

PRIME TIME DESIGN-TECH SUPPORT POLICY

‘Tis not enough to help the needy up, but to support them after.’

~

“Nothing can come of nothing.”

William Shakespeare

Final Draft

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1. PREFACE

Although Lope de Vega felt only “two boards and a passion” were needed to stage a play, at the beginning of the 2001-2002 academic year the Lab Theatre Support Committee was formed and charged with developing a policy and implementing a plan to increase technical support for Prime Time lab theatre productions. Prior to this time, although Prime Time received tech help when available, this was not the norm due to priority given to the mainstage; no lab production was guaranteed technical support, including designers, who at the time were almost single-handedly responsible for the execution of their own designs. Four major problems and potential solutions were identified, including: (1) the organization of students as a source for practical production work with a priority given to lab productions, (2) the securing of qualified coordinators and supervisors to support designers and the students performing this work, (3) a commitment to the consistent procuring of designers for lab theatre productions with the formalization of an educational support/mentor system for these students, and (4) the need for regular and more efficient production meetings, as well as formalized artistic-team design concept meetings to support and encourage better collaboration.

The first issue, concerning practical support for the lab theatre, was and is largely addressed through two systems established for this purpose, the Volunteer Tech Support Option and the THEA 221 Tech Support Option. Both systems utilize organized pools of students for regular and consistent production involvement, for which the later has proven to be the most successful. The second concern, involving the adequate organization and technical supervision of these student crews, as well as designer support, resulted in the creation of two part-time student hire positions, the Lab Theatre Tech Coordinator and the Lab Theatre Costume Coordinator, followed by in more recent years, the designation of a scene shop graduate assistantship as a formal Lab Theatre Technical Director. The process addressing designer availability and procurement, as well as their educational support throughout the design process, became and remains formalized and clear. The last matter, concerning production meetings, was solved with the adoption of a regular time slot, as well as a policy, guaranteeing the scheduling of two such meetings for each production. This policy also helped to implement regular artistic team design collaboration concept meetings, which now have their own place on the production calendar, early in the production process.

The original Lab Theatre Support Policy was approved at the 4/17/02 faculty meeting and went into effect the following year. The current Lab Theatre Support Committee has been asked to revisit, evaluate and revise this policy to reflect recent changes and current operating procedures, but also to offer advice regarding the Volunteer Tech Support Option. Each of the systems described above, are explained in detail on the following pages, including changes that have occurred over the years, new recommendations, procedures and updates. The policy was originally intended to provide support for Prime Time directors/choreographers, but has consequently evolved to include designers, as well as all students working in technical, production and management areas. This policy only covers design-tech support for Prime Time lab theatre productions and does not address other types of performances in the venue, such as for classes or Late Night Theatre, or other types of support, such as publicity, box office or front of house. To reinforce this understanding, the title of this document and committee, has changed to “*Prime Time Design-Tech Support Policy*” and “Prime Time Design-Tech Support Committee”, respectively. Support personnel mentioned above, will subsequently be known as, the Prime Time Technical Director, the Prime Time Tech Coordinator and the Prime Time Costume Coordinator.

2. VOLUNTEER TECH-HELP OPTIONS

“All Volunteer” Tech-Help Option

This option consists of a working list of student volunteers that is updated every Fall and Spring. Sign-up sheets are distributed to faculty and staff at the start of each semester for circulation in theatre and dance classes. Students willing to volunteer their time to work on Prime Time productions list their name, contact information, skills and preferred areas of interest. These lists are collected by instructors and turned in to the Prime Time Coordinators within the first two weeks of classes, who make four sets of master lists to be held in the Scene Shop, Costume Shop, Chair’s Office and Departmental Office. The lists are used by those seeking tech/production assistance, primarily for Prime Time, but also for the mainstage as needed, including the Prime Time Coordinators, Prime Time directors/choreographers, designers and the Faculty/Staff Technical Directors. Volunteers assist on an as needed/as available basis and receive no credit, pay or other tangible recompense. Volunteers may be supervised by any combination of the following personnel: Prime Time Coordinators, Costume Shop Manager, Faculty/Staff Technical Directors, designers and shop Graduate Assistants. Volunteer tech work typically occurs during normal shop hours, however weekend and evening crew calls are possible and expected. This option presents excellent opportunities for the nurturing and mentoring of our undergraduate students who are the foundation of our program.

“Cast Volunteer” Tech-Help Option

In this option, Prime Time casts will be requested, although not required, to put in 8 hours of volunteer tech work on their production, over and above mandatory attendance at riser changeover and strike (see page 31). This will be announced at auditions so that potential cast members can factor in this additional commitment. Crucial transitional points in tech and design implementation will be identified as soon as possible, especially load-ins and additional and maybe unexpected calls; the Stage Manager will collect a roster of Volunteer forms so that actors with knowledge of tech theatre can be assigned to specific calls utilizing their expertise. The hourly aggregate would be collected by the Stage Manager and recorded in the production evaluations. Working on tech help for a production is viewed as a way to promote a deeper group investment in the production and is an excellent ensemble-builder in that the cast would become familiar with the design and technical team working with them, and vice versa.

2.a. Sample Volunteer Sign-up Sheet (partial only)

KENNEDY THEATRE VOLUNTEER SIGN-UP SHEET

Instructor/Class/Source (Name): _____ Date: _____

Please Print Legibly. Mahalo!

NAME	PHONE NUMBER	PRIMARY E-MAIL ADDRESS	SPECIAL SKILLS/ AREA OF INTEREST
1.			
2.			
3.			

2.b. Sample Volunteer Questionnaire (for Prime Time Preview, Convocation, etc.)

KENNEDY THEATRE VOLUNTEER QUESTIONNAIRE

Thank you for signing up to volunteer for production work at Kennedy Theatre!

Please take a few moments to fill out this form and return it to the Departmental Office. Mahalo!

Name: _____
Last First M.I.

Primary E-Mail Address: _____

Primary Phone Number: _____

Areas of Interest (Check all that Apply):

- Scene Shop Costume Shop Run Crew Carpentry Electrics/Lights
 Props Scene Painting Sewing Wardrobe Sound
 Video Light/Sound/Video Operator Puppetry Crafts
 Make-Up Other: _____

Days and Times you are Available to Work (Check all that apply):

Regular Work Hours:

	Monday	Tuesday	Wednesday	Thursday	Friday
1:30-2:30p					
2:30-3:30p					
3:30-4:30p					
4:30-5:30p					
Other Avail. Times:					

Special Calls (Check all that apply):

- Saturday Sunday Breaks/Holidays Mornings Evenings

This option consists of THEA 221 students receiving partial class credit for first hand involvement in tech work for Prime Time productions. Its dual purpose is to give the beginning student actor a more balanced theatre experience by providing opportunities for exposure behind the scenes, as well as provide a consistent source for much needed technical support.

Each student is required to provide four hours of practical work, typically in two, two-hour blocks, in either the scene shop or the costume shop, working under the supervision of any combination of the following persons depending on the circumstances and venue, although priority is always given to Prime Time productions: Prime Time Technical Director, Prime Time Tech Coordinator, Prime Time Costume Coordinator, Faculty Technical Director, Staff Technical Director, Costume Shop Manager, individual production designers and shop graduate assistants. THEA 221 shop work will usually occur during normal shop hours (scene shop: 1:30 – 5:30 pm; costume shop: 1-5 pm), however weekend and evening crew calls are possible and expected. Occasionally, special crew calls, advertised in advance, are needed during heavy periods of production activity, such as at load-ins, changeovers and strikes.

Students in the class sign up for open slots as posted on the designated bulletin board next to the substage. They must sign up no less than one week in advance for a two-hour minimum work-block period and are expected to arrive promptly for the appointed day, time and shop selected (see sample sign up sheets). Upon completion of each work-block students must have their *THEA 221 Tech-Help Form* (see sample) signed by one of the authorized supervisors noted below. Upon completion of their four-hour shop commitment, the students return these forms to the THEA 221 instructor. Early sign up is recommended, as certain times will not be available, typically after a production opens, when work is sometimes scarce, or limited to maintenance and cleaning. Students are expected to abide by the *THEA 221 Tech-Help Shop Guidelines* (see below) established by the scene shop and costume shop.

THEA 221 students can be reassigned in the shops at the discretion of the Prime Time Technical Director, Prime Time Coordinators and/or their designated alternate supervisor to assist on mainstage productions if no lab work is available. Although other personnel supervise THEA 221 students during shop work, ultimate responsibility for the successful operation of this system is with the THEA 221 instructors, who must oversee that their students sign up and show up for work, as well as enforce a penalty if they do not. If necessary, and on an individual basis, special arrangements can sometimes be made through the instructors and the Prime Time Coordinators to deal with any scheduling problems a student might have.

This shop commitment is a required and significant portion of the student's grade. It is considered part of the class participation segment, which makes up a large percentage of the final grade. Students not completing their shop hours by the end of the semester will see a reduction in their grade, per guidelines established by the THEA 221 instructors, who should also make sure that all syllabi are consistent in dealing with these issues, including the repercussions of not completing these hours, not showing up for committed work-blocks, etc. A student having an excused absence for a missed work block, approved by the instructor, would be allowed to make up that period of time, whereas unexcused absences would not offer this option and result in the appropriate reduction of points. In addition, a student who arranges for a surrogate to complete a work-block they have to miss, will be allowed to make up the missed time without penalty, provided their replacement shows up for the call.

