



The Harrington Theatre Arts Company
Production Staff Manual

Updated April 4th, 2024
For use in the Spring 2024 Semester

The Harrington Theatre Arts Company is a Registered Student Organization
at the University of Delaware.

THE HARRINGTON THEATRE ARTS COMPANY
AT THE UNIVERSITY OF DELAWARE

PRODUCTION STAFF MANUAL



Tables of Contents

Defining “Production Staff”

Production Manager (PM)

Rehearsal Staff

Artistic Director, Assistant Artistic Director
Music Director, Rehearsal Pianist, Vocal Coach
Pit Director
Choreographer
Stage Manager, Assistant Stage Manager, Production Stage Manager

Technical Staff

Technical Director
Scenic Designer, Scenic Artist
Lighting Designer, Electrician, Board Operator
Sound Designer

Artistic Staff

Costume Designer, Assistant Costume Designer
Props Manager, Assistant Props
Hair Stylist
Makeup Stylist
Dramaturge

Administrative Staff

House Manager, Assistant House Manager, House Designer
Publicist
Social Media Manager
Graphic Designer
Treasurer

HTAC’s Board Responsibilities

President
Vice President
Technical Coordinator
Publicity Coordinator
Fundraising Coordinator
Alumni/Historian Coordinator
Music Chair
Props/Costumes Chair
Webmaster Chair
Philanthropy Chair



A **production staff** (abbreviated as **P-Staff**) 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 as a budget lead. Each starting budgets – tech/scenic, costumes, props, etc.– must be individually managed by their lead and they must communicate regularly with the Treasurer. 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.

Any position except for the Production Manager or Treasurer may take on assistants or apprentices for the production as they see fit. Any positions listed under “additionally” should clarify and discuss their responsibilities with the proposers and production manager prior to board proposals.

In the case of extenuating circumstances requiring a virtual production, changes to the following listed positions and responsibilities may be made by the Production Manager and proposers. Additional/altered positions may include, but are not limited to, Video Editor or Aesthetic Director.

Production Manager (PM)

1. Ultimately responsible for all activities related to the production and playing an active role in the organization and execution of all procedures.
 - a. Works to unite, secure, and strengthen all aspects of the production process.
2. Defines the breakdown of responsibilities for each member of the P-Staff with the assistance of this manual and the Vice President.
3. Maintains close and constant communication between themselves and each member of the P-Staff and the R-Staff and all members of the Production.
 - a. Schedules and runs the weekly P-Staff meetings (including taking and distributing meeting minutes).
 - b. Will be CC'd on all emails related to the production
 - c. Encourages weekly rehearsal staff meetings and offers to facilitate such meetings. If the PM is not in attendance, the PM will receive meeting minutes from the Rehearsal Staff members.
4. Conducts conflict resolution among the P-Staff.
5. In extenuating circumstances, fulfills P-Staff responsibilities.
6. 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.
7. If requested, will determine if Production Staff Members are allowed to audition for either production. Oversees petitions from production staff members to audition for productions.



- a. If a production staff member wishes to audition for the show for which they are on the P-Staff, the request will be considered by that show's PM.
 - b. If a production staff member wishes to audition for the show for which they are not on the P-Staff, both Production Managers will review the petition and come to a consensus together for either production.
 - c. Should one or both PMs wish to decline a request to audition, they should offer to open the decision to a discussion with the petitioner and schedule a meeting.
8. If they are asked by the Artistic Director to be on the audition panel, their role is to facilitate discussion; they should only take notes during auditions and/or give artistic input if specifically asked by the rest of the panel.
 9. Distributes the Production Contract to the Cast, P-Staff, and Pit after auditions, and as members are added. They are responsible for setting the deadline for filling out the production contract. They must communicate with the Vice President to get the list of people who have filled out the production contract. They are responsible for filling out the deadline for the production contract set by the VP
 10. Collects necessary information to assist the Secretary in compiling Voting Rights.
 11. Makes sure the entire technical staff is cc'ing the Technical Coordinator and President on all production related, external technical communication.
 12. The Production Manager oversees move-in and strike, giving priority to set construction (at the discretion of the Technical Director) over all other P-Staff 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 a member of the rehearsal staff, and therefore, they are not required to attend all rehearsals. However, they should play an active role in overseeing the rehearsal process. The Pit Director must lead orchestra rehearsals and is not expected to attend cast rehearsals. Excluding the Music Director being the Pit Director, no lead Rehearsal Staff member should hold another position on the P-Staff unless specifically approved by the production manager.

