applicable
- Communicates regularly with the Technical Coordinator
- Sets up and patches wireless mics, floor mics, hanging mics, and other audio inputs
- Sets up audio monitors for the pit/stage
- Required to attend all applicable University trainings
- Set up audio and video monitors

## **ARTISTIC STAFF**

### ***Costume Designer***

- *Additionally: Assistant Costume Designer*
- Creates costume plots based on artistic direction, and communicates to the cast members what is required
- Obtains costume pieces (reusing, purchasing, borrowing, making)
- Organizes and supervises the dressing rooms and quick-change areas
- Assists with quick changes during tech rehearsals and performances, and recruits individuals to assist with this as necessary
- If no Makeup Artist is present, the Costume Designer is responsible for purchasing makeup for the cast out of the costumes budget
- Communicate regularly with the technical coordinator
- Updates the inventory and ensures that costumes are stored in the proper location via the Costumes Chair

### ***Props Master***

- Creates a props list with the Artistic Director
- Obtains properties for the show (reusing, purchasing, borrowing, building/creating)
- Provides rehearsal properties as necessary during the rehearsal process
- Organizes the props table and maintains the inventory during tech rehearsals and performances
- Communicates regularly with the technical coordinator
- Updates the inventory and ensures that properties are stored in the proper location via the Props Chair

### **Hair Stylist** (optional)

- Plans hair styles and designs for all characters
- Purchases necessary materials (out of the costumes budget, if there is no separate budget for hair) for the cast in preparation for tech week

- Styles hair before tech rehearsals beginning when requested by the Stage Manager
- Styles cast members' hair prior to each performance if necessary

### **Makeup Artist** (optional)

- Plans the makeup used for all characters
- Purchases makeup materials (out of the costumes budget, if there is no separate budget for makeup) for the cast in preparation for tech week
- Begins applying makeup on the cast before tech rehearsals when requested by the Stage Manager
- Supervises the process and applies makeup on the cast prior to each performance

### **Dramaturge** (suggested for period shows)

- Thoroughly researches the show and time period in which the show takes place following the show's passing and before the rehearsal process begins
- Discusses set, scenic, props, and costumes plans with the respective p-staff members for period-relevance before and during the rehearsal process
- Reviews stage action early during the rehearsal process for unfitting movement or behaviors and discusses these conflicts with the Artistic Director
- Examines final stage action, set/scenic design, props, and costumes during tech
- Facilitates a cast workshop to discuss the time period

## **ADMINISTRATIVE STAFF**

### **House Manager**

- *Additionally: Assistant House Manager, House Designer* (for artistic aspects)
- Creates and orders the playbill that is distributed to audience members
  - Collects biographies from the cast, crew, pit, and p-staff during the rehearsal process
- Manages the house before, during, and after performances
  - If in Pearson, then the lobby as well
- Responsible for the creation and delegates a reader for the pre-show announcement
- Meets with the Treasurer to learn the ticketing and monetary processes involved
  - If in Pearson: ensures that, through communication with the President, Public Safety has been requested for the performances to monitor monetary collection and escort the cashbox back to Perkins
  - Sells tickets at each performance and is responsible for the management of the cashbox
  - Recruits ushers to assist in selling tickets (and concessions in Bacchus), and to hand out playbills
- Coordinates concessions with the Fundraising Coordinator (in Bacchus)

- Responsible for the decoration and styling of the house, which can be designated to a House Designer if desired
- Communicates with the sound designer for the pre-show announcement
- Schedules a photoshoot for headshots, if desired
- Collaborates with the Vice President to manage a virtual ticket reservation system if desired

## **Publicist**

The Publicist is not expected to design graphics for the following, but must direct the Graphic Designer in his or her creation of necessary graphics in preparation for distribution.

- Creates and distributes (online and on campus) publicity items (flyers/posters and quarter-sheets) for both auditions and the performances
- Creates the Facebook events for both auditions and performances
- Orders t-shirts related to the production for the cast and p-staff
- Makes sure kiosks are properly reserved, and schedules publicity stunts as desired (through the President and Publicity Coordinator respectively)
- Creates an event for the show on StUDent Central (through the Webmaster)
- Schedules a photoshoot for publicity purposes, if desired
- Contacts the Department of Communication to get the performances in the weekly student body emails
- Communicates regularly with the Publicity Coordinator

## **Social Media Manager (optional)**

The Social Media Manager is responsible for creating all social media content to be used for a production's publicity.

- Chooses social media platforms to use that will most effectively reach target audiences (i.e. Facebook, Twitter, Instagram, Snapchat)
- Utilizes HTAC's social media platforms or creates individual ones for a production
- Manages content that aligns with the production's brand and strategically reaches the target audiences
- Measures reach and engagement of social media efforts

## **Graphic Designer**

- Develops production-wide design philosophies with the assistance of the Artistic Director and the Publicist
- Creates graphics for the production, for example:
  - Audition flyer, event flyer, and quarter-sheets for both
  - Facebook event banner and personal cover photos and/or profile pictures
  - T-shirt graphics, playbill cover image, graphics as needed for the house

## **Budget Manager**

- HTAC's current Treasurer is the production's Budget Manager

- Collects reimbursement forms and receipts from HTAC members who make production-related purchases within one week after purchase during the Spring and Fall semesters
  - Reimbursements on late receipts at the discretion of the Budget Manager
- Responsible for supervising the management of individual budgets with the budget leads, and the production's overall budget with the Production Manager

## **HTAC'S BOARD**

The **Technical Coordinator**, (and respective chair positions) **Publicity Coordinator**, and **Fundraising Coordinator** have supervisory roles and do not necessarily play direct roles in the production unless they fulfill roles on the p-staff.

The **Vice President** is in charge of all company-related aspects of the production—licensing contracts, production contracts, proposals, rehearsal spaces, production materials—and is the liaison between the board and the p-staff.

The **President** will oversee all correspondence with individuals or organizations outside of our company. As the chief executive of the company, he or she will be able to be involved with all processes and activities related to the production.

The **Philanthropy Chair** will ensure that there is at least one philanthropy night for the production.

The **Alumni/Historian Chair** will organize an alumni night for the production.