1. Include the provided *THEA 221 Tech-Help Requirement Statement* in your syllabus. THEA 221 instructors and their faculty advisors should make sure this information is included and consistent in all syllabi.
2. During the first week of classes, distribute the syllabus and the *THEA 221 Tech-Help Form*. Explain the purpose of the requirement, how to sign up, repercussions of unexcused work-block absences, as well as options to make up missed work through excused absences and procuring substitutes. Also, distribute and review the *THEA 221 Tech-Help Shop Guidelines* as provided.
3. Show or explain to your students where the sign-up sheet is on the bulletin board near the substage, as well as where the scene shop and costume shop are located. If possible, introduce them to the Prime Time Coordinators and other pertinent shop personnel.
4. Continue to remind your students about signing up for shop hours throughout the semester, pointing out that less quality work is available the closer it gets to a production opening.
5. After collecting signed *THEA 221 Tech-Help Form*, promptly address excused and unexcused absences with Prime Time Coordinators, dealing with repercussions as needed.
6. Stay in touch with Prime Time Coordinators, as well as the Prime Time Technical Director and Costume Shop Manager, to inform your students of special crew calls and changes to the schedule, as well as weekend, holiday, morning or evening shop hours opportunities.

3.a. THEA 221 Tech-Help Requirement Syllabus Statement

To gain a better understanding of everything that is involved in creating a theatrical production, you are required to work a minimum of four hours in either the costume shop or scene shop. These four hours may be completed in two or four hour blocks. Sign-up sheets and schedules will be posted on a callboard near the substage. Special work hours may be available for weekend work on a first come, first served basis. Shop hours come up before and during production times. Your hours must be completed and turned in by week 14, or by another date announced by your instructor, as a cut-off in the availability of shop work during slack periods between productions.

Consider these shop hours to be an integral part of your class. You are required to show up for your work hours on time and dressed properly; you must wear close-toed shoes to work in the scene shop. If you find that you cannot make the shop hours that you have signed up for, you must inform your instructor at least twenty-four hours in advance of your time slot or find a surrogate to replace you for the slot you have booked. Failure to do one of these actions will result in a loss of the credit for this slot, as you will not be permitted to make up the missed time by signing up for replacement hours.

The Technical Help Requirement is worth 6% of your grade and is not subject to extra credit.

For consistency, this Tech-Help requirement statement will appear in all THEA 221 syllabi.

3.b. Sample THEA 221 Tech-Help Form

THEA 221 TECH-HELP FORM

NAME: _____

DATE: _____

INSTRUCTOR: _____

WORK DONE	DATE	HOURS	SUPERVISOR SIGNATURE

At the end of your work block, fill in what kind of work you did, the date, and the number of hours worked.

Have this sheet signed by the appropriate supervisor.

Work blocks are 2 hours long. You must complete two work blocks (4 hours) over the term.

When you've completed two work blocks (4 hours), turn in this form to your 221 instructor.

Do not lose this form. It is the only record of your work and will not be replaced.

Signing up for a 2-hour work block is a commitment. The following procedures will be enforced by the Prime Time Coordinators to ensure that sign-up commitments are honored. Students are expected to work with the appropriate coordinator on projects related: 1st to Prime Time productions, 2nd to mainstage productions, and 3rd to any shop maintenance or other projects.

Signing Up for a Work Block

1. Scene shop and costume shop sign-up sheets are located on a designated bulletin board along the first floor hallway near the substage classroom. Sheets are posted 2-4 weeks in advance of the advertised time slots and change as needed.
2. If you are not at the work call for which you have signed up, you will be counted as absent.
3. In the scene shop, you must wear close-toed shoes, or you will be turned away and counted as absent.
4. Be punctual, you need to complete 2 hrs. of work, if you do not, you will be counted absent.
5. If you are absent:
 - A. A coordinator will notify your instructor, who decides if you can make up the hours.
 - B. A written excuse, signed by your instructor must be presented before you may work again.
6. If you are unable to fulfill your time-slot commitment:
 - A. You must find your own substitute to complete your 2-hour work block.
 - B. If your substitute is absent, you will be penalized as determined by your instructor.
 - C. If you are unable to find a substitute, please let the appropriate coordinator know.

Filling Out the Tech-Help Form

1. See the Prime Time Costume Coordinator for a *THEA 221 Tech-Help Form* if you do not have one. These forms are located on the wall near the tool room for scene shop work.
2. At the end of the work call, it is your responsibility to fill out the *THEA 221 Tech-Help Form* and have it signed, for scene shop work by: the Prime Time Tech Coordinator, the Prime Time Technical Director, the Faculty/Staff Technical Director or a scene shop graduate assistant and, for costume shop work by: the Prime Time Costume Coordinator, the Staff Costume Shop Manager, or a costume shop graduate assistant.
3. Do not lose your completed *THEA 221 Tech-Help Form*, as it is the only record of your participation. The shops will not issue replacement forms, as there is no system to validate prior participation. Turn in the completed form to your 221 instructor.

THEA 221 - LAB HOURS

SCENE SHOP

Work hours are 1:30 to 5:30. You can put in 4 hours by signing up for two blocks.
You MUST wear Close-Toed shoes.

One Person Per Slot Please. Please Print Legibly.

Mon Apr. 27

1:30 to 3:30

3:30 to 5:30

1. _____

1. _____

2. _____

2. _____

Tue Apr. 28

1:30 to 3:30

3:30 to 5:30

1. _____

1. _____

2. _____

2. _____

Wed Apr 29

1:30 to 3:30

3:30 to 5:30

1. _____

1. _____

2. _____

2. _____

Thu Apr. 30

1:30 to 3:30

3:30 to 5:30

1. _____

1. _____

2. _____

2. _____

Fri May. 1

1:30 to 3:30

3:30 to 5:30

1. _____

1. _____

2. _____

2. _____

THEA 221 SCENE SHOP HOURS NEEDED:
for
TRANSLATIONS STRIKE
in the Lab Theatre
SUNDAY, JANUARY 25
-from 6:00 pm until complete-

Call will Count as 4 hours - Should Last About 3.
Will not go past 10:00 pm.
You *MUST* wear Close-toed shoes.

Only 8 Slots Open; Sign-up Below; Please Print Legibly

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____

THEA 221 Lab Hours - Costume Shop

SLOTS ARE FROM 1:00 – 3:00 P.M.

3:00 – 5:00 P.M.

Please sign up for one slot on the day you'd like to work.

(Tue) Mar 3 - 1:00 _____ 3:00 _____

(Wed) Mar 4 - 1:00 _____ 3:00 _____

(Thur) Mar 5 - 1:00 _____ 3:00 _____

(Fri) Mar 6 - 1:00 _____ 3:00 _____

(Tue) Mar 10 - 1:00 _____ 3:00 _____

(Wed) Mar 11 - 1:00 _____ 3:00 _____

(Thur) Mar 12 - 1:00 _____ 3:00 _____

(Fri) Mar 13 - 1:00 _____ 3:00 _____

(Tue) Mar 17 - 1:00 _____ 3:00 _____

(Wed) Mar 18 - 1:00 _____ 3:00 _____

(Thur) Mar 19 - 1:00 _____ 3:00 _____

(Fri) Mar 20 - 1:00 _____ 3:00 _____

(Tue) Mar 31 - 1:00 _____ 3:00 _____

(Wed) Apr 1 - 1:00 _____ 3:00 _____

(Thur) Apr 2 - 1:00 _____ 3:00 _____

(Fri) Apr 3 - 1:00 _____ 3:00 _____

PLEASE SIGN UP ONE PERSON TO A SLOT!

Please report to the Costume Shop at the time you are signed up for.

Absences will be reported to THEA 221 instructors.

4.a. THEA 400 Tech-Help Option

To complement their theatre coursework, as well as to acquire an exposure and appreciation of the production process, undergraduate theatre majors are required to take two credits of practicum classes at the 400 level from four different areas of production, including acting, costume, stagecraft and theatre management. THEA 400 C & D, “stagecraft” and “costume” respectively, provide students for tech support on Prime Time productions in these areas.

THEA 400C (*stagecraft*) in Relation to Prime Time Production

Students may serve on the running crew for Prime Time productions for one credit through THEA 400C. Crew options include: Light/Sound console operator or running crew. Students will crew one show for this credit and are required to attend one run-through, the Crew Watch, usually on the Friday before opening. They will also be expected to work for 9 hours that Saturday, usually 9:00 am - 6:00 pm, during the 1st Technical Rehearsal, to learn their crew assignment. For the 2nd Technical Rehearsal (Sunday), subsequent Dress Rehearsals (Monday and Tuesday) and performances (Wednesday through Saturday), the typical show call will be 6:00 - 10:30 pm. On closing (Sunday) the show call will be 12:00 - 7:30 pm, which includes 3 hours of required participation at Strike, immediately following the final performance.

Upon completion of the class, a one-page reflection paper is required, documenting the 400C experience. Enrollment for 400C is through the Faculty Technical Director, David Griffith.