Artistic Director

Additionally: Dialect Coach

1. Possesses final oversight on Artistic aspects of the show, unless the Production Manager and President deem decisions potentially harmful to the Production or Company.
 - a. If the proposer is not an Artistic Director, the Artistic Director has final artistic say with the proposer's vision in mind. If there is a discrepancy in the proposer's vision, the proposer holds the right to act as a tiebreaker.
 - i. If the production is student-written, the artistic director gains final artistic say when the show materials are completed by the librettist/composer.



- b. The proposer of the show maintains the right to step in if a discrepancy is found in their artistic vision that was previously agreed upon in discussion with the Artistic Director.
2. Leads the Casting process with the rest of the Audition Panel.
3. Provides Artistic input on relevant aspects of the Production and consult the Technical Coordinator to see if trained professionals (i.e. fight coordinator, intimacy coordinator) are necessary for any blocking.
4. Responsible for designing, editing and coordinating stage action.
5. Mediates the differences of opinion about interpretation of roles, lines, or the entire scripting and about positions and activities on the stage.
6. Runs the Photoshoot that is scheduled by the Publicist, if desired.
7. Communicates with the President and Philanthropy Chair about the selection of an organization for Philanthropy Night, if applicable.

Music Director (required for Musicals)

Additionally: Rehearsal Pianist

Additionally: Vocal Coach

Teaches vocal parts to the cast and provides accompaniment as necessary during rehearsals.

1. Gives music direction to Cast Members during blocking or dance rehearsals, and tech rehearsals.
2. Maintains close communication with Choreographer, if applicable.
3. Maintains close communication with the Pit Director and leads joint music rehearsals in preparation for Tech Week, if applicable.

Pit Director (required for Musicals if Pit Orchestra is used)

1. Recruits Musicians for the Pit Orchestra in accordance with available parts and given Artistic Direction (from the Music Director)
2. Leads Orchestra rehearsals regularly in order to prepare for joint music rehearsals during Tech Week.
3. Submits requests to the Music Chair for rehearsal space reservations no less than a week prior to the requested rehearsal date.
4. 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)

1. Creates, teaches, and reviews choreography based on Artistic Direction, set design, etc.
2. Responsible for ensuring that videos of dance numbers are recorded. It is the Stage Manager's job to upload them to the Google Drive for the cast to practice.
3. Assigns a Dance Captain, if applicable.



Stage Manager

Additionally: Production Stage Manager

1. 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(s).
2. Maintains order outside of the audition room during auditions.
3. Collects and organizes Cast conflicts.
4. Creates and maintains the rehearsal schedule, including weekly cast meetings.
5. Runs rehearsals and records stage directions.
6. Recruits Stage Crew members and creates plans for scene changes.
7. Responsible for retrieving the Stage Manager's box and headsets for Tech Week and performances.
8. Responsible for ensuring that videos of dance numbers, music recordings, and, if desired, blocking numbers are uploaded to the Google Drive for the cast to practice.
9. Responsible for all backstage activity during tech rehearsals and performances, including cues.
 - a. Delegates tasks to Stage Crew.
10. Supervises the Dressing Rooms and quick-change areas.
11. Responsible for being on-book and feeding lines to cast members when necessary.
12. Shall inform the Vice President and President of rehearsals outside of 310.

