



The Harrington Theatre Arts Company
Production Staff Manual

Updated June 20th, 2019
For use in the Fall 2019 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 Master, 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

Technical Coordinator, Publicity Coordinator
Vice President
President
Fundraising Coordinator
Philanthropy Chair
Alumni/Historian Chair
Webmaster 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 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)

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 all members of the Production.
 - a. Schedules and runs the weekly P-Staff meetings (including taking and distributing meeting minutes).
 - b. 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.
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.
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.
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 on all production related, 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 Rehearsal Staff member should hold another position on the P-Staff.

Artistic Director

Additionally: Assistant Artistic Director

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.
2. Leads the Casting process with the rest of the Audition Panel.
3. Provides Artistic input on relevant aspects of the Production.
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 any desired organization if applicable.

Music Director (required for Musicals)

Additionally: Rehearsal Pianist

Additionally: Vocal Coach

1. Teaches vocal parts to the cast and provides accompaniment as necessary during rehearsals.
2. Must be present at all Music rehearsals.
3. Gives music direction to Cast Members during blocking or dance rehearsals, and tech rehearsals.
4. Maintains close communication with Choreographer, if applicable.



5. 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)

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. Schedules Pit Rehearsals and organizes locations for these rehearsals.
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 secret Facebook group for the cast to practice.
3. Assigns a Dance Captain, if applicable.

Stage Manager

Additionally: Assistant Stage Manager

Additionally: Production Stage Manager (at the discretion of the Proposer)

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.
2. Collects and organizes Cast conflicts.
3. Creates and maintains the rehearsal schedule, including weekly cast meetings.
4. Runs rehearsals and records stage directions.
5. Recruits Stage Crew members and creates plans for scene changes.
6. Responsible for retrieving the Stage Manager's box and headsets for Tech Week and performances.
7. 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.
8. Responsible for all backstage activity during tech rehearsals and performances, including cues.
 - a. Delegates tasks to Stage Crew.
9. Supervises the Dressing Rooms and quick-change areas.



10. Responsible for being on-book and feeding lines to Cast members when necessary.
11. 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 move-in and strike.
4. Responsible for taking attendance at Tech Days, move-in, and strike for the Secretary.
5. Manages the rigging in the theatre with the Lighting Designer.
6. Required to attend all applicable University trainings.
7. Communicates regularly with the Technical Coordinator.

Scenic Designer

Additionally: Scenic Artist

1. Creates technical drawing to set construction with the Tech Director, taking into account the Artistic Director's vision and technical limitations from Tech 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.

Lighting Designer

Additionally: Electrician and Board Operator

1. Designs a lighting plan with artistic direction from the Artistic Director.



2. Communicate 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 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

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.
8. Required to attend all applicable University trainings.
9. Communicates regularly with the Technical Coordinator.

ARTISTIC STAFF

Costume Designer

Additionally: Assistant Costume Designer

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 Costumes/Props Chair.



7. Returns borrowed costumes in the state mandated by the company from which they are borrowed (ie. dry-cleaned) in a timely fashion as set by the Production Manager and the rental contract.
8. Communicate regularly with the Technical Coordinator.

Props Master

Additionally: Assistant Props

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 Prop 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 Costumes/Props Chair.
8. Communicates regularly with the Technical Coordinator.

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 Stage Manager.
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 Stage Manager.
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.

ADMINISTRATIVE STAFF

House Manager

Additionally: Assistant House Manager, 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. Responsible for the creation and delegates a reader for the pre-show performances.
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.
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 for the pre-show announcement.
8. Schedules a photoshoot for headshots, if desired.
9. Collaborates with the Vice President, Treasurer, and Production Manager to manage a virtual ticket reservation system if desired.
10. 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. Replenishes audition and show materials as needed.
2. Creates the Facebook events for both auditions and performances.
3. Orders t-shirts related to the production for the Cast and P-Staff and works with Fundraising Coordinator to distribute t-shirts.
4. Makes sure kiosks are properly reserved, and schedules publicity stunts as desired (through the President and Publicity Coordinator respectively).
5. Creates an event for the show on StUDent Central (through the Webmaster Chair).
6. Schedules a photoshoot for publicity purposes with the Director, Stage Manager, and Production Manager.
7. Attends weekly Publicity Meetings with respective Publicity Team members.
8. Communicates regularly with the Publicity Coordinator.

Social Media Manager

The Social Media Manager is responsible for creating 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, Hootsuite).
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.

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.



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.

HTAC'S BOARD RESPONSIBILITIES

The **Technical Coordinator** (and respective chair positions) and **Publicity 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, they will be able to be involved with all processes and activities related to the production.

The **Fundraising Coordinator** is responsible for obtaining and selling concessions for the Bacchus Shows.

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.

The **Alumni/Historian Chair** will communicate with the Production Manager and House Manager to organize an alumni night for the production.

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.