THEA 400D (*costume*) in Relation to Prime Time Productions

Students enrolled in 400D, for which they receive one credit, are the primary source of Wardrobe Supervisors for Prime Time, who help in the dressing and maintenance of the costumes for these productions. When not available, the costume shop will assist the designer and stage manager of a production in locating a qualified student to fulfill this role.

Upon completion of the class, a one-page reflection paper is required, documenting the 400D experience. Enrollment for 400D is through the Costume Shop Manager, Hannah Schauer.

4.b. Other Tech-Help Options

Class “Project” Tech-Help Option

Certain classes (for example THEA 680, THEA 222) have course objectives that make it possible to count volunteer tech work on a specific Prime Time production in the Scene or Costume Shop as a option to fulfill partial course credit. All options would be specified in the course syllabus and the tech help option would have a set number of hours of in-shop work.

Class “Extra Credit” & “In-a-Jam” Tech-Help Option

Instructors in certain classes (Paul Mitri in his Acting and Voice classes, for instance, or Markus Wessendorf in THEA 101) have allowed students to volunteer in working on Prime Time productions for extra credit (to be determined). In Mitri’s case this has often applied to

standard shop hours, or in 'emergencies' involving extensive or difficult load-ins or turnovers. Other classes that might be suitable for this arrangement, preferably with some performance-base component, will be identified. Sometimes, in the introductory course THEA 101, this has meant a glut of volunteers at the end of the semester and no production for them to work on.

5. TECH-HELP SUPERVISORY SUPPORT PERSONNEL POSITIONS

Although produced and provided for by the Department of Theatre and Dance, ultimate responsibility for the mounting of Prime Time productions lies with the director/choreographer, supported by the artistic team that has been assembled, including individual designers, who are responsible for the artistic execution and/or supervision of the designs in their own particular area. In support of this process, three Prime Time designated, supervisory positions have been created to assist in the mounting and execution of these designs, as well as to insure that, 1) deadlines are met, 2) adequate work crews are available, trained and efficiently utilized, and 3) design and production work is completed safely, skillfully and on time.

Prime Time Technical Director & Prime Time Coordinators

A Prime Time Technical Director position has been created from one of the four graduate assistant positions in the scene shop and is responsible for the mounting of the scenic and lighting designs. In addition, the Prime Time Tech Coordinator and Prime Time Costume Coordinator positions have been created to aid the director/choreographer, Prime Time Technical Director and individual designers with the organization and skilled supervision of student crews, provided through the Tech-Help options previously mentioned, towards the mounting of Prime Time productions. In conjunction with the director/choreographer, Prime Time Technical Director, Costume Shop Manager and individual production designers, both coordinator positions keep abreast of work that needs to be accomplished. They help to manage and delegate projects and assignments, as well as assist in organizing and supervising the Tech-Help students and volunteers. The Prime Time Tech Coordinator, when needed and in conjunction with the Prime Time Technical Director, also helps to schedule the lab for last minute or special crew calls in the venue.

The three students holding these support positions are not meant to be one-person crews, but supervisors who work alongside designers, THEA 221 students and volunteers on Prime Time production work. In general, they are responsible for supervising the execution and construction of scenery, lighting and costumes, including making sure deadlines are met and that production work is completed by established deadlines. The Prime Time Tech Coordinator and the Prime Time Costume Coordinator report directly to the Faculty Technical Director and the Costume Shop Manager, respectively, and if no lab work is available, can be utilized for mainstage production work to fulfill their 15-20 hour per week job commitment. Both coordinator positions are expected to abide by the *Lab Theatre Scheduling Policy for Departmental Users* with regards to work, which needs to be carried out in the lab theatre space. Job Descriptions for these three positions follow on pages 12-15.

5.a. Prime Time Technical Director - Job Description

This position is one of four scene shop graduate assistantships, two of which are typically MFA design students with a concentration in scenic design and two in lighting design. This position

rotates among these four design students, so that each has the opportunity to act as the Prime Time Technical Director for a minimum of one semester during their three-year program. The Prime Time Technical Director:

1. Is allowed time to prepare for the workday, such as construction drawings and preparing for THEA 221 students and volunteers, included in the 20 hrs/wk of the assistantship.
2. Is responsible for training, educating, and utilizing THEA 221 students and volunteers, with the Prime Time Tech Coordinator, in the scene shop, electric shop and lab theatre for work on the Prime Time productions.
3. Is not responsible for general scheduling of the lab space for crew calls, as this is done in advance at the start of the semester, by the Faculty Technical Director through the Faculty Lab Coordinator/Scheduler. These dates are subject to change with regards to difficulty of load-in or other show-specific factors.
4. Is responsible for last minute scheduling or changes to scheduling of the space, as needed, through the Faculty Lab Coordinator/Scheduler.
5. Is expected to work on the mainstage productions if there is a need and it will not negatively impact the Prime Time production build.
6. Is responsible for the proper execution of all technical elements of Prime Time productions, including during the run of the show, and as such, is expected to be on call (onsite from first crew call through opening curtain) for emergencies prior to every Prime Time performance.
7. Is expected to train the running crew to trouble-shoot for the unexpected, as well as to anticipate and deal with problems in advance, so that they can function confidentially, efficiently and effectively during the run of a production.
8. Is allotted their own space in the scene shop for working, arranged with the Faculty or Staff Technical Director as appropriate, in advance of the build.
9. is responsible for the budgeting, build, assembly, installation and strike of all set pieces, as well as the hanging and cabling of electrics and help with focus.
10. Is not responsible for (responsible party in parenthesis), but assists as available/as time allows with: building or procuring of props (director/choreographer or props designer/props director); calling the light focus, writing and setting light cues (lighting designer); set dressing, the completion of any scenic/artistic painting beyond the base coat level or the texturing/sculpting of scenic pieces subjectively artistic in nature (scenic designer); installation/set-up of video/projection equipment, creating or procuring film or images for projection, writing video/projection cues (video/projection designer); installation/set-up of sound equipment; procuring, creating or recording sound needs or effects, establishing sound cues or setting sound levels (sound designer); procuring, handling or working with firearms (Faculty Technical Director).
11. Is responsible for meeting regularly with the Faculty Technical Director, the Prime Time Tech Coordinator, the scenic designer and the lighting designer to discuss the design and

technical needs of the production and how best to satisfy these needs, as well as coordinate and utilize shop resources.

12. Is responsible for having projects available for THEA 221 students and volunteers for Prime Time work, and if not needed, to make these students available to the Faculty or Staff Technical Director for work on mainstage projects.
13. Is responsible for budgeting the scenic, lighting and special effects needs of the production, bringing these elements in at or under budget, and submitting a complete budget breakdown for these areas to the Staff Technical Director after the Prime Time show has closed, no later than the week after strike. The budget will contain all expenses and shop materials used for the Prime Time productions from the areas mentioned above, but also including sound, video/projection and props.
14. Is responsible for creating all necessary working drawings to assist in the build of the Prime Time production, which are to be presented to the Faculty Technical Director for approval.
15. Is expected to maintain a high level of professionalism and expertise in execution of duties.
16. May have additional duties as required by the Faculty or Staff Technical Director or Chair.

Administrative Supervisor and Faculty Ed. Consultant: Faculty Technical Director

5.b. Prime Time Tech Coordinator - Job Description

The Prime Time Tech Coordinator assists the Prime Time Technical Director, as well as scenic and lighting designers on Prime Time productions. This position also serves as a supervisor, along with the Prime Time Technical Director, for THEA 221 students working on hours in the scene shop for Prime Time productions. The Tech coordinator is responsible for the posting, distribution and management of all sign-up sheets pertaining to tech-help options in the scene shop, as well as the scheduling and procuring of student crews through these options.

Qualifications:

Moderate skills in all aspects of technical theatre including: scenic construction and painting; safe use of shop tools; safe use of rigging systems; use of stage lighting and sound equipment; ability to read scenic and lighting blueprints; and awareness of fire, health, and safety requirements. Excellent phone and interpersonal skills. Ability to work independently. High degree of organization skills. Excellent time management skills. Able to work with people having diverse levels of expertise.

Narrative of Duties:

Assists the Prime Time Technical Director to supervise volunteers and 221 students to help in the reconfiguring of the lab theatre seating; the set construction, setup, and painting as well as the hanging and focusing of the lighting, per paperwork provided by the scenic and lighting designers, up to but not including the artistic elements of the design, such as scenic painting and calling focus; the setup of sound system; strike; etc. for Prime Time productions. Assists the Prime Time Technical Director to supervise, assign jobs to and work with the volunteers

and 221 students. Works with the Prime Time Technical Director to insure that scene shop policies and safety guidelines are followed. Monitors the 221 students work time and signs 221 forms. Works in the scene shop under the direction of the Faculty/Staff Technical Director if no Prime Time work is available; confers with the Prime Time Technical Director on a daily basis.

Administrative Supervisor: Staff Technical Director.

Faculty/Staff Ed. Consultant: Faculty Technical Director and/or Staff Technical Director.