TECHNICAL STAFF

Technical Director

1. Obtains materials for set construction and set design.
2. Creates technical drawing for set construction with the Scenic Designer, taking into account the Artistic Director's vision and technical limitations from the Technical Coordinator.
3. Organizes the construction and deconstruction of the set.
 - a. Manages "Tech Days" for Cast, P-Staff members, and Board Members to assist with the construction and painting of the set before and after move-in.
 - b. Organizes and conducts both shifts of move-in and strike.
4. Responsible for taking attendance at Tech Days, move-in, and strike for the Secretary.
 - a. The Technical Director may delegate this responsibility for move-in and strike to the Production Manager should they deem necessary.
5. Required to attend all applicable University trainings.
6. Oversees the technical and scenic budget in collaboration with the Scenic Designer.



7. Communicate regularly with the Technical Coordinator and Production Manager on the progress of the set construction.
8. Communicates with Tech Coord about the Organization of the tech closet and keeps it well-maintained.

Master Carpenter

1. This position can be fulfilled by the technical director, or they will fulfill the following responsibilities at the discretion of the Technical Director.
2. Obtains materials for set construction and set design.
3. Organizes the construction and deconstruction of the set.
 - a. Manages “Tech Days” for Cast, P-Staff members, and Board Members to assist with the construction and painting of the set before and after move-in.
 - b. Organizes and conducts move-in and strike.
4. Required to attend all applicable University trainings.
5. Communicates regularly with the Technical Coordinator

Scenic Designer

Additionally: Scenic Artist

1. Creates technical drawing to set construction with the Technical Director, taking into account the Artistic Director’s vision and technical limitations from Technical Director and the Technical Coordinator.
2. Designs scenery, excluding props.
3. Supervises Artistic aspects of set construction under the direction of the Technical Director.
4. Communicates regularly with the Technical Director regarding design, materials, and scenic art progress.
5. Communicates regularly with the Technical Coordinator.

Lighting Designer

Additionally: Electrician and Board Operator

1. Designs a lighting plan with artistic direction from the Artistic Director.
2. Communicates with the President and Technical Coordinator to ensure that all parties are available to communicate that lighting plan with University Media Services.
3. Manages the rigging in the theater with the Technical Coordinator in preparation for tech rehearsals.
4. Programs lighting cues into the board.
5. Runs lighting cues during tech rehearsals and performances.
6. Required to attend all applicable University trainings.



7. Communicates regularly with the Technical Coordinator.

Sound Designer

Additionally: Sound Engineer

1. Creates and distributes microphone plots.
2. Distributes elements and packs to cast members.
 - a. Designates specific individuals to handle mic changes and adjustments.
3. Performs microphone checks and replaces batteries in microphone packs as necessary before each full run-through and performance.
4. Responsible for sound cues during tech rehearsals and performances.
5. Runs tracks (or a variant) and sound effects through the system if applicable.
6. Sets up and patches wireless mics, floor mics, hanging mics, and other audio inputs.
7. Sets up audio monitors for the pit/stage with the help of the Music Chair and Pit Director.
8. The Sound Engineer creates any sound effects needed, records sounds/audio, and edits any necessary audio.
9. The Sound Designer sets up microphones for the show, runs the sound board during rehearsals and performances, and mixes audio during performances.
10. The Sound Engineer is not required to be at rehearsals or performances at the discretion of the Production Manager.
11. Required to attend all applicable University trainings.
12. Communicates regularly with the Technical Coordinator.

ARTISTIC STAFF

Costume Designer

Additionally: Costume Administrator

1. Creates costume plots based on Artistic direction and communicates to the cast members what is required.
2. Obtains costume pieces (reusing, purchasing, borrowing, making).
3. Organizes the Dressing Room.
4. Assists with quick changes during tech rehearsals and performances, and recruits individuals to assist with this as necessary (i.e. Stage Management, run crew).
5. If no Makeup Artist is present, the Costume Designer is responsible for purchasing makeup for the Cast out of the costumes budget.
6. Updates the inventory and ensures that costumes are stored in the proper location via the Props/Costumes Chair.
7. Returns borrowed costumes in the state mandated by the company from which they are borrowed (i.e., dry-cleaned) in a timely fashion as set by the Production Manager and the rental contract. This process is overseen by the Props and



Costumes Chair, if the costume designer is unable to return borrowed costumes, the responsibility falls on the Props and Costumes Chair.

