Department of Dramatic Arts

STUDIO PROJECTS – “D” SERIES
TECHNICAL PRODUCTION GUIDELINES

From the Student Handbook, Page 11

Section B. Student-Directed Productions, item #3
Any Production materials must be supplied by the student director themselves. All publicity, posters, sound tapes, sets scenery, costumes, etc. will be the responsibility of the director.

All department use of the Studio/Mobius space should conform to the guidelines.

PROPOSED SUPPLEMENT

Origin of Studio Projects Concept: The primary objective of the Studio Projects is to generate performance and directing opportunities for dramatic arts students. Technical production values are, generally speaking, intentionally limited, to help focus attention specifically on performance values. From time to time, faculty members choose to direct shows, to target specific needs of performance student’s and casting needs of the undergraduate curriculum. These faculty directed projects may receive the additional support of other interested design/tech faculty members or other resources made available in consultation with the head of the department and coordinated through area supervisors.

Freshman Projects: The D Series are separate and distinct from freshmen projects. Freshman projects are conceived to be rehearsed and performed during daytime hours specifically to prevent conflicts with the performance student’s DA1216, 1217, 1218 running crew obligations.

Base Level Production: At a base level, technical support is restricted to rehearsal lighting, hand props, furniture, costumes pulled from stock and coordinated by the director, and sound from a boom box. No technical design supervision is provided. Scripts which require extensive technical support are discouraged with the intention of maintaining a focus on performance values. The department has specifically identified the Mainstage and StudioWorks productions as the productions targeted for the extensive technical coordination required to properly support the rehearsal, technical rehearsal and performance periods. All stock costumes will require dry cleaning after use (plan and budget this expense) and availability is subject to the regulations set-out by the Costume Shop Manager (Susan Tolis)

Elevated Technical Support: Routinely, design tech faculty members find a match-up between a particular student’s development and plan of study, and the “D Series”
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production choice. These production assignments are made with a necessary and specific insight into the personnel and labor demands of the CRT’s Mainstage and StudioWorks series. All design assignments will be coordinated by the head of the Design/Tech faculty (Michael Chybowski) – directors may not recruit their own production team. Students interested in working on a specific production with a director and performing a design or technical roll should discuss the assignment with their major advisor and then contact the head of Design/Tech.

Traditionally, the lighting design program has identified the “D Series” as the ideal “frying pan” for its young designers. The D Series often coincide with CRT Mainstage production obligations and by that nature are subservient to physical and technical personnel resources. Members of the design/tech faculty manage these resources and balance our commitments on a show-by-show basis. This means that although reasonable requests may be supported on a particular production in one production year or semester, this should not be construed as a de-facto standard for all D Series requests. Faculty oversight and staffing decisions will be made to provide experienced supervision and some minimal support available to coordinate the specifics of a particular design/tech area’s needs.

When the head of design/tech has an available young scene designer, at an appropriate level of development, they will be assigned to help directors coordinate, prop, furniture and ground plan development.

Painting the Studio or Mobius walls or dividing doors is not allowed under any circumstances. The floor will be painted flat black, in good condition.

Similarly, stage managers are recruited from the undergraduate ranks but their assignment must be approved by their major advisor and the head of the design/tech faculty. There is no specific curricular link to stage management.

**Technical Direction:** Technical direction of the D Series might best be characterized as “oversight”. Coordination of minimal stock scenery (soft masking and its rigging) and other safety concerns are directed by the faculty technical director or an assigned student who qualifies as a departmental employee. The scope of support is guided by the departmental technical director’s discretion and the head of the Design/Tech faculty in coordination with the department’s Production Manager.

**Fire and Life Safety:** Conforming to fire safety issues and audience egress and safety are the primary concerns. The department expects the configuration of audience seating in a Mobius configuration to accommodate a minimum of 80. Closing or opening the large folding doors dividing spaces must be supervised by the departmental technical
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directors. In general, open flame is not allowed under any circumstances. Major
furniture and set props require flame retarding techniques, and a budget line, and are
coordinated by the departmental technical director. Electrified prop candles and lanterns
may be available. Cigarette or other smoking in not prohibited, but should be minimized
due the confined space and audience related health issues.