Work Schedule:

- 15 – 20 hours per week (dependent on funding)
- 1:30 – 5:30 M-F; some weekends and evenings as scheduled

How the Scene Shop works with 221 students:

- 221 “tech help” sheets are put up 2 - 4 weeks at a time
- Students report, on time, to the Prime Time Technical Director or Tech Coordinator
- Students who do not report to the scene shop for the time they signed up are reported to the 221 instructors by the Prime Time Technical Director or Tech Coordinator
- Students work with the Prime Time Technical Director or Tech Coordinator on projects related: first to any Prime Time productions, second to any mainstage productions, third to any shop maintenance projects

Relationship to the Prime Time Technical Director

The Prime Time Tech Coordinator position does not work under Prime Time Technical Director. Although both positions are meant to be autonomous, as the former is always a graduate student and the latter, usually an undergraduate student, there is an unavoidable and encouraged degree of the more experienced student mentoring the other. Regardless of this relationship, students in either position are expected to be able to work together, alone or as joint or independent supervisors. The Prime Time Tech Coordinator and the Prime Time Technical Director, together, along with THEA 221 students and volunteers, build and install the scenery and lighting for Prime Time productions, per the designs and paperwork provided by the scenic and lighting designers, up to, but not including, the artistic elements of the design, such as scenic painting, calling focus, etc.

5.c. Prime Time Costume Coordinator - Job Description

The Prime Time Costume Coordinator assists costume designers on Prime Time productions. This position also serves as a supervisor for THEA 221 students working on hours in the costume shop. The position is not a lab Costume Shop Manager, but a support position for Prime Time costume designers who are responsible for the final execution and completion of their designs. The Costume coordinator is responsible for the posting, distribution and management of all sign-up sheets pertaining to tech-help options in the costume shop, as well as the scheduling and procuring of student crews through these options.

Qualifications:

Excellent working knowledge of machine and hand sewing; Experienced in costume construction; Experienced in garment alteration; Familiarity with textiles; Experienced with

sewing machine, serger, industrial iron, and steamer; Good phone and interpersonal communication skills; Ability to work within specified time line; Ability to work independently; Ability to organize work assignments; Ability to supervise and work with volunteers and match work to their skill levels.

Narrative of Duties:

Work with lab theatre costume designers to get measurements of performers; Assist designers in working up timelines and keeping budgets; Use designers' notes to alter costumes; Use THEA 221 "tech help" sign up sheets to ensure helpers; Assign work to THEA 221 "tech help" and volunteer students as appropriate to their abilities; Work with designers after final performance to do the costume strike; Follow costume shop guidelines on costume and fabric use; work in the KT costume shop under the direction of the Staff Costume Shop Manager if no Prime Time work is available.

Administrative Supervisor & Ed. Consultant: Staff Costume Shop Manager

Work Schedule:

- 15 – 20 hours per week (dependent on funding)
- 1:00 – 5:00 M-F; some weekends and evenings as scheduled

How the Costume Shop works with 221 students:

- 221 "tech help" sheets are put up 2 - 4 weeks at a time
- Students report, on time, to the Prime Time Costume Coordinator
- Students who do not report to the costume shop for the time they signed up are reported to the 221 instructors by the Costume Shop Coordinator
- Students work with the Costume Shop Coordinator on projects related: first to any Prime Time productions, second to any mainstage productions, third to any shop maintenance projects

6. EDUCATIONAL SUPPORT

As Prime Time lab theatre productions are an extension of our theatre-training program, it is essential to be able to provide a close and continuous source of educational and instructional support for our students outside the classroom. Prior to this policy, this was an understood but casual arrangement, which has since been reexamined to more formally address the expanding needs of our students and programs. This policy articulates and reinforces that commitment, specifically with regards to our design and technical students in their work with Prime Time productions.

The following two sections delineate select resident design and technical faculty and staff who serve as educational support consultants to students working on Prime Time productions in specifically identified areas. All such consultants are expected to take a proactive approach to monitoring students and student work in their own area of expertise and should not wait to be approached by a student for help. These consultants are available for advice, guidance and supervision only and are not expected to design or build for Prime Time productions, although they may do so at their own discretion.

6.a. Design Ed. Support

Faculty Design Ed. Consultants

Each design area has a Faculty Design Ed. Consultant provided as an educational resource for students designing Prime Time productions. These faculty consultants are as follows:

Scenic, Prop and Puppet Design	-	Joseph Dodd, Faculty Scenic Designer
Puppet Design	-	Tamara Montgomery, Youth Theatre Faculty
Video/Projection Design	-	Joseph Dodd, Faculty Scenic Designer
Lighting, Special FX and Sound Design	-	David Griffith, Faculty Lighting Designer
Costume, Makeup and Mask Design	-	Sandra Finney, Faculty Costume Designer

Student designers of Prime Time productions can expect the following design related support from the Faculty Design Ed. Consultants, although help over the summer is typically limited.

Design Ed. Consultant Expectations

1. Help directors/choreographers to secure designers or designs for their productions.
2. Consult with and advise student designers on avenues of research, preliminary design ideas and potential design concepts.
3. Attend group design meetings and production meetings with the student designer as needed, including one-on-one meetings with the director/choreographer as requested.
4. Monitor the student design in process with regards to progress and development, offering suggestions as needed and as appropriate, as well as be available during the process for design related questions.
5. Review research, sketches, model, drawings, light plots, costume plates, etc., offering suggestions for improvement as needed and as appropriate.
6. Consult regarding the execution of the design in terms of artistic elements, such as scenic art, painting, dyeing techniques, etc.
7. Attend designer run-thru and tech/dress rehearsals, as well as performances as needed, providing constructive feedback as needed and as appropriate.
8. Attend the Post-Production Wrap-up, offering feedback as needed and as appropriate.
9. Provide a Post-Production Committee Review of the student's work. (MFA design students currently and BFA design students when that degree is available.)

Securing Designers (Scenic, Lighting & Costume)

Student designers, whether graduate or undergraduate, should not be thought of as “servicing” Prime Time productions or “working for” the directors, playwrights and choreographers using the venue. Instead, their involvement should be considered a collaborative effort and an

integral part of our production-training program. Although design students use their skills to support the productions required by our directing, playwriting and dance programs, they are also supporting their own educational goals and design program requirements. This should also hold true for students in the technical and management areas.

All graduate students enrolled in the MFA design program should be prepared to accept the responsibility for providing designs for Prime Time productions, as worked out with the appropriate Faculty Design Ed. Consultant. This should be done with care and consideration for each design student, as they have other responsibilities to the program other than design, including classes, and like our graduate assistants, shop work or outside employment.

MFA design students are expected to design for at least one production per semester, if the opportunity is available, including a minimum of one design outside of their main area of concentration within their three-year program. Mainstage and outside design opportunities should not be made available to MFA design students, until Prime Time lab productions have been assigned designers. Although every effort is made to facilitate mainstage and outside design appointments for our MFA design students, these assignments are not guaranteed, for MFA design projects or otherwise. These opportunities must be earned through successful design work on Prime Time productions, as adjudicated by a student's MFA Committee. Mainstage designs are the responsibility of the resident faculty designers, to execute or assign to qualified students as they see fit, in conjunction with faculty directors/choreographers.

Given the size of our design program it is not always possible to guarantee designers for every Prime Time production. However, Faculty Design Ed. Consultants will pursue all options and make every reasonable effort to secure designers for these productions, with the support and assistance of the Prime Time directors/choreographers and, if applicable, their MFA committees.

If a currently enrolled MFA graduate design student is not available to design a Prime Time production, the following reasonable efforts will be made by the Faculty Design Ed. Consultants in charge of the design area in question to secure a designer or provide a design for the production in need.

Options for Securing Designers (Scenic, Lighting & Costume)

1. Current MFA design students will be considered first to design Prime Time productions, followed by qualified undergraduate theatre/dance majors with a design/tech focus.
2. Other currently enrolled and qualified graduate or undergraduate students will be solicited, with the offer of credit and supervision by appropriate Faculty Design Ed. Consultants. A questionnaire will be provided for incoming students to help identify appropriate skills and qualifications, as well as gauge their interests.
3. The design will be incorporated into a class, supervised by a design faculty member.
4. Recent graduates and outside professionals with the necessary qualifications will be solicited by the appropriate Faculty Design Ed. Consultants or the director/choreographer to volunteer their services, or for a small honorarium or design fee as the budget allows and as can be arranged or funded by the production director/choreographer.

5. The director/choreographer or person designated by the director/choreographer, works with the appropriate combination of the following persons: Prime Time Technical Director, Prime Time Tech Coordinator, Prime Time Costume Coordinator, Faculty Design Ed. Consultants and Costume Shop Manager, to provide basic set, prop, costume and lighting needs, by pulling and using stock items and working with a basic, pre-hung lighting plot.
6. Resident faculty or staff, qualified in the appropriate area, would be asked to volunteer his or her design services, but would not be obligated in any way to comply.

Design students should not be approached directly by directors/choreographers or their committee members for potential Prime Time design projects. All design assignments must go through the appropriate Faculty Design Ed. Consultants, who seek to ensure that the division and quantity of design opportunities is equitable, reasonable and appropriate for the design students available and under consideration for any particular project during their program.

Shop GA's as Prime Time Designers

MFA design students are often also graduate assistants in the scene and costume shop with their primary responsibility to the mainstage, unless they are serving as the Prime Time Technical Director. All scene shop graduate assistants, regardless of their concentration (Scenic or Lighting), are expected to perform the duties of the Lab Theatre Technical Director for a minimum of one semester, sometime during their three-year training program, as worked out with the educational support faculty member in charge of the technical area and lab theatre, David Griffith. When an MFA Design student, who is also a shop graduate assistant, designs for a lab production, their hands-on involvement must take place outside of shop hours, unless they have been officially released from mainstage duties by the appropriate supervising Faculty or Staff Technical Director/Shop Manager.