8. Communicates regularly with the Technical Coordinator and the Props/Costumes Chair specifically with the Props/Costumes chair about visits and organization of the closet.

Props Manager

1. Creates a prop list with the Artistic Director.
2. Obtains properties for the show (reusing, purchasing, borrowing, building/creating).
3. Provides rehearsal properties as necessary during the rehearsal process and the Photoshoot, if requested by the Artistic Director.
4. Organizes the props table and maintains the inventory during tech rehearsals and performances.
5. Creates a Props track/list to post backstage.
6. Is present backstage during shows, or delegates these backstage responsibilities.
7. Updates the inventory and ensures that properties are stored in the proper location before, during, and after the show via the Props/Costumes Chair.
8. Communicates regularly with the Technical Coordinator and Props and Costumes Chair.

Hair Stylist (optional)

1. Plans hair styles and designs for all characters.
2. Purchases necessary materials (out of the costumes budget, if there is no separate budget for hair) for the cast in preparation for Tech Week.
3. Styles hair before tech rehearsals beginning when requested by the Artistic Director.
4. Styles Cast Members' hair prior to each performance if necessary.

Makeup Artist (optional)

1. Plans the makeup used for all characters.
2. Purchases makeup materials (out of the costumes budget, if there is no separate budget for makeup) for the Cast in preparation for Tech Week.
3. Begins applying makeup on the Cast before tech rehearsals when requested by the Artistic Director.
4. Supervises the process and applies makeup on the Cast prior to each performance.

Dramaturge (suggested for period shows)

1. Thoroughly researches the show and time period in which the show takes place following the show's passing and before the rehearsal process begins.
2. Discusses set, scenic, props, and costumes plans with the respective P-Staff members for period-relevance before and during the rehearsal process.



3. Reviews stage action early during the rehearsal process for unfitting movement or behaviors and discusses these conflicts with the Artistic Director.
4. Examines final stage action, set/scenic design, props, and costumes during tech week.
5. Facilitates a Cast workshop to discuss the time period. If used, the workshop counts as an activity point.

ADMINISTRATIVE STAFF

House Manager

Additionally: House Designer (for artistic aspects)

1. Creates and orders the playbill that is distributed to audience members.
 - a. Collects biographies from the Cast, Crew, Pit, and P-Staff during the rehearsal process.
2. Manages the house before, during, and after performances.
 - a. If in Pearson, then the lobby as well.
3. Ensure that all safety and etiquette information is included in the Pre-Show announcement.
4. Meets with the Treasurer to learn the ticketing and monetary processes involved.
 - a. If in Pearson: work with Public Safety to monitor monetary collection and have them escort the House Manager and the cashbox back to Perkins. If Public Safety is not present, alert the President immediately.
 - b. Sell tickets at each performance and is responsible for the management of the cashbox.
 - c. Recruits ushers to assist in selling tickets (and concessions in Bacchus), and to hand out playbills.
 - d. Ensures the completion of the ticket form as per the Treasurers' request.
 - e. Transport the cash box from Office in Perkins Student Center to Pearson Hall (public safety is not involved), works with the Production Manager to ensure any requested DSS accommodations.
5. Coordinates concessions with the Fundraising Coordinator (in Bacchus).
6. Responsible for the decoration and styling of the house, which can be designated to a House Designer if desired.
7. Communicates with the Sound Designer and Artistic Director for the pre-show announcement.
 - a. Ensures that this announcement is approved by the Executive Board.
8. Collaborates with the Vice President, Treasurer, and Production Manager to manage a virtual ticket reservation system if desired.
9. In the event that Proposers cannot fill the position of House Manager, the Treasurer will fill the position.
 - a. In the event that the Treasurer is in the show, they will find an Assistant to run the house during performances.



Publicist

The Publicist is not expected to design graphics for the following, but must communicate with the Artistic Director and Graphic Designer to create necessary graphics in preparation for distribution.