House Management: The director of the production is expected to identify and
coordinate the personnel required for house management and ushering. Admission is
free, with reserved seating made available for the faculty and other special guests. No
pillows, carpets, standing room, or other flexible seating is allowed by order of the local
Fire Marshal.

Addendum 12-9-213
Please arrange headset communication with the stage manager and house manager – text
messaging is an OK back-up but distract he House Manager from the Patrons.

The First Production Meeting: The Director should be able to make a simple
production scheme presentation at this meeting, beginning to identify preferred theater
configuration and audience seating, if applicable. A discussion of specific
technical/design issues that the script suggests, and any other topics that help identify the
possible extent of technical support required to mount the production. The preliminary
budget begins roughing out at this meeting. Seating for a Mobius configuration requires
a chair rental fee including delivery and pick-up, which is approximately $275 for 80
seats ($3.00 per chair per week with $35 delivery and pickup).

Addendum 12-9-213

Typical Budget Lines:
Budget lines include but are not limited to - Sets, Lights, Costumes, Sound, Seat
Rental, and Promotional Materials. The Director/Production Manager can
restructure the budget in consultation with the supervising production manager.
Plan to coordinate publicity with DDA management faculty staff to maximize the
publicity via the web page and various Facebook links.

Revisions to the Production Schedule
Please clear all changes with the DDA Production Manager
If you plan a photo call it must be limited to 90 minutes or less – typically 15
shots to be determined by the production team.

Production Drafting: All productions are required to submit to the head of
Design/Tech, the Production Manager, and Departmental Technical Director a ½”= 1’-0”
scaled ground plan of the set and proposed seating. This is an absolute requirement to
allow taping the rehearsal hall and speed approval of legal seating options. The
Production Manager (Bob Copley) coordinates seating layouts.
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The ground plan is also fundamental to any lighting support, and must be finalized according to an approved schedule to allow time for design and advising and a reasonable hang and focus. Minor changes are expected as blocking and spacing may dictate – major changes cannot be accommodated.

**No exits identified by exit signs or emergency lighting fixtures or fire standpipe boxed can be hidden or blocked.**

A preliminary props list should be prepared for the 1st production meeting and revised as the rehearsal process progresses. A final props list must be submitted at the design presentation and submitted to the production manager for distribution to all concerned parties.

If a lighting designer is assigned, a copy of the ground plan and a center line section is required to prepare the light plot.

**Hand Props and Furniture Procurement:** Properties are available from the props master by appointment and under supervision. Prop weapons are generally not available to the “D” series. Specialty props are available entirely at the digression of the props master. Transportation to the props storage areas for meetings and pick-up and return of props is the responsibility of the director or designated representative. Expected return dates should be planned and updated, if necessary at the weekly Tech Planning Meeting. All props must be signed out via the props rental agreement listing all props borrowed with an expected return date. The prop master (John Kaspar) will provide you with the rental agreement.

**Tech Planning Meetings** are scheduled every week, typically on a Monday or Tuesday at 4PM in room 109. The director, stage manager and designers should plan to attend these meeting to coordinate technical requirements for the production. The production manager, Bob Copley, can help the director determine if they need to attend these meetings.

**Purchasing Arrangements:** Items that require purchase are to be discussed with the production manager at the Tech Planning Meeting. The production manager and area supervisors will help determine the best procurement process, i.e. procard, petty cash, stock*, purchase order, etc. The director, or their assigned representative, must maintain a comprehensive master budget estimate and subsequent recording sheet, reporting weekly at the tech planning meeting. All purchases must be approved in advance.