Expectations of Lab Theatre Designers

1. Meet with director/choreographer as necessary and as requested to generate the design.
2. Attend and participate as expected in all scheduled group design concept meetings, production meetings and other production process events. (See section on Group Design Concept Meetings and Production Meetings for meeting descriptions and expectations of attendees, including scenic, lighting and costume designers.)
3. Meet with Faculty Design Ed. Consultant as needed and as requested to show progress and process.
4. Meet with Prime Time Technical Director, Prime Time Tech Coordinator, Prime Time Costume Coordinator and/or Costume Shop Manager, as needed and as requested to communicate the design, including all artistic elements.
5. Generate all design materials, such as scale model, drawings, light plot, costume plates, etc. by established deadlines. (See appropriate Faculty Design Ed. Consultant for specific items required for different design areas and Production Calendar for deadlines.)
6. Supervise all artistic concerns, with regards to execution of the design, such as painting,

focusing, fabric selection, etc. (See Faculty Design Ed. Consultant for specific duties required for different design areas.)

7. Attend and participate in Strike, Post-Production Wrap-up, and Post-Production Committee Review (MFA design students only. See Committee Chair for expectations of this review.)

Props & Other Design Areas (Puppet, Video/Projection & Sound)

Prime Time scenic and costume designers are expected to offer aesthetic advice on the “look” of props related to their areas to ensure unification with the overall design, but they do not serve as prop designers or prop directors to design, build, pull, buy, or otherwise secure, either rehearsal or show props, with the same being true for the Prime Time Technical Director. Although the scenic designer will provide the necessary set dressings for the production to support their scenic design, the costume designer does not supply costume-related props, which like all props, would be the responsibility of a prop director.

The Faculty Scenic Design Ed. Consultant will offer aesthetic advice on prop, puppet and video/projection design, as well as make suggestions for students to fill these roles if these positions are warranted, but does not secure prop designers, prop directors, puppet designers or video/projection designers for Prime Time productions, or provide construction or technical advice in these areas. The Faculty Lighting and Sound Ed. Consultant also does not secure sound designers for Prime Time productions, but will offer advice and guidance in this area as needed. The Faculty Costume Design Ed. Consultant will provide aesthetic advice regarding costume props. It is ultimately up to the director/choreographer to secure a prop designer/director, as well as any other designers as needed for their Prime Time production, over and above the areas of scenic, lighting and costume design.

Prime Time Preview

To create excitement and generate interest for Prime Time shows, as well as facilitate student involvement on all levels of production, a Prime Time Preview event, formerly known as the “Networking Meeting”, will be held in the lab theatre at the end of each Spring semester to preview the upcoming season. The Department Chair and Director of Theatre/Dance will serve as co-Master of Ceremonies for the event, in which individual directors, playwrights and choreographers will each give a small presentation to announce and describe the production or piece they will be presenting in the upcoming Prime Time season. Key Prime Time personnel will also be introduced, including the Theatre Manager, the Front of House Staff, the Prime Time Technical Director, the Prime Time Tech Coordinator, the Prime Time Costume Coordinator, and the Faculty/Staff Design/Tech Ed. Consultants. After the presentations, there will be opportunity for students to circulate and speak with each other, as well as with faculty members and production directors, playwrights and choreographers. Volunteer sign-up sheets will also be available for students to indicate their interest to be involved with the productions in any capacity, but including such areas as stage management, running crew, construction crew, prop coordination, etc.

Department Homepage Design-Tech Support

The following information relevant to Prime Time directors/choreographers and designers can be found online at the Department of Theatre and Dance homepage, www.hawaii.edu/theatre

Link: “Departmental”

1. *Lab Theatre Scheduling Policy for Departmental Users*
2. *Guide to MFA Thesis Productions or How to Survive Your Lab Theatre Project*
3. Ernst Lab Theatre In-House Schedule (contact Lab Theatre Coordinator/Scheduler)
4. Production Calendars (with performance dates, deadlines and important technical dates)
5. *Prime Time Design-Tech Support Policy*

Links: “Facilities” - “More Information” - “Stage Specifications”

1. Sanctioned Seating Configurations (Proscenium, Alley, Corner, Arena)
2. Lab Theatre Plan and Section Views
3. Lab Theatre Line Set Schedule
4. Lab Theatre Technical Information Package (currently in development)

Post-Production MFA Committee Review - Guidelines & Criteria for Designers

To gain as much practical experience as possible, MFA design students are expected to design a minimum of one production per semester when shows are available, with priority going to Prime Time lab theatre productions. In addition, during a student's typical 3-year program, one design must be in an area outside of the student's main area of focus. Whenever possible, through THEA 690, students receive credit for their practical design work, typically 1-2 credits per production, although in special cases, up to 3 credits can be earned through THEA 699. However, it should be understood that some productions would be designed for experience and not credit.

The student will have an oral post-production review with their MFA committee after each production, in which the latest design work is evaluated and future design work considered. A Comprehensive Production Design Folio (11" x 17" format), documenting the design process for each production, is also submitted, evaluated and returned to the student. In addition, the student will turn in a streamlined Mini- Production Book (8 ½" x 11" format) by the end of the semester, in which the designs have been executed, to be retained by the committee chair, including select elements from the Comprehensive Production Design Folio. The Mini- Production Book will include select elements from the Comprehensive Production Design Folio, to be worked out in detail by the design student and their committee chair.

During the student's 3-year program, one production will be designated as a “Qualifying” production, followed by one production, designated as the “MFA” production. The student will receive 6-credits for the MFA production through THEA 695. The final MFA project, which also receives 3-credits from THEA 695, is a portfolio, submitted to the MFA committee in the sixth and final semester, and retained by the committee chair, documenting selective production work from four productions minimum, selected from the student's 3-year design program. The portfolio draws from material included in the Comprehensive Production Design Folio, but also features a resume and comprehensive self-evaluation/reflection paper summing up the student's work during their 3-years in the program. In addition to the student's MFA committee members, this final portfolio review will, whenever possible, also include 1-2 select area professionals, in relevant positions from the industry, such as scenic/lighting designers, artistic directors, production managers and producers. Expected elements of the Comprehensive Production Design Folio follow.

Comprehensive Production Folio Contents by Design Area

Suggested Format: 11" x 17" spiral bound or loose-leaf folio; well organized and professionally executed; appropriate identifying labels on all items. See appropriate Faculty Design Ed. Consultant for further explanation and details of required folio elements in any given area:

Scenic Design Elements:

1. Title Page
2. Table of Contents
3. Concept-Reflection Paper
4. Visual Research & Process Elements
5. Photos of Model, Sketches, & Renderings
6. All Scale Drawings and Paint Elevations
7. Production Photos
8. Other Materials as Determined

Lighting Design Elements:

1. Cover and Title Page
2. Table of Contents
3. Concept-Reflection Paper
4. Visual Research & Process Elements
5. Light Plot, Section and Other Drafting
6. Relevant Paperwork (see below)
7. Production Photos
8. Other Materials as Determined

Sound Design Elements:

1. Cover and Title Page
2. Table of Contents
3. Concept-Reflection Paper
4. Visual/Aural Research & Process Elements
5. Plot/Section (equipment placement)
6. Paperwork (see below)
7. CD of Performance
8. Other Materials as Determined

Specific Folio Paperwork Required by Area

Lighting paperwork to include: shop order, instrument schedule, channel hook-up, dimmer/circuit hook-up, patch sheets, magic sheet, cheat sheet and any other requested paperwork related to the production. Costume paperwork to include: costume/flow chart, color chart, detail sketches as needed, fabric swatches (attached to final design plates), headdress designs (hair/hats), makeup designs (if necessary), itemized costume list, budget. Sound paperwork to include: sound score, cue sheets, diagrams showing channel and amplifier assignments for speakers, playback equipment and/or microphones.