1. Creates and distributes (online and on campus) publicity items (flyers/posters and quarter-sheets) for both auditions and the performances.
 - a. Replenish audition and show materials as needed.
2. Creates the Facebook events for both auditions and performances.
3. Works with the Publicity Team to create and design a show t-shirt to be ordered by the Fundraising Coordinator
4. Makes sure kiosks are properly reserved and schedules publicity stunts as desired (notifying the President and Publicity Coordinator).
5. Oversees all aspects of publicity stunts. This includes collecting all information needed to put on the stunt through the appropriate Rehearsal Staff members (for example: cast conflicts)
6. Creates an event for the show on StUDent Central (through the Webmaster Chair).
7. Schedules a photoshoot for publicity purposes with the Director, Stage Manager, and Production Manager.
8. Attends weekly Publicity Meetings with respective Publicity Team members and creates a weekly meeting agenda of relevant topics.
9. Can request a publicity cast representative in the event that the Publicist and the Social Media Manager are not cast in the show
10. Communicates regularly with the Publicity Coordinator.

Social Media Manager (Optional)

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

1. Chooses social media platforms to use that will most effectively reach target audiences (i.e. Facebook, Twitter, Instagram, Snapchat, Tiktok).
2. Utilizes HTAC's social media platforms.
3. Manages content that aligns with the production's brand and strategically reaches for the target audiences.
4. Measures reach and engagement of social media efforts.
5. Attends weekly Publicity Meetings with respective Publicity Team members.

Graphic Designer

1. Develops production-wide design philosophies with the assistance of the Artistic Director and the Publicist.
2. Creates graphics for the production, in a timely manner, for example:
 - a. Audition flyer, event flyer, and quarter-sheets for both.
 - b. Facebook event banner and personal cover photos, profile pictures, and/or StUDent Central event photo.



- c. T-shirt graphics, playbill cover image, graphics as needed for the house.
3. Attends weekly Publicity Meetings with respective Publicity Team members.

Treasurer

1. At the first Production Staff meeting, provides an orientation into how to do the reimbursement process and expectations of the Treasurer.
2. Collects reimbursement forms and receipts from HTAC members who make production-related purchases within two weeks after purchase during the Fall and Spring semesters.
 - a. Reimbursements on late receipts are at the discretion of the Treasurer.
3. Responsible for supervising the management of individual budgets with the budget leads, and the production's overall budget with the Production Manager.
4. If the Production chooses to utilize a CrowdFunding page, the Treasurer must communicate with the Production Manager and the President.
5. Train House Managers for each show.

HTAC'S BOARD RESPONSIBILITIES

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

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 any relevant members of the shows.

The **Technical Coordinator** will hold weekly meetings with their teams and discuss and coordinate cue to cue and other technical rehearsals in collaboration with the technical and rehearsal staffs.

The **Publicity Coordinator** will hold weekly meetings with their teams and oversee show publicity efforts to ensure they align with company guidelines.

The **Fundraising Coordinator** is responsible for obtaining and selling concessions for the Bacchus shows. They will be responsible for distributing show merchandise and collecting funds, as well as handling the chosen type of raffle during intermission.

The **Alumni/Historian Coordinator** will communicate with the Production Manager, Publicity Coordinator, and House Manager to organize an alumni night for the production. They will communicate with the Production Manager, Artistic Director, Publicity Team and Stage Managers to find a photographer and select a date for



production photos to be taken. They will organize and edit the recording of every production for company archival purposes in compliance with the rights for each production.

The **Music Chair** will communicate with the Production Manager and Pit Director. They are also responsible for requesting spaces for pit rehearsals and Sitzprobe. They also may assist with pit setup in collaboration with the Sound Designer and Pit Director.

The **Props/Costumes Chair** is responsible for attending the initial costuming and props meetings at the beginning of the production process. They will also supervise the use of borrowed pieces.

The **Webmaster Chair** will create an updated page for each production and ensure that appropriate communication occurs to obtain accurate information for the website and StUDent Central.

The **Philanthropy Chair** will communicate with the Production Manager and House Manager to ensure that there is at least one philanthropy night for the production with a charity selected by the R-staff.