* Certain items commonly used by the Department for scenic construction are bought in bulk and kept as stock. These items may be purchased by the show and charged to the show using a departmental work sheet. Contact the department TD for a list of these items.
Restoring the Theater Space and Dressing Rooms: Whatever space is used for the presentation, there must be time planned and budget allocated, after strike, to restore the space to its pre-production condition. Other arrangements are made with the production manager and technical director at the weekly tech planning meetings. This includes cleaning the dressing rooms and anterooms. All trash should be bagged and deposited in the trash containers located outside room 101. Food trash related to production should be removed daily and not allowed to sit in trash containers in the space, maintained by janitorial services.

Light Plot/Instrument Inventory
The D Series light plot should not exceed 50 instruments selected from the Studio/Mobius Inventory.
The light hang needs to be scheduled with the Production Electrician (Mike Demers).
The light hang will be supervised by the Production Electrician or a student who qualifies as a departmental employee. The crew for the light hang will be the students involved in the D series, and when possible supplemented by lighting crew personnel.

Costume Guidelines: Designing for the D Series productions
Addendum 4  8/2013
The D Series are small student directed productions with very limited support from the staff and shops of CRT. This means that you are entirely on your own to manage the costumes for this production. Sometimes the Production Manager, Bob Copley has an available crew member to do laundry. If not, then it is the Costume Designer’s responsibility to do the laundry on the show.

The costume shop is in use for CRT productions from 9-5 Monday thru Friday. This means that your use of the shop is limited to other times. You may request time in the shop during work hours and will be granted if it is not a busy time for CRT.
You may use 1 rack in stock to pull your costumes. If you need more space, you will clear that in advance with Susan. It must be clearly understood that if you pull a costume or accessory then it is ENTIRELY YOUR RESPONSIBILITY to restock those items in a timely manner.
You will create a piece list of items used and present it to Susan BEFORE the production opens and AFTER the production closes with a clear check in to be sure all items have been returned to stock or sorted for dry cleaning.
If you need to purchase items, you must fill out the appropriate CRT purchasing worksheet and have it signed by Susan. If you need something ordered on line, it MUST be done by Susan. You can send a link of the item with size, color, etc. and it will be ordered. Be sure to communicate shipping speed.
You need to inform Susan 1 week in advance when you expect to have dry cleaning items ready to go out.
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Addendum 12-9-213

Dry cleaning is currently charged out at $1.25 per pound. Please check with the Costume Shop Manager to confirm per pound rates and how these relate to the inventory of items you need to dry clean.

Any alteration made to a stock piece that is not simply for fit must be cleared with Susan first. For example if you are changing out the sleeves of a doublet then you will need to get approval and then plan on restoring it to the original if Susan deems that necessary.

All persons involved in the production of costumes ie: designers and assistants must be present at the strike of said production to be sure that a thorough check in of items is completed and the strike of costumes is completed in a timely manner.

Because you are primarily working after hours it is ENTIRELY YOUR RESPONSIBILITY to make sure that our spaces are shut down and locked accordingly. This means all irons and machines off, all work materials cleaned up completely and the shop and costume stock locked and secured.

Fittings in stock are allowed, however you must never do fittings alone at in that space. You MUST have someone else with you for safety reasons. Otherwise you need to schedule the fitting for another time.

Susan is available for consult but the shop production staff is not available for your use.

Stage Management Guidelines: Designing for the D Series productions
Addendum 12-9-2013

It is the stage manager’s responsibility to maintain communications with the production team. This includes the Daily Call, Rehearsal Report during the rehearsal period and the Performance Report once the show opens and is in the run.

The Rehearsal Report should be listed by area – please list “no notes” rather than omitting that area.

D-Series Production Needs Not Addressed Here-in:
Addendum 2/16/18

The D-Series Director and/or Student Producing Manager is not allowed to have any conversations pertaining to production needs or concerns not addressed in this document with any non-Dramatic Arts entity without expressed approval of the CRT Production Manager.