Video/Projection Design Elements:

1. Title Page
2. Table of Contents
3. Concept-Reflection Paper
4. Visual Research & Process Elements
5. Storyboards
6. CD/DVD of Images/Film Footage
7. Production Photos
8. Other Materials as Determined

Costume Design Elements:

1. Cover and Title Page
2. Table of Contents
3. Concept-Reflection Paper
4. Visual Research & Process Elements
5. Thumbnail Sketches/Costume Plates
6. Relevant Paperwork (see below)
7. Production Photos
8. Other Materials as Determined

Puppet Design Elements:

1. Cover and Title Page
2. Table of Contents
3. Concept-Reflection Paper
4. Visual Research & Process Elements
5. Sketches, Drawings and Renderings
6. DVD of Puppets in Performance
7. Document and Production Photos
8. Other Materials as Determined

6.b. TECH & PRODUCTION ED. SUPPORT

Faculty/Staff Tech - Production Ed. Consultants

Each technical and production area has a Faculty and/or Staff Ed. Consultant provided as an educational resource for students working on Prime Time productions in these capacities. These faculty and staff consultants and their areas are as follows:

Scenic/Prop Construction, Rigging, Safety	-	David Griffith, Faculty Technical Director
Electrics (Lighting, Sound, Video/Projection)	-	David Griffith, Faculty Lighting Designer
Stage Management and Running Crew	-	David Griffith, Faculty Technical Director
Costume Construction	-	Hannah Schauer, Costume Shop Manager
Puppetry Construction	-	Tamara Montgomery, Youth Theatre Faculty
Facilities (Physical Plant/Permanent Equip.)	-	Gerald Kawaoka, Facilities Manager
Front of House Concerns	-	Marty Myers, Theatre Manager

Student performing technical, stage management or production-related duties for Prime Time productions, or students seeking advice in these areas, can expect the following educational support from Faculty and Staff Tech-Production Ed. Consultants:

Tech & Production Ed. Consultant Expectations

1. Help directors/choreographers to secure technical, production, stage management and running crew personnel for their productions.
2. Consult with and advise Prime Time Technical Director and Stage Managers on avenues of preparation, preliminary construction ideas, the rehearsal process, paperwork, as well as potential production problems and solutions. Advise other students requiring technical or production expertise related to the production, such as sound and video/projection set-up.
3. Attend production meetings and other production calls, as needed to support students in technical, production and stage management areas, as well as be available for one-on-one meetings as needed and as requested, with students performing duties in these areas.
4. Monitor the Prime Time Technical Director, Lab Theatre Tech Coordinator and Stage Managers in process with regards to progress and development, offering suggestions as needed and as appropriate, as well as be available during the process for questions.
5. Review drawings, prompt books, etc., offering suggestions for improvement as needed.
6. Consult regarding the execution of production elements: set/prop construction, electrics, rigging and other technical elements, as well as cueing, blocking and promptbook details.
7. Attend rehearsals and performances as needed and provide feedback as appropriate.
8. Attend the Post-Production Wrap-up, offering feedback as needed and as appropriate.
9. Provide a Post-Production Review of student work, if applicable, in technical, production or stage management areas, including for BFA students when that degree is available.

Stage Management, Running Crews, Sound & Video/Projection

Although the Faculty Technical Director, as Departmental Production Manager, is the Ed. Support Consultant for all Prime Time stage managers, and will help to secure stage managers for these productions, stage managers cannot be guaranteed. As a result, Prime Time directors/choreographers may need to find stage managers for their productions, but should do so with the advice and approval of the Faculty Ed. Stage Management Consultant. Running crews for Prime Time productions will be provided by the Faculty Technical Director-Production Manager in consultation with directors/choreographers, the Prime Time Technical Director, individual designers, Prime Time Coordinators and the Costume Shop Manager.

Unless other arrangements are made, the Prime Time Technical Director and Prime Time Tech Coordinator are not responsible for sound or Video/projection set-up, but if time allows, will assist in these areas. The Faculty Lighting/Sound Ed. Consultant will offer educational support in the area of electrics for sound and video/projection, but not technical advice beyond that needed for basic set-up in this area.

Non-Prime Time Production Support

Other users of the lab theatre may request production assistance, including physical help and advice, as needed, but support will be limited and provided only as time allows. There is always a light plot and house masking in the venue that can be used by groups and classes. Sometimes these elements are set up for a Prime Time production and must be used as found. Otherwise, a basic repertory light plot and masking set-up will be in place for general use. This plot cannot be changed without permission of the Faculty Lighting Designer and if granted, must be restored to its original state upon completion of the event. Faculty, who teach in the lab, as well as outside users, consult Gerald Kawaoka, Staff Technical Director and Facilities Manager, for production support, while Late Night Theatre, consult David Griffith, Faculty Technical Director-Lighting Designer.

7. PRODUCTION PROCESS SUPPORT

Like for the mainstage, Prime Time productions are guaranteed a minimum series of organized prescheduled meetings to facilitate, monitor, support and evaluate the production process, including Design Collaboration Concept Meetings, Production Meetings and Post-Production Evaluations or Wrap-Ups. Concurrently with these same kinds of meetings allotted for mainstage productions, the meetings for Prime Time are scheduled one season in advance, for Wednesday afternoons, from 4:30 - 5:30 pm, as soon as the season calendar has been finalized. Scheduling problems that are identified, are dealt with early in the semester for the season in question, or as soon as faculty meetings dates are chosen, taking advantage of the open Wednesday slots, 3:00 - 4:30 pm, although another mutually convenient, regular time slot may need to be found to accommodate the expected overflow of these production-related meetings. Double bookings are avoided if at all possible, as the Department Chair, design faculty and staff typically need to attend all of the meetings for mainstage and Prime Time. It is assumed that there will be other, as needed and mutually scheduled, area specific design meetings and one-on-one conferences between, 1) the director/choreographer and individual designers, 2) designers and their educational support faculty mentors and 3) designers and the Prime Time Technical Director, Prime Time Coordinators and Costume Shop Manager. Although additional production meetings and design meetings may be scheduled at the

discretion of the director/choreographer, due to the sheer number of meetings involved, only the allotted prescheduled meetings guarantee the regular attendance of the Department Chair, faculty designers and staff.

7.a. Meetings & Production Calls

Design Collaboration Concept Meeting

This meeting constitutes the first time designers and directors/choreographers convene as a group, with the intent to collaborate artistically and share ideas regarding the production. It is not meant to be a full company production meeting, so mandatory attendance is limited to the following artistic team members who are expected to participate actively: 1) the director/choreographer; 2) all designers, including scenic, costume and lighting, as well as others if applicable, such as prop, sound, puppet, projection, graphics, etc.; and in the case of student designers, all educational support design faculty. Others, who might attend for training purposes only, but are non-participating, may include the Assistant Director and assistant designers. This meeting is a time for the director/choreographer and designers to discuss their ideas and potential concepts for the production and for all to provide and receive immediate feedback. This is a brainstorming session that is meant to inspire and stimulate free flowing ideas, as well as encourage and create a collaborative atmosphere. All designers should have initial research to present, as well as any other preliminary sketches or materials they care to share. The director runs this meeting, which has an expected duration time of one hour, and takes place approximately 12 weeks before opening. Although individual design meetings with the director/choreographer and between other designers may occur before and after this meeting, each production gets one formal, pre-scheduled group meeting of this type.

Production Meetings

Production meetings are scheduled for the Department by the Faculty Technical Director-Production Manager. The meetings are convened and run by the Stage Manager, under the guidance of the Faculty Technical Director-Production Manager, who provides educational support and mentoring for the student in this position. Each production is allotted two formal, prescheduled production meetings, which appear on the production calendar, and are attended by all artistic, production, and business department heads, as well as educational support faculty. The following production personnel, as applicable, should be present including: director/choreographer, assistant director, producer, playwright, composer, production manager, stage manager, assistant stage manager, technical director, lab theatre coordinators, dramaturge, musical director, choreographer, all designers (set, costume, lighting, sound, props, puppets, projections, etc.), publicity and front of house, as well as educational support faculty, thesis advisors, and the Department Chair or Director of Dance, depending on whether the production in question is for theatre or dance. These meetings, which are kept to a duration of one hour, provide a time for all departments to report where they are in the process, discuss schedules and changes, as well as and indicate any problems they anticipate or concerns they might have in any relevant area. Although other production meetings may be called, full attendance is not guaranteed, since some attendees, especially Faculty Ed. Consultants, may need to be at other meetings.

1st Production Meeting

This initial meeting, typically scheduled four weeks before opening, corresponds as much as possible to the final design deadlines for sets and costumes, and incorporates, as noted above, a brief Show-&-Tell of all design areas. At this meeting, the director/choreographer should explain particular qualities of the production that are important, as well as the overall directorial/choreographic concept and approach. In the case of an original play or original music, the Playwright and Composer should also be present to make a brief statement in their areas. For dance concerts, the producer would make the initial statement, followed by individual choreographers and other artists associated with the production. During the Show-&-Tell, designers would present all materials as specified for this stage of the design process and give a brief explanation of their design concept. Educational support faculty and other supervisory personnel, including the Prime Time Technical Director, Prime Time Coordinators and Theatre Manager, should note and address all relevant needs and concerns, such as staging configuration, technical problems, matters of health and safety, etc. Every department head has the opportunity to make a brief report, but in consideration of time, should not be obligated to make a statement if work is progressing on schedule and there is nothing of note to report. The Stage Manager should keep the meeting moving at a brisk pace, following a format which consists of an organized rotation of brief, five minute reports or “passes” from each department, dealing with issues that concern the team as a whole. Production elements that require more time or greater detail, especially those that do not concern everyone, are to be tabled for further discussion at issue specific meetings between those concerned.

2nd Production Meeting

This meeting should ideally take place approximately one week before technical rehearsals are scheduled to begin, or two weeks before opening. The purpose of this meeting is the dissemination of information about newly surfaced changes or problems, which concern the production team, individually or as a whole. This includes any elements that have been redesigned or eliminated, as well as any unresolved issues or anticipated problems, especially as they will impact the upcoming technical and dress rehearsals, which are typically set and confirmed at this time. All areas are given an opportunity to report, but need not use the time.

Show & Tell

This is a formal presentation of the finished and approved designs by designers to the shops, as well as to the full production and artistic team of a given production. This presentation happens in the shops prior to construction, and typically during the first production meeting for the production and artistic staff. All designers are expected to present their designs in a well thought out, well crafted and well organized fashion, and should include finished final design elements (scenic model and drafting; swatched costume plates; light plot, etc.), as well as research and other process as applicable. Design Ed. Consultants will advise each designer on exactly what elements are required and most appropriate, as well as the level of execution.

Designer Run-Thru

This is a run-thru rehearsal of the production, often a stumble-thru, which occurs approximately three weeks before the first technical rehearsal. All designers attend for a chance to see and respond to how the director/choreographer is using the space, as well as the existing and

anticipated design elements. This lead-time allows designers and directors/choreographers to catch potential problems and make reasonable changes, cuts and additions, while allowing the shops adequate time to affect them, helping the production achieve its final artistic goals.

Paper Tech

This meeting happens around a table the week before tech and includes any designer who has cues (lighting, sound and video/projection), the director/choreographer and the stage manager, who runs the meeting by starting at the beginning of the script and entering all cues into the prompt book. This is a time for the artistic staff to discuss cue placement, timing and other concerns, with regards to how the cues in the various areas relate to each other.

Level Set

This meeting takes place in the theatre the week before tech or during first tech and includes the stage manager, director/choreographer, designers who set levels or looks, such as in the areas of lighting, sound and video/projection, as well as the operators of the control consoles involved and other interested parties. As performers are not involved in this process, the stage manager will supply either “stage walkers” or dress forms as a substitute for actors/dancers, so that the director/choreographer and lighting designer can see light on appropriately sized and proportioned bodies. The stage manager will preside over this meeting, which is used as a time for the director/choreographer and designers to see, hear and evaluate levels and cues, as well as discuss their overall look and quality. There should be no outside distractions and to be effective, ample time should be allotted to work through the entire show.

Crew Watch

This run-thru typically happens on the Friday night before the weekend of technical rehearsals, and is a chance for the stagehands and console operators to observe the production before working on it during techs. For most of them, it is the only time they will observe it from the front of house. It helps the crew to have a better understanding of their particular assignments and how their contribution relates to the overall success of the production.

Technical Rehearsals

Technical rehearsals are typically divided into two separate tech days, consisting of the Dry Tech on Saturday, followed by the Wet Tech on Sunday. Both of these techs are run by the stage manager and involve adding all of the technical elements to the production. Technical rehearsals typically begin four days prior to opening and constitute a time for directors/choreographers to see all elements together, designers to see and refine their work, the crew to learn their specific tasks and the stage manager to rehearse the call of the show. During this time changes refinements are made to cues, the look of the show and blocking, to facilitate an efficient and smooth running production. These rehearsals allow all parts to come together to form a solid, cohesive whole. Technical rehearsals are primarily for the designers to fine-tune their particular elements and contributions, with input from the directors/choreographers. The emphasis is on design and technical problems and considerations, as opposed to directorial/choreographic or actor/dancer issues. Only performance problems directly impacted by technical considerations should be dealt with and solved at this time and performance notes should be given to the actors/dancers at breaks.

Dry Tech

This type of rehearsal, which typically occurs on the Saturday before opening, is part of the technical rehearsal process run by the Stage Manager. It is similar to the Level Set, mentioned above, except that more production personnel are involved, including a full running crew. If levels and cues for lighting, sound and video/projection have not been set at the earlier meeting, this tech would allow for this to occur. Actors/dancers may or may not be asked to attend, but if they do, they are not expected to perform/dance their roles. They are only asked to go through their blocking/movement, as well as to stand at their marks on stage for the moment in which a cue is desired and being written. Console operators and running crew are also present to learn their assigned duties, but as this is not a run-thru, does not incorporate or facilitate “real time” scene shifts. This rehearsal provides another opportunity for the director/choreographer and designers to discuss and work on timing, levels and looks, as well as to spike positions of performers, set/prop pieces and line sets for fly cues.

Cue-to-Cue

A cue-to-cue is typically part of the Dry Tech process described above and would be conducted for speed and efficiency in place of the first technical rehearsal incorporating a run-thru. This specific type of rehearsal, allows the stage manager, director/choreographer, designers, console operators and running crew to experience each cue, whether it is for lighting, sound, video/projection, scene shift or flies, from beginning to end, as well as from one cue to another. At the completion of a sequence, the Stage Manger will skip to just before the next cue sequence and continue from that point, until all cues have been set and run, through to the end of the play/dance. A cue-to-cue is not a performance rehearsal, but a chance for console operators and running crew to rehearse shifts, as well as for the designers and director/choreographer to see things, as intended and with actual cue timing.

Wet Tech

This is a full-on, “real time”, run-thru rehearsal-performance incorporating all production elements mentioned above, as well as scene shifts and performance by actors/dancers, stopping only to fix problems, adjust cues, or address safety concerns. This rehearsal allows the stage manager, director/choreographer, designers, console operators and running crew to experience all elements of the production for the first time under full performance conditions.

Dress Rehearsals

Dress rehearsals should be run exactly as the show would be run under full performance conditions, with all costumes, props, makeup, sets, and special effects being used. There should be no stops, even if a major problem occurs, and intermissions should be timed accurately. The only reason for stopping would be the occurrence of a physically dangerous situation. The same personnel should be used in the technical and dress rehearsals. The first dress rehearsal is typically on a Monday, preceded by a fire drill at 6:00 pm.

Time & Length of Technical & Dress Rehearsals

There will be one 8 out of 10 hour rehearsal and three 4.5-hour rehearsals. An 8 out of 10 means that there will be 8 hours of technical rehearsal time over a 10 hour span. This is

typically a 4-hour rehearsal call with a two-hour break for performers, followed by another 4-hour rehearsal. During the 2-hours that the performers are away, the crew has a 1-hour break plus a 1-hour work session, resulting in the performers working 8 hours and crew and designers working 9. The other technical/dress rehearsals will be 4.5 hours, including notes. These would typically include a set-up time, rehearsal time, clean-up time, and note time. A typical breakdown might be: 6 pm - cast and crew call; 7:30 pm - go; 10 pm - stop, clean-up, actors leave, followed by notes with designers and crew; 10:30 pm - designers and crew leave.

The “Wrap-up”

This meeting is an open forum of cast, crew, production personnel and other interested persons, gathered for an informal post-production evaluation. The meeting is ideally mediated by the Department Chair or Director of Theatre/Dance, and occurs 1-2 weeks after closing of the production. Anyone involved with the production may attend and participate in the review process, with the goal being to provide another valuable assessment opportunity for our students. This is not a time for complaints, kudos or compliments, but a time to reflect, give a hard look at the overall process and analyze what was learned from the experience.

7.b. Production Calendar

The faculty decides the Prime Time calendar at least 1 year in advance of the season. The opening dates are based on a number of factors including, but not limited to, the number of thesis projects during a season, the number of mainstage productions and their opening and closing dates, as well as allowing each Prime Time production, ideally, a minimum of 10 days in the space before opening. This means that the latest a Prime Time production would begin rehearsing in the lab would be 1.5 weeks before opening. There have been exceptions to this rule, where a Prime Time production has less than 10 days before opening in the space, known as a “short slot”, but this is avoided whenever possible. Some productions have more than 10 days in the space depending on the number of lab slots allotted for any given season.

As there is no sound barrier between the lab and mainstage, there cannot be overlap between productions during the tech/dress period and performances, although sometime an exception is made for Dry Tech. After the mainstage season is set, all available weekends are looked at to see where a Prime Time production will best fit. After all possible Prime Time dates are set, based on the number of productions that need to be accommodated that season, thesis projects are considered and assigned slots that whenever possible, meet the requests of individual directors and/or choreographers. The maximum number of Prime Time slots available in the lab for any given season is six, with 4 (2 per semester) given to theatre and 2 (1 per semester) going to dance.

A typical Primetime production ideally needs at least two full weeks in the lab without a conflicting tech/dress rehearsal or performance occurring on the mainstage. In special instances, this could be done with less time, if all concerned parties understood and accepted that the Prime Time production would need to use a repertory light plot, as well as a minimalist set with nominal changes and a negligible installation.

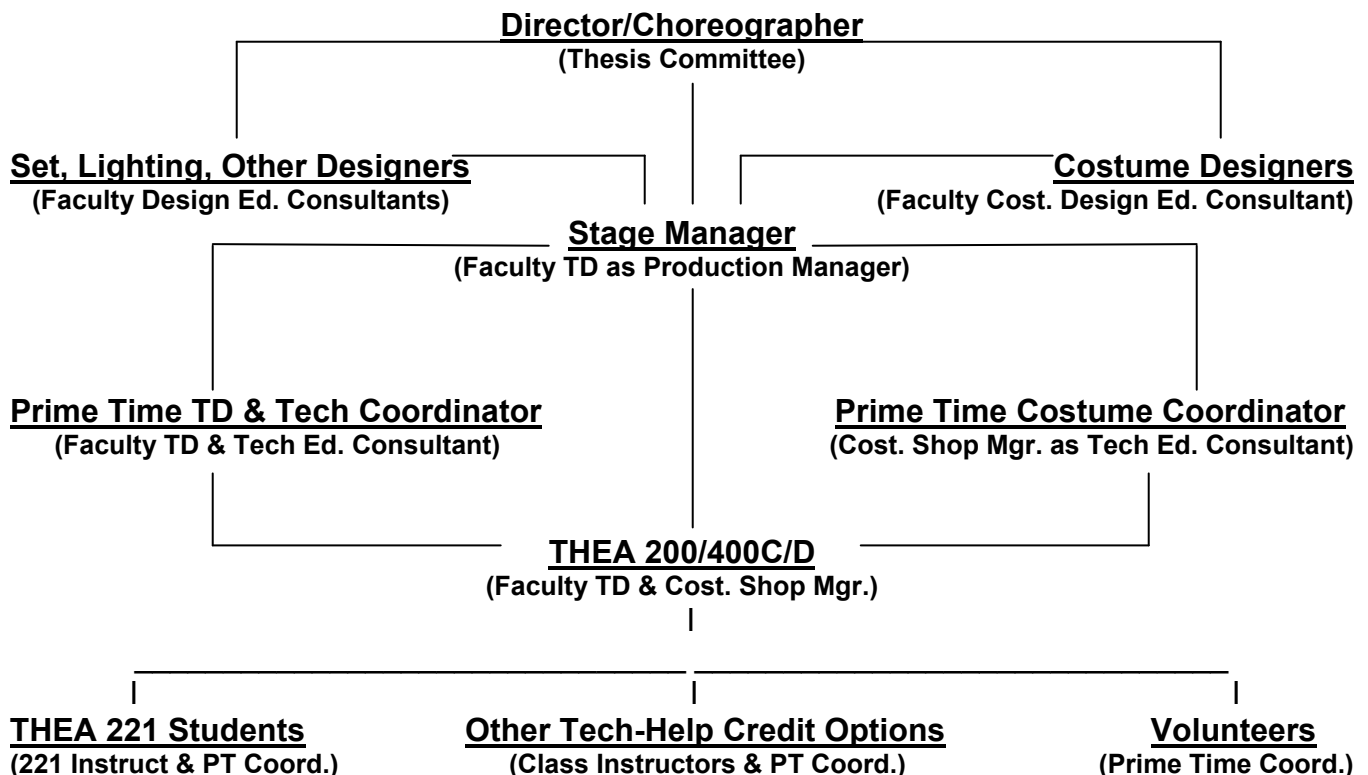
7.c. Lab Theatre Scheduling

The lab theatre is scheduled through the Faculty Lab Coordinator/Scheduler, and abides by

the *Lab Theatre Scheduling Policy for Departmental Users*, viewable online at the Department's Home Page. The Faculty Technical Director will reserve the lab for the season as far as general production work, tech/dress rehearsals and performances are concerned. The Prime Time Technical Director schedules the space for additional times needed, or in the event of last minute needs or changes. The stage manager in consultation with the director/choreographer reserves the lab for rehearsals. The order of priority for scheduling in the lab is: classes, mainstage, tech builds and load-ins, Prime Time productions, other events. As classes have priority in the lab space and are scheduled long in advance of Prime Time production work, care has to be taken that they do not dominate the venue, leaving inadequate time for necessary production work to occur. The scene shop works from 1:30 to 5:30, Monday through Friday, so any classes that encroach too much on this time period cut drastically into crucial shop time, greatly limiting the work that can be done in the space, especially considering that rehearsals take over the lab in the evenings. An afternoon crew session, possibly cut short because of a scheduled class, doesn't even leave time for paint to dry before the cast arrives in the space for rehearsal. A typical Prime Time production requires approximately 60-80 hours in the space prior to opening and ideally this time is during normal afternoon shop hours, so that students do not have to work too many calls late in the evening.

7.d. Production Personnel Chart

Parentheses contain Faculty/Staff Ed. Consultants or supervisors of positions underlined and in bold.



7.e. Typical Production Calendar

	MON	TUE	WED	T H U R	FRI	SAT	SUN
Wk 1			DESIGN COLLAB CONCEPT MEET. 12 WEEKS TO OPEN				
Wk 2							
Wk 3							
Wk 4			PRELIMINARY SET & COST. DESIGNS DUE 9 WEEKS TO OPEN				
Wk 5							
Wk 6			SET & COST. DESIGNS DUE 7 WEEKS TO OPEN				
Wk 7	BEGIN SET BUILD 6 WEEKS TO TECH						
Wk 8	LIGHT PLOT DUE 5 WEEKS TO TECH		DESIGNER RUN 5 WEEKS TO OPEN				
Wk 9	BEGIN LIGHT HANG 4 WEEKS TO TECH		1st PROD MEET 4 WEEKS TO OPEN				
Wk 10							
Wk 11	BEGIN LIGHT FOCUS 2 WEEKS TO TECH		2nd PROD MEET 2 WEEKS TO OPEN		PROPS DEADLINE 1 WEEK TO TECH		VENUE ACCESS* 10 DAYS TO OPEN
Wk12			PAPER TECH 7 DAYS TO OPEN		SET & LIGHTS COMPLETE CREW WATCH 5 DAYS TO OPEN	1st TECH DRY TECH LEVEL SET 4 DAYS TO OPEN	2nd TECH WET TECH 3 DAYS TO OPEN
WK 13	1st DRESS 2 DAYS TO OPEN	FINAL DRESS 1 DAY TO OPEN	OPEN				STRIKE SM GETS PROD. EVALS.

* This date indicates the minimum time guaranteed in the space, ten days before opening.

7.f. Production and Director/Choreographer Evaluation Forms

The Stage Manager will distribute confidential *Production Evaluation* forms, including *Director/Choreographer Evaluations* to the cast and crew after a Prime Time production has opened, due back by the end of the final performance. The Stage Manager will collect the forms and deliver them to the Departmental Office, where they will be retained for review by the Department Chair, the Director of Theatre/Dance and the Departmental Personnel Committee. Directors/Choreographers may not review the forms for their production, until the end of the semester in which the production has occurred. Cast and crew are not permitted to review the forms after submission.

Standard Production Evaluation Form

Department of Theatre and Dance Production Evaluation

Director/Choreographer: _____

Production: _____

Semester and Year: _____

Your role in the production:

Actor/Dance

Design/Tech

Other

1. What were your expectations for the production?
2. Did the production meet your expectations? Yes No
How?
3. Were you adequately prepared, trained, and/or rehearsed to participate in this production?
4. Did the production challenge your abilities as an actor/dancer/designer/crewmember/etc.?
 Yes No N/A
5. What did you like best about the pre-production, rehearsal, and performance process?
6. What did you like least about the pre-production, rehearsal, and performance process?

Please use the back of this form if you need additional space.

Standard Director/Choreographer Evaluation Form

Director/Choreographer Evaluation

5 = Excellent 4 = Very Good 3 = Good 2 = Adequate 1 = Poor

Clarity of concept	5	4	3	2	1
Preparation	5	4	3	2	1
Organization and focus	5	4	3	2	1
Creation of ensemble	5	4	3	2	1
Enthusiasm	5	4	3	2	1
Use of student time	5	4	3	2	1
Director Overall	5	4	3	2	1
Overall satisfaction with the production	5	4	3	2	1

1. How did the director/choreographer support your artistic/professional development during the pre-production, rehearsal, and performance process?

2. Did the director/choreographer provide opportunities for you to comment and question?

Yes No N/A

3. In what ways was the director/choreographer helpful or not helpful in critiques of your work?

4. List three words to describe the director/choreographer:

_____, _____, _____

5. List three words to describe your production experience:

_____, _____, _____

6. Additional Comments:

Please use the back of this form if you need additional space.

7.g. Changeover and Strike Commitment

Prime Time casts are required by Departmental policy to participate in 3 hours of seating riser changeover, as well as 3 hours of strike for the production in which they have been cast. The changeover takes place immediately following or during the strike of the previous production.

7.h. Departmental Recruitment Commitment

This design-tech support policy is significantly dependent upon student enrollment and active student participation, especially with regards to the MFA design program. As a result, this policy assumes an earnest Departmental commitment to subsidize student recruitment in this area, pending availability of funds. You might say that this policy will operate as described, pending the availability of students and the support positions herein detailed.

8. SUMMARY

While perhaps still not ideal, this support policy represents a vast improvement over the previous system for supporting Prime Time productions, in which “no guarantees” for any technical support was the general rule. All evidence shows that the THEA 221 Tech-Help Option, the Prime Time Coordinators and the most recent contribution to the system, the position of the Prime Time Technical Director, have all made positive and significant contributions to Prime Time support. This is true despite the fact that 221 provides largely unskilled support, the Prime Time Tech Coordinator position was taken away for two years and the TD position resulted in the scene shop losing the services of a qualified graduate assistant for the mainstage. Although we are hopeful, it remains to be seen if the new and revised tech-help additions to the policy will produce positive results.

In order for this policy to grow, certain issues will need to be addressed, including:

- 1) incorporating tech-help options that attract more skilled students into the shops;
- 2) developing a larger pool of interested undergraduate students, especially in the design, technical, production and management areas;
- 3) strengthening and expanding our current graduate design program through consistent and more aggressive recruiting;
- 4) expanding the Prime Time Technical Director and Prime Time Coordinator job descriptions to include support of other non-Prime Time lab productions and events;
- 5) retaining the student positions we currently have that support Prime Time productions: the Prime Time Technical Director, the Prime Time Tech Coordinator and the Prime Time Costume Coordinator; and
- 6) creating a new position for a Prime Time Costume Director, with the potential to support other lab productions and events.